

ILLINOIS THEATRE PRESENTS

THEATRE STUDIES NEW WORKS PROJECT

Latrelle Bright, supervisor
Friday–Saturday, February 21-22, 2025, at 7:30pm
Studio Theatre

WELCOME

Welcome to the Illinois Theatre 24–25 Season! We are so delighted that you are joining us! This season, we present dynamic new voices, fantasy-fueled adaptations, and a Shakespearean romantic adventure. Each year, our faculty and students work together to consider a range of works for our season that will provide rich educational opportunities as well as meaningful experiences for our audiences. We hope you'll enjoy our selections this season and engage with us throughout the year.

We'll start the season with a reading of the brand new play *No Puedo, I'm Sorry* by Ariel Cipolla, our Daniel Sullivan Playwright-in-Residence. We first encountered the Miami-based, Mexican-Argentinian playwright when our students presented his bold, interactive *So You Think You Can Stay?* at the Armory Free Theatre last year. We're so excited to introduce you to him.

Promoting the development of new work through the Daniel Sullivan Playwright-in-Residency program and the Theatre Studies New Works Project gives our students, faculty, and our audiences the opportunity to hear from emerging and diverse theatre-makers. We get to help give shape and bring to life ideas that might otherwise be left unformed, unheard, and untested. These projects offer a laboratory for playwrights and their creative teams to take risks and innovate both in terms of the creation process as well as the form.

Two fantastical adaptations take center stage in the Fall. First is Sarah Ruhl's poetic reimagining of Virginia Woolf's *Orlando* in the Studio Theatre at Krannert Center for the Performing Arts. This will be followed by Kate Hamill's spectacular reimagining of Bram Stoker's *Dracula* at the

Virginia Theatre. Careening from horror to hilarity, Hamill's *Dracula, A Feminist Revenge Fantasy, Really* is sure to enliven the downtown theatre in November.

Our students will have the wonderful opportunity to work with Guest Director Bill Kincaid on Shakespeare's *The Winter's Tale* in the spring. Kincaid, a specialist in performing Shakespeare, brings considerable knowledge, experience, and a fresh approach to the Bard as we return to the Colwell Playhouse in April. Check out his book, *Performing Shakespeare Unrehearsed: A Practical Guide to Acting and Producing Shakespeare Spontaneously* (2018) for a peek into Kincaid's process.

Our last work of the season, the magical realist *Plumas Negras* by Juliette Carrillo, combines magical realism and historical events in Salinas, California as we follow three generations of women struggling to keep their dreams alive.

We are especially indebted to our donors, Friends of Illinois Theatre, who help make our productions possible. We thank you!

Thanks to you all for joining us to dream, remember, and imagine new worlds. We look forward to seeing you all year!

—Valleri Robinson, Head,
Department of Theatre

—Thom Miller, Producer,
Illinois Theatre

PROGRAM

ILLINOIS THEATRE

THEATRE STUDIES NEW WORKS PROJECT

Latrelle Bright, supervisor

Friday–Saturday, February 21-22, 2025, at 7:30pm

Studio Theatre

THE ALGORITHM

by Leoni Reilly

Emma Preston, director

Yingman Tang, dramaturg

Scene: Classroom of St. Catherine’s Academy

20-minute intermission

CLOUDS SHAPED LIKE PIANOS

by Anne Kolaczkowski-Magee

Layla Eygabroad, director

Ty Hudson, dramaturg

Time: 1895

Place: Chekhov’s writing space—a space where he can create and converse with his characters

This production includes gun shots

Supported by the Anda New Works Theatre Production Endowment

THE ALGORITHM

PLAYWRIGHT

Leoni Reilly

DIRECTOR

Emma Preston

DRAMATURG

Yingman Tang

SCENIC DESIGNER

Mary McCarthy

LIGHTING DESIGNER

Maggie Hershey

SOUND DESIGNERS

Gabriel Inniss

Mahillan Kalaimani

MEDIA DESIGNER

Wesley Lu

STAGE MANAGER

Shea Manning

CAST

ISLA

Nori Seng

THE ALGORITHM

Kassidee Barlow (Magdalene/Maggie)

Winnie Blanchfield (Hope)

Grace Herbst (Eve)

Samantha Moormann (Esther)

Chloe Totman (Faith)

Ari Warner (Maria)

DIRECTOR'S NOTE

As someone who grew up in the technology age of getting cell phones by middle school, I understand a lot of how social media sucks people in. The whole point of most of these platforms is that the user can be fed content that is directly connected to an interest or activity that one likes doing. However, social media has its mighty positives and very low negatives.

I love social media for the ways that it allows me to connect with people. I get to share the best parts of me with people who feel the same way. It is a way of feeling like you are sitting right next to somebody who is actually thousands of miles away. Going to overnight camp as a kid and teenager introduced me to a lot of people who live all over the country, and the world. Social media was, and still is the way that I can connect with friends who I don't get to live near or see as often.

While there are the highs of this form of technology, there is also a darker side. One that makes teenage girls feel bad about themselves because they don't look a certain way, or one that makes people feel bad because they don't have a certain lifestyle that they are seeing someone become famous for. After seeing this piece, I urge you to find the importance of what you are using social media for. Spreading hate is commonly seen on these platforms, by people from all different

walks of life. That is a show and tell of where society is today, and it shouldn't be continued.

This piece of theatre is devised. This means that the company adds and builds to it as we emerge through the process. In rehearsals, this piece started as a blank page. It has been a journey to create this form of art that has led to something truly substantial. Because of the devised nature, this show reflects months of discussions as a group on how we feel on this topic. Those discussions in early rehearsals created an incredible space where we could all share experiences that were important to us. This piece reflects us.

As my first show with Illinois Theatre, I am very proud of where this company has gotten to as an ensemble. The Theatre Studies New Works Project is an incredible way of sharing the talent in this department, as well as all the people who worked on this show from each part of Illinois Theatre. Thank you, and enjoy!

—Emma Preston, Director,
THE ALGORITHM

CLOUDS SHAPED LIKE PIANOS

PLAYWRIGHT

Anne Kolaczkowski-Magee

DIRECTOR

Layla Eygabroad

DRAMATURG

Ty Hudson

SCENIC DESIGNER

Ciera Keller

LIGHTING DESIGNER

Maggie Hershey

SOUND DESIGNERS

Gabriel Inniss

Mahillan Kalaimani

MEDIA DESIGNER

Wesley Lu

PRODUCTION STAGE MANAGER

Emmaleah Stapp

CAST

CHEKHOV

Jake Majerczyk

KONSTANTIN

Calvin Pennington

ARKADINA

Vivien Cohen

NINA

Victoria Renguso

TRIGORIN

Imran Rizvi

MASHA

Charlotte Howard-Check

MEDVEDENKO

JN Sowinski

DORN

Reilly Bickel

SORIN

Aera Boateng

DIRECTOR'S NOTE

Anton Chekhov's original *The Seagull* has both fascinated and intimidated college students for as long as it has been taught. Even in my own research, it was hard for me to find an adaptation that I could understand. I am so grateful to Anne for creating a piece that resonates with today's audiences. In creating an adaptation, there is always the question of how is this a unique and original piece while still respecting the original. Especially taking a well-known piece like *The Seagull*, which prospective audiences and casts could very likely have some sort of connection to. In the new *Clouds Shaped Like Pianos*, Chekhov writes his characters, but talks to them when the pen comes down. This has created an interesting challenge in rehearsals, and we have had many conversations about the rules of the playing space. What do they know? How and when do they know it? These are questions that we as a

team have found answers to, and that I believe have helped shaped this piece into what it has become. There is also the question of what it means to be a bystander to something you cannot control. Chekhov controls this space, and as you watch I ask that you consider the factors that control you in your own life. What would you do if you were forced to be a bystander to a person's destruction, or even your own? A writer's pen is a powerful thing, and *Clouds Shaped like Pianos* asks you to imagine the potential of what it can create.

—Layla Eygabroad, Director, *Clouds Shaped Like Pianos*

DRAMATURG'S NOTE

As we embark on this New Works project, we find ourselves entwined in the intricate dance between creator and the created. Two distinct yet complementary pieces, *Clouds Shaped Like Pianos* by Anne Kolaczowski-Magee and *THE ALGORITHM* devised by Leoni Reilly, invite us to ponder the complex relationships between artists, the love of their work, and love that they seek from the world around them.

The mantra “It’s not on the stage if it’s not on the page” was repeated almost daily during my time at the Actors Studio Drama School, serving as a reminder to the student artists that the written word is the foundation upon which a play is built. This phrase—part of the lore of Lee Strasberg—underscores the playwright’s role as a driving force behind a production. Yet, as Gustavo Alonso, part of my cohort, so astutely observes, “Playwrights are just people that listen to the voices in their head.” This statement highlights the intimate, often mystical connection between the writer and their inner world.

In *Clouds Shaped Like Pianos*, Anne Kolaczowski-Magee draws inspiration from Chekhov’s *The Seagull*. The narrative, catalyzed by a dead bird and a rifle, grapples with the very essence of storytelling. As the playwright navigates the twists and turns of her own imagination, we are reminded that the act of creation is a journey, not a destination. The characters that emerge from this process are a testament to her (and Chekhov’s) ability to listen to those voices in her head, to tap into the recesses of her own psyche. This piece delves into the struggle to manifest a universe that reflects the playwright’s inner world and her connection to the characters she brings to life.

In contrast, *THE ALGORITHM* takes a decidedly modern approach, probing the darker aspects of

our relationship with technology and social media. This devised piece, inspired by the unhealthy relationships between Gen Z and social media, challenges us to confront the ways in which our own creations of connection can dominate our existence. Leoni Reilly and the team’s work forces us to reexamine the boundaries of IRL and our digital avatars, highlighting the risks of becoming increasingly reliant on the machines and systems to define ourselves. As we become more entwined with technology, we risk losing our control over our own identity.

Through these two pieces, we are invited to reflect on the tensions that arise when we bring new ideas into being. We see the playwright as both shaper and shaped, guiding and being guided by the characters and worlds they conceive. The act of conception is a delicate balancing act, one that requires us to listen to the voices within while also acknowledging the external forces that affect our craft.

As we bring these new works to life, we are, in effect, birthing new realities. This process is both exhilarating and terrifying, as we surrender to the unknown and allow ourselves to be shaped by the work we are bringing into being. It is a journey that requires trust in the process and an openness to the dynamic tensions that drive it.

We thank you for joining us on this journey. As we navigate the complexities of creation, we are reminded that the true power of art lies not in the finished product, but in the spaces between, where the author and their texts intersect. This intersection is where the magic happens, where the boundaries between reality and imagination blur, and where the essence of storytelling comes alive.

—Dan Kipp, with additional material by Ty Hudson and Yingman Tang

PROFILES



Anne Kolaczkowski-Magee (Playwright) is pursuing a PhD in theatre studies at the University of Illinois after earning her MA in 2023. She was the lead dramaturg for Illinois Theatre's productions of *Dracula: A Feminist Revenge Fantasy*,

Really (2024), *RENT* (2023), and *The Revolutionists* (2022), and she was the assistant dramaturg for *Vaarslaren* (2022). She directed *Valiente*, written by Melíza Gutierrez, for Illinois Theatre's Theatre Studies New Works Project 2023. She also served as the assistant director for *Bad F*ing Hamlet* at the Armory Free Theatre. Anne is a 35-year veteran of high school teaching and directing who is now relishing the comparatively easier life of a graduate student.



Leoni Reilly (Playwright) is a junior working toward a dual degree in BFA theatre studies and BALAS Germanic studies. Some past credits include directing *The Book of Magdalene* (Armory Free Theatre); assistant dramaturg/

translation work for *Gangster Play: Circus/Circus* (Illinois Theatre); coordinating/directing/writing for *Impulse 24/7* (Armory Free Theatre); and co-dramaturg for the upcoming production of *The Winter's Tale* (Illinois Theatre). Outside of university theatre, Leoni interned for a semester as a dramaturgical assistant at Kosmos Theater in Vienna, Austria. She thanks her loved ones, professors, and production team for supporting her creative endeavors.



Layla Eygabroad (Director) is a junior pursuing a BFA in theatre studies with a concentration in directing and a BA in anthropology at the University of Illinois Urbana-Champaign. This is her first directing role with Illinois

Theatre, having previously worked as assistant to the director for *Dracula: A Feminist Revenge Fantasy*. When not in class or rehearsal, you can find her practicing Brazilian Jiu Jitsu or serving as Campus Communications Coordinator for National Residence Hall Honorary. Layla would like to thank her friends and family for their ongoing love and support.



Emma Preston (Director) is a sophomore pursuing a BFA in theatre studies with a concentration in directing. This is Emma's first production with Illinois Theatre. She graduated from Deerfield High School, where she directed and

performed. Outside of theatre, Emma is a member of Alpha Epsilon Phi and is a Blockhead for Illini Pride. Emma would like to thank her family, friends, and dog Presley for their endless support!

Yingman Tang (Dramaturg) Yingman Tang is a PhD student in theatre studies at the University of Illinois Urbana-Champaign. She has a strong background in lighting design and holds both a BFA and MFA in the field. She directed *Death Variations* and co-directed *Tagore Festival: Red Oleanders* and *The Land of Cards*. Her lighting

design credits include *Urinetown*, *Wild Party*, and *The Royale*. *ALGORITHM* is her first project as a dramaturg, and she is excited to take on this new challenge.



Ty Hudson (Dramaturg) is pumped to be making his University of Illinois debut as dramaturg for *Clouds Shaped Like Pianos*. He is a native Nebraskan who attended the University of South Dakota and Minnesota State University,

Mankato before ending up at University of Illinois Urbana-Champaign where he is currently a PhD student in theatre studies. Between academic adventures, he spent seven years as a professional actor and educator up in the Twin Cities. He loves his wife dearly, especially when she lambasts him on their podcast "Summers Off."



Reilly Bickel (Dorn) Reilly is super excited to work with everyone this semester! She has been acting for nearly 10 years and was a part of many productions, playing roles such as Angus/Caterpillar in *Alice by Heart*, Mr. Mushnik in *Little*

Shop of Horrors, and Cogsworth in *Beauty and the Beast*! She is currently a sophomore at the University of Illinois, working toward a BFA in acting. She hopes to let her voice have an impact on the world through her work. She is honored to work with her production team.



Aera Boateng (Soren) (any pronouns) is a sophomore acting major from Mahomet, Illinois. They attended Mahomet-Seymour Public High School, where they first began their journey in theatre. Their previous credits include *Ride the Cyclone* (Constance u/s) at

the Station Theatre in Urbana and various ensemble roles in Illini Student Musicals' productions of *Freaky Friday*, *Grease*, and *The Prom*. Alongside acting, they also enjoy working personally on their writing and singing, with aspirations to breach a diverse array of media. This is their first production at the Illinois Theatre, and they'd like to thank the cast and creative team for their wonderful work.



Vivien Cohen (Arkadina) is a senior pursuing her BFA in acting at the University of Illinois. Her recent credits with Illinois Theatre include *Orlando* (Sasha), *The Gangster Play: Circus/Circus* (Company/Devisor), *The Revolutionists*

(Marie Antoinette), and the staged reading of *The Birds of North America* (Robin). She was in the Armory Free Theatre production of *Macbitches* (Cam). Besides acting, she is also a trained singer, improviser, and songwriter.



Charlotte Howard-Check (Masha) is a senior pursuing a BFA in acting with a minor in musical theatre. Some Illinois Theatre credits include *Dracula*, *a Feminist Revenge Fantasy*, *Really* (Lucy Westenra), *I Wish* (Milky White), *Coriolanus*

(Citizen), and *Urinetown* (Penelope Pennywise). She has also been seen in Lyric Theatre's *Under the Stars 2023*, and *The Wild Party*. Charlotte would like to thank her family for their continued love and support. Three squeezes Viv.



Jake Majerczyk (Chekhov) is a junior pursuing a BFA in acting at the University of Illinois. His Illinois Theatre credits include *Dracula*, *a Feminist Revenge Fantasy*, *Really* (Dracula) and *The Birds of North America*

(Charlie) at Krannert Center and *I Wish* (Rapunzel's Prince) at Champaign-Urbana Adventures in Time and Space.



Calvin Pennington (Konstantin) is a sophomore pursuing a BFA in acting at the University of Illinois. His Illinois Theatre credits include *Dracula: A Feminist Revenge Fantasy*, *Really* (Swing: Jonathan, Seward, Miller/Merchant), *I Wish* (Rapunzel's Prince), and *No Puedo, I'm Sorry* (Ensemble).



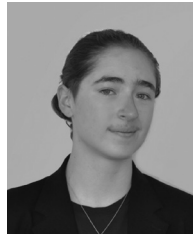
Victoria Renguso (Nina) (she/her) is a junior acting major here at the University of Illinois Urbana-Champaign. During her time at Illinois Theatre, she has been grateful to work on *Through the Elevated Line* (Narrator, Beth) by Novid Parsi.

This past semester she was in *Orlando* (Euphrosyne, Chorus).



Imran Rizvi (Trigorin) is a junior pursuing a BFA in Acting at the University of Illinois Urbana-Champaign. Illinois Theatre credits: *Dracula*, *A Feminist Revenge Fantasy*, *Really* (Doctor George Seward), *RENT* (Ensemble/Mark U/S), and *The Gangster Play: CIRCUS/CIRCUS* (Company).

Chicago credits: *Spring Awakening* (Steel Beam Theatre) and educational work at Goodman Theatre and Actors' Training Center.



JN Sowinski (Medvedenko) (he/him/they/them) is a sophomore BFA acting student at the University of Illinois. Though this is his first time onstage with Illinois Theatre, he has been busy on campus with various short films, one-acts, staged readings, and several other projects involving Off the Record Acapella, Hive Society Improv, and Penny Dreadful Players. Most recently, he understudied for *Orlando* (Orlando) in the fall, and he's ecstatic to finally take the stage here at Krannert Center!

Nori Seng (Isla) is a sophomore earning her BFA in Acting at University of Illinois. This is Nori's first Illinois Theatre production, but some of her past credits include: *Hurricane Diane* (Beth), *Peter Pan* (Peter Pan) and *Puffs* (Narrator). Other than theatre, Nori is part of Hive Society Improv and in Alpha Gamma Delta.

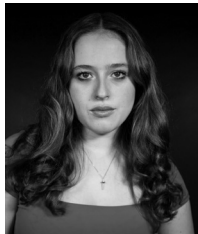


Kassidee Barlow (The Algorithm) is a second year BFA acting major here at the University of Illinois. Since being part of Illinois Theatre, she's strived to perfect her artistic abilities while being involved in various university productions. With a growing body of work and a commitment to her art, Kassidee hopes to enchant future audiences with her dedication.



Winnie Blanchfield (The Algorithm) is a junior at the University of Illinois pursuing a BFA in acting and a BA in communications with a minor in public relations. Some of their most recent credits include Mr. McQueen in Ignite Theatre

Company's *Urinetown* at St. Louis Fringe Fest and a supporting role in FilmsKayCee's short film *Remember*. When they aren't on the stage or screen, they can be found doing their second passion, social media management, at a local venture capital firm.



Grace Herbst (The Algorithm) is a sophomore earning her BFA in Acting. Previously in Illinois theatre she was in the ensemble for *No Puedo, I'm Sorry* and was a swing for *Dracula, A Feminist Revenge Fantasy, Really*. Outside of Illinois theatre Grace is a part of Alpha Gamma Delta and Women's Glee Club.

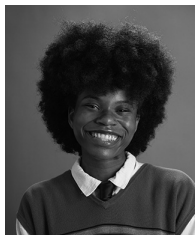


Samantha Moormann (The Algorithm) is a junior pursuing a BFA in acting at the University of Illinois Urbana-Champaign. Her past credits include *The Gangster Play: Circus Circus* (Company) at Krannert Center for the Performing Arts, *Dracula: A Feminist Revenge Fantasy, Really* (Marilla) at the Virginia Theatre, and *Macbitches* (Understudy/Swing) at the Armory Free Theatre. Samantha also worked at Six Flags Great America as a costumed character. She hopes you enjoy the show and all the hardwork the cast and crew put in!



Chloe Totman (The Algorithm) is a sophomore majoring in acting and communications. This is her first production with Illinois Theatre; recent on campus credits include *Galatea* in *Galatea* at the Armory Free Theatre and *Rhonda* in *Almost, Maine* with the Penny Dreadful Players. Outside of academics, she is involved with Odd Request

Improv Troupe, Potted Meat Sketch Comedy, and Outdoor Adventure Club.



Ari Warner (The Algorithm) (She/they/he) is a second-year BFA student pursuing acting at the University of Illinois. They most recently performed in *Orlando* for Illinois Theatre; their other performances include *Shrek: The Musical* (Donkey), *North Star* (Aurelia), and *Sister Act* (Sister Mary Lazarus). She also has performed for Dance at Illinois at the 2024 Senior Showcase. They aspire to create work showcasing their culture, intersectionality, joy, and love. While majoring in acting, they are also pursuing a minor in dance and explore all kinds of different performance arts during their education at Illinois. Ari plans to learn all they can from their peers and those around them whilst also giving those around them their all.

Maggie Hershey (Lighting Designer) is a second-year Lighting Design & Technology BFA candidate at the University of Illinois Urbana-Champaign. They were the lighting designer for Lyric Theatre @ Illinois's *Lyric Under the Stars*, and Armory Free Theatre's *Bug* and *On the Exhale*. They were also the assistant lighting designer for Illinois Theatre's *Witch* and the programmer for Illinois Theatre's *Gangster Play: Circus Circus* and *Dracula, a Feminist Revenge Fantasy, Really*. On campus, Maggie works with Illini Service Dogs training mobility service dogs for people with disabilities. They would like to thank their friends and pet cat Kira for their support.

Gabriel Inniss (Sound Designer) is a first-year BFA student studying sound design and technology at the University of Illinois Urbana-Champaign. His most recent credit is *Dracula, a Feminist Revenge Fantasy, Really*, as the sound board operator.

Other recent credits outside Illinois Theatre include Rock Valley College Starlight Theatre's 2024 *Guys and Dolls* and *Newsies* as an A2, as well as their 2024 production of *Beauty and the Beast* as the sound engineer. He hopes to one day push the boundaries of sound design and audio engineering.

Mahillan Kalaimani (Sound Designer) is a first year BFA sound design and technology major at the University of Illinois. He has been designing sound for productions since high school and is excited to continue his work for the university. Some of his recent sound design credits include *9 to 5* (Illini Student Musicals), *Lizzie* (Station Theatre), and *Impulse 24/7* (Armory Free Theatre). He is looking forward to working with the actors and production team to bring amazing shows for all to see!

Ciera Keller (Scenic Designer) is a first-year BFA student studying scenic design at the University of Illinois. Their credits at Illinois Theatre include *No Puedo, I'm Sorry* as a scenic designer. Outside the university, other design credits include *Little Women*, *Romeo and Juliet*, *Wonder of the World*, and *Exit, Pursued by a Bear*. Their goal is to help create a space that allows for creative expression and brings a story to life. Along with their studies, Ciera is researching immersive and themed entertainment design. She is also involved with volunteering at University of Illinois.



Wesley Lu (Media Designer) (he/him) is a first-year BFA student in lighting design and technology at the University of Illinois with a goal of becoming a multi-skilled designer. With four years of experience as a florist, host, and event

organizer, he has designed for over 100 weddings and hosted more than 50 events. His design work

at the U of I includes *No Puedo, I'm Sorry* and *30 Plays in 60 Minutes*. Passionate about blending imagination with reality, Wesley aims to create art that heals, inspires, and spreads positive energy.

Shea Manning (Stage Manager) is a second-year BFA stage management major at the University of Illinois. Previously, she worked as an assistant stage manager for *The Realness* and *I Wish: An Escape Room*. This is her first production as a stage manager at Illinois, and she is excited to be part of the team. She would like to extend her gratitude to her outstanding stage management team and her supportive parents for their love and encouragement.

Emmaleah Stapp (Production Stage Manager) is a junior BFA stage management student at the University of Illinois Urbana-Champaign. Her previous assistant stage management credits include *Orlando* (Illinois Theatre), *The Gangster Play: Circus/Circus* (Illinois Theatre), *Cetacean: The Whale* (The Unreliable Bestiary), *Die Fledermaus* (Lyric Theatre @ Illinois/Sinfonia De Camera). She is a proud transfer student from the University of New Mexico where she stage managed *Frankenstein*, *The Linnel Festival of Plays*, and *Polaroid Stories* with UNM Theatre. On campus, she serves as an Illini Transfer Ambassador. She sends love to Mom, Jacob, Sissy, Gran'pa, and Marlo.

PRODUCTION STAFF

PRODUCTION MANAGER

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LAND ACKNOWLEDGMENT

The University of Illinois System carries out its mission in its namesake state, which includes the traditional territory of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands continue to carry the stories of these Nations and their struggles for survival and identity.

As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them.

This acknowledgment and the centering of Native peoples is a start as we move forward.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.

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We are living through history. In the midst of it, Illinois Theatre continues to be a leader in producing art that helps us know ourselves and the world we live in. We are training students today to imagine the art of tomorrow. If you'd like to help, we welcome you as a Friend of Illinois Theatre. We'll use your financial contributions to support our students through scholarships, visiting artist residencies, new work development, and production. Help Illinois Theatre make theatre that matters today, tomorrow, and beyond.

*Contributions to Friends of Illinois Theatre can be made by visiting **theatre.illinois.edu/about/giving**, scanning the QR code, or by check payable to UIF/Friends of Illinois Theatre and sent to: University of Illinois Foundation, PO Box 3429, Champaign, IL 61826-3429.*



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The Illinois Department of Theatre is grateful to those who support us in providing opportunities for our theatre students to grow and develop their skills in all facets of production and performance.

Thanks to all of the 2024-25 donors listed below for your generous contributions.

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| Robin Goodell | Susan Muirhead | |
| Nobuko Graves | Nicholas Narcisi | |
| Casey Griffin | Brenda & Danny Nardi | |
| Susan & Michael Haney | Janet Ellis-Nelson & Douglas | |
| Nicola & Thomas Harrington | Nelson | |

DEPARTMENT OF THEATRE

FACULTY

Valleri Robinson (Head)
Thom Miller (Producer)
Eben Alguire
Robert G. Anderson
John Boesche
Latrell Bright
Jordan Coughtry
Kim Curtis
José Díaz-Soto
Marie Ramirez Downing
Reiko Huffman
Jeffrey Eric Jenkins
Rose Kaczmarowski
Cynthia Kocher
Olga Maslova
Kim McKean
Allison Moody
J.W. Morrissette (Associate Head)
Aaron Muñoz
Brant Murray
Scott Neale
Robert Perry (Co-director, Level21)
Kirsten Pullen
Christina Rainwater
Brett Ashley Robinson
Sandra Ruiz
Genesee Spridco
Zev Steinrock
Nisi Sturgis
Danny Yoerges

KRANNERT CENTER/THEATRE FACULTY

Andrea Bouck
Terri Anne Ciofalo (Co-director, Level21)
Amber Dewey Schultz
Adriane Binky Donley
Richard Gregg
Tatsuya "Tito" Ito
Lisa Kidd
David Krupla
Alec LaBau
Kira Lyon
Maria Miguens
Paige Stewart-Rankins
Bobby Reynolds
Rick Scholwin
Ryan Schultz

AFFILIATE THEATRE FACULTY

Robert Barrett (English)
Jeffrey Magee (Music)
Andrea Stevens (English)
Carol Symes (History)
Ariana Traill (Classics)
Deke Weaver (Art+Design)

COUNSELING CENTER/THEATRE FACULTY

Lisa Fay

EMERITUS FACULTY

John Ahart
Kathleen Conlin
Lisa Gaye Dixon
James Berton Harris
Robin McFarquhar
Tom Mitchell
Kathy Perkins
Shozo Sato
Daniel Sullivan

ADMINISTRATION

Academic Head of Program
Administration and Academic
Advising: Cathy Feely
Business Services Manager: Jenell Hardy
Business Services Support: Macauley
AllenDebbie Delaney, Tara Heiser
Office Manager: Corey Campbell
Photographer: Darrell Hoemann

GRADUATE STUDENTS

Tiffany Adams
Emily Arvidson
Grace Aumiller
Lauren Boesch
Daniella Brown
Jaritt Catellier
Kenneth Church
Mitchel Civello
Anna Compton
Jordan Couper
Anthony Degregorio
Bridgette Dona
Joshua Doniek
Shannon Donovan
Sophia Doret
Nicolas Dudit

Jessica Elliott
Robyn Farley
Erica Feagin
Lili Federico
Jack Filpi
Resa Fuller
Sarah Goldstein
Matthew Green
Matt Grenier
Meliza Gutierrez
Ty Hudson
Allyson Imig
Jesse Jaeckel
Danielle Johnson
Robert Kaylor
Dan Kipp
Anne Kolaczkowski-Magee
M. Landon
Mary Lewis
Grisha Malakhov
Audrey Maue
Megan Merhar
Toyosi Morgan
Byron Mrowiec
Ernest Emmanuel Peoples
Mena Perkins
Fallon Podrazik
Lydia Przybylski
Sissy Anne Quaranta
Jessica Reddig
Laney Rodriguez
Justine Ryan
Dylan Scott
Lizi Shaul
Emery Smith
Y'vonne Rose Smith
Stephanie Spotts
Joshua Stenger
Cameron Strandin
Nicholas Taboni
Avery Tang
Yingman Tang
KHetag Tsabolov
Amelia Walz
Yiqi Zhang

KRANNERT CENTER VOLUNTEERS

COMMUNITY VOLUNTEERS

Paula Abdullah
Charles Adegboie
David Allen
Elizabeth Allison
Shiela Anderson
Todd Anderson
Faith Arnold
Rocio Arroyave-Jamison
Richard Balsbaugh
Dan Bard
Assel Barinova
David Barnett
Jane Barry
Mary Berg
Ann Bergeron
Kathryn Bergeron
Andres Bielenberg
Cameron Bigler
Elisa Booth
Lisa Bourial
Deborah Bramowicz
George Brock
Jonne Brown
Reuben Brown
Jeff Buoy
Susan Cannon
Catherine Capei
John Carmody
Karen Chaddick
Felix Chan
Allen Chandlier
Katherine Chang
Sharon Chao
Molly Chartrand
Paige Chew
Trisha Choudhar
Pei Hsien Chu
Kathy Cimaskasy
Emma Rose Conway
Evie Cordell
Nicole Cruz
Pamela Cultra
Paul D'Agostino
Susan Darmody
Robert Daughery
Jean Davidson
Pamela De Ley

Tiffany Dean
Karen Decker
Lori Deyoung
Nancy DiBello
Sun Dieker
Janelle Dobbins
Rory Dodge
John Donovan
David Dorman
Tamara Ducey
Martin Dull
Debra Eichelberger
Stephanie Ellis
Beth Engelbrecht-Wiggans
Richard Engelbrecht-Wiggans
Roger Epperson
Beth Evans
DJ Evans
Clifford Federmeier
Judith Federmeier
Susan Feldman
Darwin Fields
Angela Fikes
Roger Fredenhagen
Michael Freeman
Isabella Galgano
David Gay
Sherry Geraths
Robin Goettel
Katrina Good
Barbara Gordon
Gene Grass
Robin Hadley
Katherine Hansen
Samuel Harrison
Christiana Heidich
Sarah Henn
Kathleen Henry
Jill Hieronymus
Casey Higgins
Brenda Hinthorn
Karen Hite
Carol Ho
Steve Holstein
Kaylee-Ann Hopkins
Clifford Jakopo
Cynthia Jean
Roland Jean
Linea Johnson

Ron Johnson
Marcy Joncich
Alice Jones
Barbara Jones
Dave Jordan
Mary Ann Judd
Carl Kagawa
Rashimi Kapoor
Debra Karplus
Rafal Kendracki
Cody Kielzman
Marina Kolodyazhnaya
Charles Kroner
Bruce Kruger
Susumu Kudo
Robert Lanier
Diane Lassila
Jake Lattyak
Sydney Lazarus
Rudy Leon
Qingyun Li
Jean Liang
Qingwen Liang
Lynn Lin
Lynda Lopez
Penny Lopez
Pezz Lopez
Virginia Lozar
Nico Lynx
Fallon MacFarland
Lorraine Maimborg
Christina Majchizak
Kendra Marsh
Maria Martin
Bobbi McCall
Jeannine McDonald
James McEnerney
Linda McEnerney
Bridget McGill
Emilee McGill
Linda Meachum
Kathleen Metcalf
Sharron Mies
Carol Miles
Carol Miller
Amy Mills
Julie Mills
Patrick Mills
Susan Mitze

Carol Mizrahi
Frank Modica
Lisa Mullins
Heather Munro
Christina Myers
Nguyen Nguyen
Debbie Nickey
Judy Nolan
Dick Norton
Angela O'Brien
Marjorie Olson
Volodymyr Opryschenko
Irem Orsei
Carol Osgood
Brenda Pacey
Cecillia Paoppi
Eric Peters
Brittney Pillow
Sarah Pirila
Mark Polland
Tressa Porter
Renee Potter
Rosa Pullen
Robert Rasmus
Gloria Rendon
Gail Rice
Lan Richart
Nancy Rickey
Jordan Rinkenberger
Linda & Ronald Roaks
Judy Rudnick
Teresa Rupsch
Barbara Schleicher
Mark Sellers
Christel Seyfert
Lei Shanbhag
Carolyn Sharp
William Shaw
Beth Shelton
Mary Shultz
Connie Smith
Pierre Stephens
Deb Stoltz
Carrie Storrs
Kelli Stretesky
Steven Stuff
Shandra Summerville
Zhuoqi Tao
Alice Taylor

John Taylor
Sarah Taylor
Donna Telley
Marissa Terronez
Catherine Testory
Tracy Thomas
Susan Thompson
Joy Thornton- Walker
Marina Tinone
Lee Trail
Karla Trimble
Owen Tucker
Delaney Valeso
Rodney Vanous
Patti VerStrat
Brenda Wakeland
Mary Walker
Qin Wang
Kelly Warner
Jean Weigel
Whitney Welsh
Taylor White
Liesel Wildhagen
Douglas Williams
Jessica Williams
Julie Wirth
Erik Wolfing
Lowre Young
Rui Zhao
Russell Zillman

**KRANNERT CENTER
STUDENT ASSOCIATION**

Aminah Adebayo
K. Rae Ambroz
Helen Anil
Yusra Ansari
Caroline Atkinson
Claire Baffes
Subhodeep Bakshi
Kirsten Barker
Josie Besch
Aakash Bhide
Surman Bhowmick
Aly Bibbs
Nick Boivin
Zach Bottoms
Alexa Bucio
Andrew A. Butterworth
Danielle Caccamo
Alice Cao

Emma Chang
Xixi Chen
Ti-Chung Cheng
Judy Chiang
June Chun
Leanna Cui
Amanda DuVall
Yating Feng
Ramya Gandhi
Griffin Garrett-Grossman
Rashmi Ghonasgi
Vix Henry
Uma Iyer
Marge Jerich
Xiaorui Jiang
Yixuan Jin
Nithya Kalwala
Andrew Klopp
Susan Koernr
Maria Kozar
Mildred Kumar
Toby Kutz
Maria Kuzniar
Amani Lalial
Lucas Langley
Jessica Larri
Erin Lee
Isabella Lee
Joy Lee
Edward Li
Zilu Li
Tina Lin
Wei Liu
Xiangyi Liu
Utsav Majumdar
Liliana Mansfield
Anne Margalith
Emma Mayes
Morgan Miller
Ethan Miranda
Kevin Nie
Qiaoyi Nie
Nicholas Orr
Steven Ortega
Yingrui Ouyang
Suraj Patel
Wesley Pereira
Diana Pham
Natalia Rafalko
Malika Raffensperger-Schill
Eliza Refaqt
Nicolle Reynolds
Julia Rhodes

Jacqueline Perez Rivas
Trevor Santiago
Anna Schuster
Kaustabh Sharma
Dan Shen
Bangyan Shi
Zhan Shi
Patricia Simpson
Pratik Sinha
Daniel Song
Wenjie Song
Lea Stangenes
Deepak Subramanian
Pooja Tetali
Alexandria Thomas
Tejashree Tirunagari
Jenny Tran
Kelly Trevillian
Jiaxin Wan
Gloria Wang
Yining Wang
Cierra Welch
Samyla Williams
Nicholas Wooden
Ananya Yammanuru
Huiya Yang
Jie Zhang
Nicole Zhang
Bowang Zhou
Ino Zhu

KRANNERT CENTER STAFF

Mike Ross, Director
Cheryl Snyder, Director of Advancement
Terri Anne Ciofalo, Associate Director for Production
Maureen V. Reagan, Associate Director for Administration and Patron Experience
Lindsay Dalrymple, Assistant Director for Operations
Julianne Ehre, Assistant Director for Programming and Engagement

EVENTS

Andrew Almeter, Senior Production Coordinator for Events
Bree Brock, Production Coordinator for Events
Rachel Gladd, Performing Arts Events Coordinator
Rebecca Russell, Events Technical Supervisor

PROGRAMMING AND ENGAGEMENT

Julianne Ehre, Assistant Director for Programming and Engagement
Jason Finkelman, Artistic Director of Global Arts Performance Initiatives
Emily Laugesen, Director of Community Engagement
Sam Smith, Director of Civic Engagement and Social Practice
Dora Watkins, Director of Campus Engagement

ADVANCEMENT

Cheryl Snyder, Director of Advancement
Bethany Whoric, Associate Director of Advancement
David Drake, Advancement Team Assistant
Frank Niemeyer, FAA Annual Giving Officer

OPERATIONS

Lindsay Dalrymple, General Manager

Director's Office

Zia Moon, Krannert Center Showcase Director, Office and Communications Support Specialist
Vanessa Lane, Office Manager

Building Operations

John O. Williams, Facility Manager
Tony Mapson, Assistant Facility Manager
Joe Butsch, Building Electrician
Jared Painter, Assistant Chief Building Operations Engineer
Scott Butler, Eric Carr, Austin Dearth, Sara Dietrich, Jessica Fancher, Bryan Franzen, Jacob Lerch, Chad Schwenk, Attendants

MARKETING

Maureen V. Reagan, Associate Director for Administration and Patron Experience

Communications

Sean Kutzko, Assistant Communications Director
Nicholas Mulvaney, Art Director
Jodee Stanley, Program and Web Editor

Public Services

Amy Thomas, Food Services Director
Elizabeth Henke, Stage 5 Bar Manager
Michael Bunting, Hospitality Supervisor
John Ingalls, Culinary Worker
Whitney Havice, Ticketing and Patron Services Director
Ann-Marie Dittmann, Patron Services Assistant Director
Ty Mingo, Assistant Ticket Services Director
Jon Proctor, Nick Wurl, Ticket Sales Supervisors
Adrian Rochelle, Front of House Performance Supervisor

PRODUCTION

Terri Anne Ciofalo, Director of Production
Maria Miguens, Production Manager

Audio Department

Rick Scholwin, Audio Director
Alec LaBau, Associate Audio Director/ Video Director
Tyler Knowles, Assistant Audio Director

Costume Shop

Andrea Bouck, Costume Director
Richard Gregg, Costume Rentals Director/ Wardrobe Adviser/Associate Costume Director

Paige Stewart-Rankins, Hair & Makeup Supervisor
Julianna Steitz, First Hand
April McKinnis, EB McTigue, Cutters/Drapers
Kari Little-McKinney, Theatrical Stitcher

Lighting Department

Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director
Nick Jukes, Theatrical Lighting Coordinator

Properties Department

Adriane Binky Donley, Properties Director
Kira Lyon, Assistant Properties Director

Scene Shop

Ryan Schultz, Technical Director
Tatsuya Ito, Associate Technical Director
Bill Kephart, Scene Shop Chief Clerk
Bobby Reynolds, Theatrical Scene Shop Coordinator
Kayley Woolums, Theatrical Scene Shop Assistant

PERFORMING ARTS BUSINESS SERVICE CENTER

Jenell Hardy, Director of Business Services
Macauley Allen, Business Services Specialist
Debbie Delaney, Accounting Staff

WE'RE SO GLAD YOU'RE AT THE CENTER

We work to create the best possible setting for the experiences you seek and find here.

NECESSARIES

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

PHONES AND DEVICES

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

LATE ARRIVALS

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

LOST ITEMS

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). We never charge a handling fee on ticket transactions.

ACCESSIBILITY

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit, please contact patronservices@krannertcenter.illinois.edu or 217.333.9716 or visit go.KrannertCenter.com/Accessibility.

Para ayuda en relación con su visita, favor de enviar un email a:

Pour vous aider dans votre visite, prière de nous envoyer un courriel à:

欢迎! 如若您对您的造访需要帮助, 请发送电子邮件至:

स्वागत है! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

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에게 이메일로 문의하시기 바랍니다:

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217.333.9716

TH FEB 27 AT 7:30PM



TERENCE BLANCHARD
FIRE SHUT UP IN MY BONES
EXCERPTS IN CONCERT



krannert center
FOR THE PERFORMING ARTS AT ILLINOIS



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