



**ILLINOIS THEATRE PRESENTS**

## ***THE WINTER'S TALE***

**BY WILLIAM SHAKESPEARE**

Bill Kincaid, director

Friday–Saturday, April 4-5, 2025, at 7:30pm

Wednesday–Saturday, April 9-11, 2025, at 7:30pm

Saturday, April 12, at 2pm

Colwell Playhouse

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# 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-Residence 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 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 version 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

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# PROGRAM

ILLINOIS THEATRE

## ***THE WINTER'S TALE***

by William Shakespeare

Bill Kincaid, director

Friday–Saturday, April 4-5, 2025, at 7:30pm

Wednesday–Friday, April 9-11, 2025, at 7:30pm

Saturday, April 12, at 2pm

Colwell Playhouse

*Time: An imagined time of Kings and Queens, sheep-shearing festivals, and miracles*

*Place: The kingdoms of Sicilia and Bohemia*

*The Winter's Tale is a two-act production, presented with a 20-minute intermission.*

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# **THE WINTER'S TALE**

## **PLAYWRIGHT**

William Shakespeare

## **DIRECTOR**

Bill Kincaid

## **SCENIC DESIGNER**

Avery Täng

## **COSTUME DESIGNER**

Nicolas Dudit

## **LIGHTING DESIGNER**

Robbie Kaylor

## **SOUND DESIGNER**

Jaritt Catellier

## **VOICE COACH**

Marie Ramirez Downing

## **FIGHT CHOREOGRAPHER/SHEEP SHEARING**

## **DANCE CHOREOGRAPHER**

Shannon Donovan

## **STAGE MANAGER**

Amanda Rokosz

## **DRAMATURG**

Leoni Reilly

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## DIRECTOR'S NOTE

When the Queen requests that her young son tell her a tale, he asks “Merry or sad shall it be?” and then concludes that “a sad tale’s best for winter.” *The Winter’s Tale* veers from merry to sad as it recounts a story full of archetypal figures, including a jealous king, a clever thief, a loyal servant, young lovers, and a lost princess.

At its heart, this is a fable about Grace: unyielding rigidity giving way, over time, to flexibility and profound forgiveness. Deep wounding is healed by time and grief, but in *The Winter’s Tale* (as in life), healing comes at a cost. Fables and parables are meant to teach us lessons and encourage us to grow in our understanding, so we can consider whether slow and steady wins the race, or whether a prodigal child should be welcomed back into a family. *The Winter’s Tale* prompts questions about how much we are able to forgive, and how much grace we can offer one another after we are hurt.

—Bill Kincaid, Director

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# CAST

## **LEONTES**

Ernest Emmanuel Peeples

## **HERMIONE**

Shannon Donovan

## **MAMILLIUS**

Maxwell Beam

## **PERDITA**

Makeda Davies

## **POLIXENES**

Anthony DeGregorio

## **FLORIZEL**

Josie Zielke

## **CAMILLO**

Justine Ryan

## **ANTIGONUS/SHEEPSHEARING GUEST**

Aiden Garland-Sutter

## **PAULINA**

Jazmin Wilkins

## **CLEOMENES/1ST LADY**

Ashanti Norals

## **SHEPHERD**

Patrick Jackson

## **CLOWN**

Paddy Berger

## **AUTOLYCUS/GENTLEMAN/DION**

Harrison Brown

## **ARCHIDAMUS/1ST LORD/SHEPHERD'S SERVANT**

Austin Applegate

## **2ND LORD/OFFICER/COURTIER**

Gabriel McNabb

## **2ND LADY/EMILIA/TIME/DORCAS/2ND COURTIER**

Gina White

## **JAILER/SERVANT/MARINER/MOPSA/1ST COURTIER**

Julia Trenary

## **UNDERSTUDIES**

Austin Applegate (Shepherd)

Harrison Brown (Polixenes)

Aiden Garland-Sutter (Clown)

Gabriel McNabb (Florizel, Autolycus)

Ashanti Norals (Camillo)

Julia Trenary (Hermione)

Gina White (Antigonus, Perdita)

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## DRAMATURG'S NOTE

William Shakespeare's *The Winter's Tale* prepares us to be whisked away by a magical fairytale. It is an expectation that the playwright defies as the fable unfolds, setting the action in real locations of the Mediterranean winter landscape over fantastical realms. Instead of fairies, witches, and gods, we find ourselves amid a political disagreement foreshadowed in the opening lines of the play: an alliance between Sicilia and Bohemia, kept by the friendship of their rulers, becomes discordantly divided into two extremes—the tragedy of Leontes' jealousy in Sicilia, and the idyllic pastoral of Polixenes in Bohemia, navigating the twisting path of young love and growth.

Throughout the play, the Bard marks these kingdoms' duality with tonal shifts as swift as the change of seasons, occasionally substituting stark winter, a portrait of jealousy, and deathly tragedy of Sicilia, for the wilderness and comedy of Bohemia. The audience has its expectations turned by the appearance of mythological characters such as Autolycus, who sings welcoming the spring and its flowers to Bohemia. There is also Time, personified to deliver a monologue on the passage of time, and Antigonus, who inspires the famous stage direction, "Exit, pursued by a bear." Shocking us as the play moves from tragedy to comedy, *The Winter's Tale* is an exploration of capability as it unites two genres of theater in a single work: a duo that comes full circle by the eventual reunion of the two kingdoms.

Digging into the tragic portion of the piece, Shakespeare focuses on Leontes' role as a monarch and figurehead. As Leontes' jealousy grows, questions of morality arise and accompany the character through Shakespeare's Jacobean perspective on monarchy: what responsibilities does the monarch hold? To what degree must

he follow the will of the people? What limitations confine him? And lastly, what is to happen when a king behaves tyrannically?

Shakespeare subverts his own tragic tropes by granting Leontes grace, a kindness previously denied to crooked kings in his works. After years of contemplation and penance, Hermione finds strength in the absolution of Leontes' guilt. The play does not, however, nullify the scars of the past. The characters should not forget the wrongdoing committed against them but should take the other's penance in stride. And while many people do not believe Leontes deserves clemency, his daughter's radical forgiveness unites Sicilia, Bohemia, and her family once again.

Not far from the political disagreement from the play, we collectively experience a climate of division in present times, surrounded by innumerable ideologies and propaganda from all sides. Shakespeare's classic invites us to take a step back and think for ourselves. If we were in Leontes' position, would we want forgiveness, or would we want to continue to wallow in the misery of our unethical actions? If anything, this centuries-old fable shows that forgiveness and grace are qualities we must appreciate at all times.

In the world of *The Winter's Tale*, everything is a miracle. As Hermione magically returns, she forgives Leontes for his transgressions. As we move into the future, it is crucial that we take a cue from Hermione: we must commit to the miracle and forgive but never forget.

—Leoni Reilly, Dramaturg

# PROFILES



**Bill Kincaid** (Director) is a freelance theatre director and author of *Performing Shakespeare Unrehearsed*, published in 2018 by Routledge/Taylor & Francis. He founded Bard in the Barn, working with university

students and colleagues to produce Unrehearsed performances of 17 of Shakespeare's plays, and has acted in Unrehearsed productions with the New England Shakespeare Festival and No Holds Bard in Ouray, Colorado. He has also led extended workshops culminating in Unrehearsed Shakespeare productions at the University of North Dakota, the University of Utah, Southern Illinois University Carbondale, Albion College, and Anderson University. As an actor, he has performed in traditional rehearsed productions of *A Midsummer Night's Dream* at the Williamstown Theatre Festival and *King Lear* with Chicago's Vivalist Theatre.

Bill is now Professor Emeritus of Theatre at Western Illinois University, where he ran the acting MFA program for 17 years. While there, he received the College of Fine Arts and Communication Creative Activity Award, Outstanding Teacher Award, Outstanding Research Award, and Outstanding Service Award. He is also a three-time winner of the Classical Acting Coach Award from the National Partners of American Theatre and a recipient of the Kennedy Center American College Theatre Festival's Gold Medallion. He has been honored by the Illinois Theatre Association with the Award of Honor for Outstanding Contributions in 2014, and the Award of Excellence in College/University Theatre in 2020.

In retirement from academia, Bill maintains a busy professional schedule. He recently adapted and directed his sixth 60-minute, six-actor Shakespeare production with the intern company at Florida Repertory Theatre. Post-Covid, he has guest directed at Cortland Repertory Theatre, McLeod Summer Playhouse, the Clinton Area Showboat Theatre, Festival 56, Ozark Actors Theatre, Southern Illinois University Carbondale, and the University of Illinois Urbana-Champaign. Other directing credits include many seasons with Indiana's Brown County Playhouse and Crossroads Repertory Theatre. (Photo: Joyce Photography)



## **Austin Applegate**

(Archidamus/1st Lord/Shepherd's Servant/US Shepherd) is a junior acting BFA here at the University of Illinois Urbana-Champaign. He was recently a swing understudy for five actors in Illinois Theatre's

production of *Orlando*. Other credits during his tenure here at the U of I include Sean in the EDI Taskforce's production of *Through the Elevated Line* and Owen in a student production of *The Tangled Web* at the Armory Free Theatre. In his free time Austin enjoys taking apart technologies to understand how they work, and enjoys obsessing over his three cats: Nick, Angel, and Blueberry.

**Maxwell Beam** (Mamillius) is thrilled to be making his Illinois Theatre debut! He recently appeared as a sheep in *The Best Christmas Song Ever* at Copper Creek Church. A first-grader at International Prep Academy, he loves learning Spanish, riding his bike, and playing with his



family's dog (whose given name is Lincoln but whom Max calls "Boy"). Born in El Paso, Texas, Max moved with his family to Champaign in 2023.



**Paddy Berger** (Clown) is a senior acting major at the University of Illinois Urbana-Champaign. He is from Chicago, Illinois and attended Lane Tech High school. His previous roles at the university include Tiny Tom (*Urinetown*)

and Ensemble/Divisor (*Gangster Play: Circus Circus*). In his free time, Paddy enjoys searching the unexplored depths for proof of true eldritch horror as well as collecting clown themed memorabilia. He hopes you enjoy the show more than Sisyphus hopes he finally pushes that boulder over the steep hill of Tartarus.



**Harrison Brown** (Autolykus/Gentlemen/Dion/US Polixenes) is a junior acting student at the University of Illinois Urbana-Champaign. He wishes to pursue a career in both theatre and film. Some of his credits are as the Announcer in Illinois

Theatre's production of *Airness*, Cody in *Homegrown: An Insurrection Play* at the local Station Theatre, and Wayne in Matt Cox's *Puffs*. He also assistant directed the Station Theatre's production of *The Good Person of Setzuan*. One of his primary goals is to tell meaningful stories about people with mental health struggles and to expel the many stigmas that are associated with these struggles. In his free time, he enjoys swimming, spending time with friends and family, and reading comics.



**Makeda Davies** (Perdita) is a third-year acting student with a dual degree in clinical psychology at the University of Illinois Urbana-Champaign. She has performed in *Fefu and Her Friends* (Paula) with La Estacion Gallery in Urbana-Champaign.

In addition, she has also been seen in the Armory Free Theatre's *Hurricane Diane* (Renee) and in the Illinois Theatre productions of *Orlando* and *The Gangster Play: Circus/Circus*. When she isn't acting, Makeda spends a lot of her time reading novels, playing board games.



**Anthony DeGregorio** (Polixenes) is an actor/director/comic from Northern California. He received his BA in theatre performance at California State University Long Beach and is currently pursuing his MFA in acting at the University of

Illinois at Urbana-Champaign. His recent credits include: Jonathan Harker in Illinois Theatre's production of *Dracula*, *A Feminist Revenge Fantasy*, *Really*, and as Lee in Twin City Theatre Company's production of *True West*. He is a company member of The Echo Theater and is a founding member of The LA THTR TRUK, which brings free theatre to communities all across the greater Los Angeles area.



**Shannon Donovan** (Hermione) is an MFA acting student and assistant teacher at the University of Illinois. In Pittsburgh, she earned her BFA in Acting at Point Park University Conservatory of the Performing Arts. The Society of

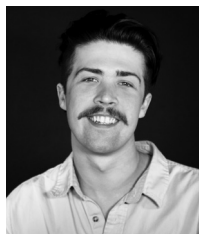
American Fight Directors awarded her the David Boushey Award for Excellence in Unarmed Combat. At the U of I, she earned the Robin's Hood Award for practicing excellence in stage combat. Most recently, she was Laertes/Fight Director for *The Tragedy of Hamlet* at New Canon Theatre. For Illinois Theatre, she was Van Helsing in *Dracula*, *A Feminist Revenge Fantasy*, *Really*; the Movement Director for *Orlando*; Eko Ella in *The Realness*; and was Brutus/Assistant Fight Director for *Coriolanus*. Her favorite experiences include *Romeo and Juliet* (Juliet/Fight Director), and *Suburbia* (Sooze/Fight Director).



**Aiden Garland-Sutter**

(Antigonus/Sheepshearing Guest/US Clown) is a junior acting major at the University of Illinois Urbana-Champaign from Rochester, Illinois. He has been doing musical theatre since he was 8 years old. Some

of his credits include *Picnic* (Alan) and *Murder on the Orient Express* (Michel), both at Theater in the Park, and he was a part of the ensemble in Lyric Theatre @ Illinois' *The Wild Party*. He loves to rock out on the drums and the guitar in his free time. He would like to thank his family, directors, and professors over the years for supporting him and helping him get to where he is today. Lastly, he would like to thank you, the audience, for coming and supporting the show. Enjoy!



**Patrick Jackson** (Shepherd) is a junior pursuing a BFA in acting at the University of Illinois. He has been seen in Illinois Theatre productions such as *Orlando* (Marmaduke/Chorus), *Airness* (Facebender), and *RENT* (Ensemble). Patrick can also be

seen on screen in short films such as *After Algos* (Mr. Cameron); *Oversight* (David); and *Tint of Red*

(Gordon), winner of the Jury Award at the University of Illinois Student Film Festival. When not on stage, Jackson enjoys working as a secretary in the Department of Theatre office at Krannert Center, as well as writing and painting in his free time. He wants to thank his mom, dad and brother for forever believing in him as he finishes out his final season here at Illinois Theatre.



**Gabriel McNabb** (2nd Lord/Officer/Courtier/US Florizel/US Autolykus) (they/them) is a third-year acting student delighted to be pursuing their BFA at the University of Illinois. Previous credits with Illinois Theatre include *The Birds of*

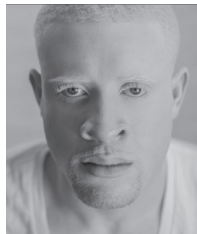
*North America* (Jay), *Witch* (Cuddy), and *The Gangster Play: Circus/Circus* (The Company). Other on-campus credits include *The Book of Magdalene* (Cicada) and *Impulse 24/7* with Armory Free Theatre, and *Fefu and Her Friends* (Cecilia) with La Estación Gallery. Prior to college, Gabriel attended high school in Chicago at Jones College Prep. When they're not performing, Gabriel can be found practicing banjo, playing D&D, and taking long walks around campus.



**Ashanti Norals** (Cleomenes/1st Lady/US Camillo) is in her junior year attending the University of Illinois Urbana-Champaign to earn a BFA in acting and a minor in psychology. She has appeared in many ensemble casts such as *Chicago* and *The*

*Wizard of Oz*. She also played the Abbess/C-Fake in *The Bombity of Errors*. Her most recent role was in the ensemble cast of Illinois Theatre's *The Gangster Play: Circus/Circus*. When Ashanti isn't on stage, she enjoys spending time with family and friends, singing, painting, or playing video

games. She would like to thank her friends and family for their support and motivation. She also thanks Illinois Theatre for this wonderful opportunity.



**Ernest Emmanuel Peebles** (Leontes) is a multi-hyphenate artist originally from Chicago, Illinois. A third-year MFA acting student at the University of Illinois Urbana-Champaign, Peebles is ecstatic to return to the stages of Illinois Theatre

one last time. Dedicated to expansion, he has both trained and performed in multiple cities domestically and internationally. Notable projects include the titular role in *Hamlet* in its historic setting of Helsingør, Denmark; leading *Julius Caesar* as Brutus in Northern California (Pacific Repertory Theatre); and co-leading *Othello* in Akron, Ohio this summer as Iago (Ohio Shakespeare Festival). A national multi-award-winning playwright, Peebles' play *Daktari of the Savannah; or Muti* won several awards at the 2023 Kennedy Center American College Theater Festival, and there are plans for further development of the piece in Tanzania this coming summer. Peebles strives to change the perception of albinism in the media through his artistry and indebted to his community and family for their endless love and support.

Professional Instagram: @eepeeples



**Justine C. Ryan** (Camillo) is from Richmond, Virginia and in her final semester of her MFA acting program here at the University of Illinois. Along with acting, she sings, writes, directs and an avid cook. Recently, she appeared in *Dracula, A Feminist*

*Revenge Fantasy, Really*, as Drusilla and in the Montana Shakespeare in the Parks Tour (summer

2024). She appeared in Notre Dame's Shakespeare Festival the previous summer (2023), and TheatreSquared (Arkansas), where her acting career debuted. While at the University of Illinois, she appeared in Illinois Theatre's *I Wish, RENT*, and *The Royale* as well as *So You Think You Can Stay* at the Armory Free Theatre. Justine's credits also include being a member of the LatinX Theatre Project (2019–2022); starring as Ciera Johnson on the TV One Network series *For My Man* (S:4, Ep.23); and co-writing and starring in her one-woman show, *Lessons from My Suitcase*, which premiered at the 2018 Kansas City Fringe Festival. Justine earned her BFA in theatre from Bennett College. She is excited to re-enter the industry full time in May.



**Julia Trenary** (Jailer/Servant/Mariner/Mopsa/1st Courtier/US Hermione) is a third year acting major at the University of Illinois. She was last seen in *The Gangster Play: Circus Circus*, and has since enjoyed performing educational shows for

children over the summer and performing with an improv troupe with U of I. Outside of theatre, she enjoys spending time with loved ones and eating chocolate. She is so excited to be working with everyone in Illinois Theatre, and would like to thank her friends and family for all they have done to support her.



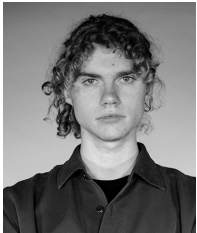
**Gina White** (2nd Lady/Emilia/Time/Dorcas/2nd Courtier/US Antigonus/US Perdita) is a fourth-year BFA acting student at the University of Illinois Urbana-Champaign. Originally from San Jose, California, their Bay Area theatre credits include

*It's All So Beautiful Now* (Martha), *Ava Hearts Riley* (Riley), and *The Insanity of Mary Girard* (Mary

Girard). Previous Illinois Theatre credits include *Orlando* (Chorus), *The Revolutionists* (Ensemble Crew, u/s Olympe), *Varslaren* (*The Whistleblower*) (u/s Townspeople), and the Armory Free Theatre's *Hurricane Diane* (Diane). In their free time, they enjoy art in all of its non-theatre forms and queer joy. Love you, C.



**Jazmin Wilkins** (Paulina) is a junior acting major at the University of Illinois Urbana-Champaign. For Illinois Theatre, she most recently was in *Airness* as The Nina at Fat City Bar and Grill. She was also in the Ensemble for *The Realness* at Krannert Center for the Performing Arts. Outside of Illinois Theatre, she appeared in *Lizzie* at the Station Theatre. Around campus, she played Rizzo at Lincoln Hall for Illini Student Musicals' production of *Grease*. Outside of Illinois Theatre, she is the lead singer of a local alternative rock band, The Meantime. She enjoys writing music and playing the guitar.



**Josie Zielke** (Florizel) is a senior BFA acting Major at the University of Illinois at Urbana-Champaign. Her previous credits with the university include *Orlando* (Orlando), *Rusty/Snarl* (*The Gangster Play: Circus/Circus*), and Senator Fipp (*Urinetown*). She is also a composer and published writer.

**Jaritt Catellier** (Sound Designer) is a third-year graduate student from Joliet, Illinois pursuing a MFA in sound design and technologies with a minor in game studies. He is a 2022 graduate from Illinois State University, where he received a Bachelor of Science with a focus in theatrical sound. Previously, he earned his Associate in Fine Arts at Joliet Junior College. His recent

show credits include sound designer for *Witch* (University of Illinois), *The Wild Party* (University of Illinois), and the assistant sound engineer for the 2024 Contemporary American Theatre Festival.

**Marie Ramirez Downing** (Voice Coach) is an assistant professor of acting, voice and speech in the Department of Theatre at the University of Illinois Urbana-Champaign. She is also a professional voice, text, and dialect coach. Recent Credits include: *Inherit the Wind* (The Goodman Theatre, 2024), *Leroy and Lucy* (world premiere, Steppenwolf Theatre Company, 2024), *Sunny Afternoon* (North American premiere, Chicago Shakespeare Theatre, 2025), and is currently the voice and text director at The Oregon Shakespeare Festival (OSF) for Lisa Peterson's production of *As You Like It* (2025). Marie also teaches voice and text at Shakespeare & Company in Lenox, Massachusetts for their professional actor training intensives. Marie is one of the resident directors at Illinois Theatre. She will direct Juliette Carillo's play *Plumas Negras* at the Krannert Center Studio Theatre, opening in April. Previous directing credits include Lin-Manuel Miranda's *In The Heights* (Sonoma State University, 2023); *Real Women Have Curves* (2022) at 6th Street Playhouse in Santa Rosa, California; and Quiara Alegria Hudes' *Water by the Spoonful* (Sonoma State University, 2022), for which her production received many commendations regionally, an invitation for encore performances, and two national awards from the Kennedy Center for "A Brave Rehearsal Space" and a "Citizen's Award." She is a member of the Voice and Speech Trainers Association (VASTA) and most recently co-presented and contributed to a new heightened text database at the Leeds School of Arts, United Kingdom entitled, "Expanding the Canon: A Searchable Online Database of Playscripts in Heightened Language by BIPOC, LGBTQ+ and global

playwrights” in October 2024. As a scholar, she contributed a chapter called “Performance of Identity, A Practice” in the new book *Latinx Actor Training* published by Routledge in 2023. Marie has coordinated, written, and taught in many innovative theatre and voice courses for the California State University (CSU) Chancellor’s Office Summer Arts Festival and Program. These include “Theatre and Social Change: Politics, Performance, and Vocal Power,” “Performance of Identity: Past and Present Voices Meet,” “Latinx Voices on Stage: Community Lineage and Performance,” and her latest course “Shakespeare & Company: Voice, Heritage, and Community” in July of 2024. As an actor, Marie worked with Patsy Rodenburg on *Shakespeare’s Sonnets* at the National Opera Center in New York City in 2022 and has been invited to perform some of Shakespeare’s scenes in Silves, Portugal in September 2025. She has an MFA in acting from the Theatre School at DePaul University, and a BA in theatre arts–acting from California State University, Fresno. She is a Designated Linklater Voice Teacher via Kristin Linklater and the Linklater Center for Voice and Language in New York City.

**Nicolás Dudit** (Costume Designer) is a Colombian and French costume designer. He is currently pursuing an MFA in costume design at the University of Illinois Urbana-Champaign. Most recently Krannert Center for the Performing Arts, he was costume designer for the musical *Oklahoma!*, directed by Sarah Wigley. He has also participated in the productions of the play *The Realness*, directed by Aaron Muñoz and the dance piece *Take It to the Cypher*, choreographed by Jaymes Crowder-Acres. He began his studies as a designer in his home country, Colombia, at the Universidad de los Andes. In the past, he has worked internationally as a costume designer and assistant for the Teatro Mayor Julio Mario Santodomingo in Bogotá, Colombia, the Festival

Amazonas de Ópera in Manaus, Brazil, and the theatre company he belongs to, Anfibia Teatro.

**Robbie Kaylor** (Lighting Designer) (he/him/his) is a third year MFA lighting student from Colorado Springs, Colorado. Robbie holds a BA in theatre arts from the University of Northern Colorado. Robbie’s design credits at the University of Illinois include *Dance at Illinois Downtown* for Dance @ Illinois, *The Gangster Play: Circus/Circus* for Illinois Theatre, and *Oklahoma!* for Lyric Theatre @ Illinois. Robbie’s previous designs include Sarah Ruhl’s *Eurydice* and Shakespeare’s *Macbeth* at the University of Northern Colorado. Robbie recently served as the production electrician for the Colorado Shakespeare Festival for the 2024 summer season. Robbie’s production credits at Illinois include the head electrician for *The Wild Party* for Lyric Theatre @ Illinois, the assistant lighting designer for *A Little Night Music* for Lyric Theatre @ Illinois, and the head electrician of *Studiosdance 2023* for Dance at Illinois. While working at Krannert Center, Robbie has been a part of projects such as Ellnora: The Guitar Festival, Illinois High School Theatre Fest, Bruce Hornsby & YMusic, and *Cassette Roulette*. When not in a performance space, Robbie can be found outside in a hammock or riding his bike around Urbana.

**Amanda Rokosz** (Stage Manager) (she/her) is currently a senior at the University of Illinois Urbana-Champaign and will be graduating from their BFA stage management program later this spring. She is both honored and grateful to end her time at Krannert Center as the stage manager for *The Winter’s Tale* this April. Some of her previous credits include *Hedwig and The Angry Inch* (ASM) with Haven Chicago, *Lyric Theatre Under the Stars* (SM) and *A Little Night Music* (ASM) with Lyric Theatre @ Illinois, *The Birds of North America* (SM) with Illinois Theatre, and *Studiosdance 2024* (Co-SM) and *Solace*

(SM) with Dance at Illinois. Outside of theatre, Amanda is an active member of the University of Illinois' Philippine Student Association and a very proud Filipina-American. Amanda is eternally thankful for her family and friends for their love and support throughout her stage management journey, and she would not be here without them. Maraming salamat, at mahal kita!

**Leoni Reilly** (Dramaturg) is a junior working toward a dual degree in theatre studies (BFA) and Germanic studies (BALAS). Some past credits include directing *The Book of Magdalene* (Armory Free Theatre); assistant dramaturg/translation work for *The Gangster Play: Circus/Circus* (Illinois Theatre); coordinating/directing/writing for *Impulse 24/7* (Armory Free Theatre), playwright for *THE ALGORITHM* (Illinois Theatre), and one of the playwrights for Student Playwright Outreach Theatre (SPOT). 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.

**Avery Tāng** (Scenic Designer) is a second year MFA candidate in scenic design at the University of Illinois Urbana-Champaign. They are from Orange County, California, where they received their BA in theatre studies at Chapman University (2021). U of I scenic design credits include *Airness* at the City Center. Professional scenic design credits include *Brackish*, *Actually*, *JUICE*, *In the Green* (The Wayward Artist); *Rocky Horror Show*, *Beauty and the Beast* (Cypress College Theatre Arts), *Colonialism Is Terrible But Phở Is Delicious* (Chance Theater). Professional film production design includes *They Slay* (2023), a queer horror-comedy short film. In summer 2023, Avery was on the design team for Critical Putt, an immersive minigolf experience hosted by Champaign Urbana Adventures in Time and Space, featured

at GenCon Indianapolis 2023. They are a founding co-host of the fun and thought-provoking *Powered by Play* podcast. [www.averytang.com](http://www.averytang.com).

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# PRODUCTION STAFF

## **PRODUCTION MANAGER**

Terri Ciofalo

## **TECHNICAL DIRECTOR**

Byron Mrowiec

## **PROPERTIES MANAGER**

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Paige Stewart-Rankins

## **HAIR AND MAKEUP COORDINATOR**

Stephanie Spotts

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Chantel Renee

## **COSTUME CRAFTS ASSISTANT**

Mo Kozlowski

## **ASSISTANT DIRECTOR**

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Sabrina Fellinger

## **ASSISTANT PRODUCTION MANAGER**

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## **ASSISTANT TECHNICAL DIRECTOR**

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## **ASSISTANT SCENIC DESIGNER**

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## **ASSISTANT COSTUME DESIGNERS**

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Amelia Walz

## **ASSISTANT LIGHTING DESIGNER**

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## **ASSISTANT SOUND DESIGNER**

Madeleine Carroll

## **SCENIC CHARGE**

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## **HEAD ELECTRICIAN**

Trinity Nett

## **AUDIO ENGINEER**

Will Mueller

## **LIGHT BOARD OPERATOR**

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## **SOUND BOARD OPERATOR**

Logan Young

## **STAGE CARPENTER**

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## **DECK CREW**

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Brendan Michael

Roan Milkie

Isabella Partipilo

Zoe Van Krey

## **WARDROBE SUPERVISOR**

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## **WARDROBE CREW**

Molly Balms

Aera Boateng

Chris Ramshaw

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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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Brant Murray  
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Adriane Binky Donley  
Richard Gregg  
Tatsuya "Tito" Ito  
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David Krupla  
Alec LaBau  
Kira Lyon  
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Jie Zhang  
Nicole Zhang  
Bowang Zhou  
Ino Zhu

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Helen Anil  
Yusra Ansari  
Caroline Atkinson  
Claire Baffes  
Subhodeep Bakshi  
Kirsten Barker  
Josie Besch  
Aakash Bhide  
Surman Bhowmick  
Alyx Bibbs  
Nick Boivin  
Zach Bottoms  
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Yingrui Ouyang  
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Wesley Pereira  
Diana Pham  
Natalia Rafalko  
Malika Raffensperger-Schill  
Eliza Refaqt  
Nicolle Reynolds  
Julia Rhodes

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# 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

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## 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

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## 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

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## ADVANCEMENT

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

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## 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  
Scott Butler, Eric Carr, Austin Dearth, Sara Dietrich, Jessica Fancher, Bryan Franzen, Jacob Lerch, Chad Schwenk, Attendants

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## MARKETING

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

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

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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

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## 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

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

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

## Scene Shop

Ryan Schultz, Technical Director  
Tatsuya Ito, Associate Technical Director  
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## 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.

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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](mailto:patronservices@krannertcenter.illinois.edu) or 217.333.9716 or visit [go.KrannertCenter.com/Accessibility](http://go.KrannertCenter.com/Accessibility).

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