

THE MURDER AT HAVERSHAM MANOR

A presentation of the Cornley University Drama Society

CAST

INSPECTOR CARTER

Chris Bean

CHARLES HAVERSHAM

Jonathan Wainwright

THOMAS COLLEYMOORE

Robert Bentham III

PERKINS

Dennis Tyde

FLORENCE COLLEYMOORE

Sandra Wilkinson

CECIL HAVERSHAM

Max Bennett

ARTHUR THE GARDENER

Max Bennett

CREATIVE

WRITER

Susie H.K. Brideswell

PRODUCER

José William Muñette IV

DIRECTOR

Chris Bean

DESIGNER

Chris Bean

COSTUME DESIGNER

Chris Bean

PROPERTIES

Chris Bean

DRAMATURGY

Chris Bean

VOICE AND DIALECT COACH

Chris Bean

FIGHT CHOREOGRAPHER

Chris Bean

LIGHTING AND SOUND OPERATOR

Trevor Watson

STAGE MANAGER

Annie Strough

STAGE CREW

???

STAGE CREW

Alyssa

ACKNOWLEDGEMENTS

This production was made possible by the British-American Cultural Exchange Program.

The Cornley Polytechnic Drama Society, appearing through the generous support of special arts grants and artists exchanges, has come all the way from the United Kingdom to perform their production of the single most riveting murder/mystery play ever crafted for the stage:

The Murder at Haversham Manor.

WELCOME

The Oxford English Dictionary defines *murder* as “the action or an act of killing,” and *mystery* as “a hidden or secret thing; something inexplicable or beyond human comprehension.”

Despite the grim subject matter, there is something deeply satisfying about the formulaic, yet nonetheless riveting, nature of the murder mystery. We sit on the edge of our seats watching the story unfold, knowing that, when all is said and done, every end will be tied up neatly and all will be revealed in time. As a lonely young boy growing up in a bleak, foggy port town in Lincolnshire, I found myself fascinated by murder mysteries in all forms. Through life’s twists and turns, I often find myself returning to these classic tales that I so cherished in my youth.

The brilliantly talented Susie H. K. Brideswell wrote *The Murder at Haversham Manor* just weeks before her tragic and untimely death, which followed a brief but bloody encounter with three rather large weasels roaming the streets of Edinburgh. Conveniently for us at Cornley Drama Society, this meant *Haversham Manor* entered the public domain just last year. I hope I may speak for everyone involved when I say that we strive to honor her memory and life’s work here at Krannert Center for the Performing Arts this week.

This past summer, for reasons that cannot be discussed due to ongoing litigation, the Society was left without a leader, so I took it upon myself to step up as the new head and residing director of CDS. If there is anything that defines our work at Cornley, it is perseverance. We have endured a great deal of mishaps and wretched luck throughout our history as a company, but we refuse to be defined by those years any further. I am confident that, under my leadership, our great journey to the States will prove this misfortune a thing of the past.

In the difficult and ever-unpredictable times we find ourselves in, mysteries like *Haversham Manor* gift us the opportunity to briefly live in a world where every question has an answer, every problem a solution, and every villain his comeuppance. From the bottom of my heart, I want to thank you for allowing this ragtag group of artists from across the pond to bring this story to your beautifully picturesque town(s?) of Champaign-Urbana. We have built a truly unsinkable ship this time round, and I cannot wait to embark on this journey with you all. And to Susie – let’s do this thing.

Many thanks,

Chris x



JONATHAN WAINWRIGHT (Charles Haversham)

Johnathan is excited to make his Cornley Drama Society debut as Charles Haversham. His recent credits include Mercutio in *Romeo and Juliet*, Ben Loman in *Death*

of a *Salesman*, and King Hamlet in *Hamlet*. Johnathan dedicates himself to bringing life to memorable roles, proving that even brief appearances can leave a lasting impression. When not on stage, he teaches workshops on making short-lived characters unforgettable.



??? (STAGE CREW)

(Name here) has been working on this show for about two weeks. She stepped in after many realized that they didn't exactly have all of the help they needed. Found

wandering on Green Street with a vaguely technical t-shirt on, she was very eager when approached and asked to assist with *The Murder at Haversham Manor*. Her previous works include (insert proper qualifications). Outside of assisting with the show, she (insert outside hobbies). She hopes you enjoy the show as much as she has working on it!



DENNIS TYDE (Perkins)

Dennis Tyde is a 22-year-old English actor in the Cornley Polytechnic Drama Society. This is Dennis Tyde's first production, and Dennis Tyde eagerly awaits

Dennis Tyde's theatrical debut. In Dennis Tyde's free time, Dennis Tyde enjoys hanging out with Dennis Tyde's friends, and going on long walks with Dennis Tyde's dog, Scruffles.



ANNIE STROUGH (Stage Manager)

Annie is a free-lance Stage Manager who has managed a number of productions including *Sea Biscuit Runs Again*, *Fascinating Rhythm—the Life and Times of Francis*

Benvil, and *Seven the Musical*. She pursued both her undergraduate and graduate degrees at University of Maryland. Outside of several high school intensives, she has also managed productions like *Chicago* off-off-off-off Broadway in New York, *Into the Woods*, and *Chess* in Maryland off-off Broadway!

PROFILES



SANDRA WILKINSON (Florence Colley Moore)

Sandra is honoured to appear once again with the Cornley Polytechnic Drama Society. Her previous work includes *A Lady's Guide to Proper Teacup Placement* (Lady Petunia), *The Vicar's New Umbrella* (Mrs. Agatha), and the highly-demanding, one-woman adaptation of *The Queen's Goose*. She also appeared in the radio drama *Murder at Mulberry Manor*, though her character was tragically written out before she could deliver her first line. Trained briefly at the Chipping Sodbury Academy of Speech and Gesture, Sandra brings elegance, precision, and a deep commitment to being seen in the best possible lighting.



TREVOR WATSON (Lighting and Sound Operator)

Trevor Watson (he/him) is a lighting engineer/operator originating from New York City. His most recent credits include *Art* at the Music Box Theatre and *Call Me Izzy* at Studio 54. Previous credits include *Jamie Lloyd's Sunset Blvd.* at the St. James Theatre, *The Picture of Dorian Gray* at the Music Box Theatre, *The Taming of the Shrew* with Shakespeare in the Park in Central Park, and *Oklahoma!* (National Tour). He is thrilled to finally be outside of the Big Apple for a weekend and to be collaborating with the Cornley Drama Society.



ALYSSA (Stage Crew)

Alyssa has been working with Illinois Theatre for many, many years now. She was last seen in nothing because she works backstage where she cannot be seen. Outside of theatre, she enjoys spending time with anyone who isn't an actor. While she LOVES her job, she will not be available for autographs after the show as she would like to be left alone.



CHRIS BEAN (Inspector Carter)

Chris (he/him) is a multifaceted artist hailing from Grimsby, Lincolnshire. He has been working with the Cornley Drama Society since its founding and is simply chuffed to be stepping up as the new head of the Society this year. Notable credits with CDS include *Two Sisters*, *James and the Peach*, and *The Partially-Bald Soprano*. *The Murder at Haversham Manner* is his directorial debut. In his leisure time, Chris is keen on Yorkshire pudding, birdwatching, and the American television show *Columbo*. Best regards to Mum.



ROBERT BENTHAM III
(Thomas Colleymore)

Robert (he/him) is excited to return to the Cornley Drama Society and to have the opportunity to perform in the great city of Champagne, Indiana. His most recent Cornley

credit is as both Henry VI and The Duke of York in their productions of Shakespeare's *Henry VI* saga. He has also spent a good deal of time performing with the French traveling circus company, Le Toilette Violette. He enjoys roller skating, canoeing, and a good warm blanket.

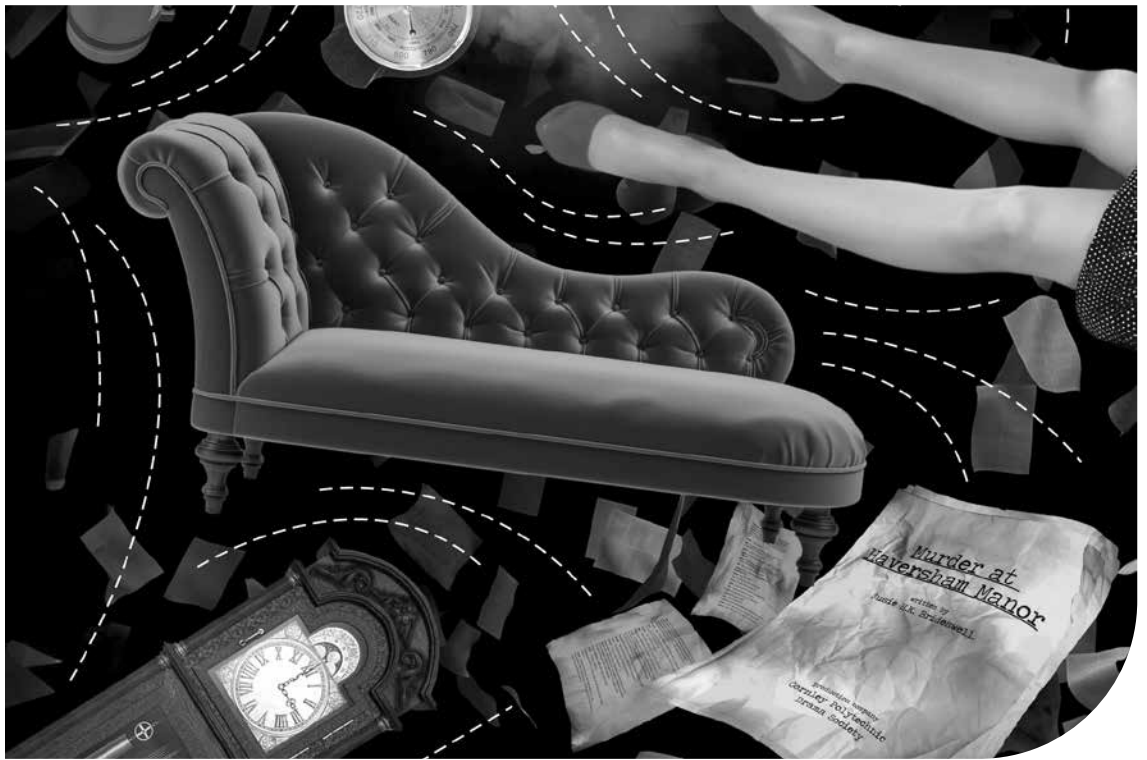


MAX BENNETT
(Cecil Haversham,
Arthur the Gardener)

Hiya! My name is Max Bennett, and I am so incredibly excited to be a part of the cast of *The Murder at Haversham Manor*! As it is my first time acting, I have so much thanks

to give to everyone who helped me along the way: Sandra, Chris, Robert, and Jonathon. This project felt just right for me to jump into as an amateur, so thank you to Chris! Actor by day, student by night! I'm currently enrolled at Cornley Polytechnic studying Human Geography and Crime – perfect for a murder mystery! In my free time I love roller skating and watching the clouds. Shout out to Mum and Dad, thank you for paying for this trip! I hope everyone enjoys our show!





ILLINOIS THEATRE PRESENTS

The Play That Goes Wrong

Wednesday-Friday,
October 29-31, 2025
7:30pm

Saturday
November 1, 2025
2pm and 7:30pm

Colwell Playhouse



PROGRAM

The Play That Goes Wrong

PLAYWRIGHTS

Henry Lewis, Jonathan Sayer, and Henry Shields

DIRECTORS

J.W. Morrisette and Aaron Muñoz

SCENIC DESIGNER

Fallon Podrazik

COSTUME DESIGNER

Amelia Walz

LIGHTING DESIGNER

Resa Fuller

SOUND DESIGNER

Lizi Shaul

VOCAL, TEXT, AND DIALECT COACH

Allison Moody

FIGHT AND INTIMACY DIRECTOR STUNT COORDINATOR

Zev Steinrock

STAGE MANAGER

Hadas Goldberg

DRAMATURG, FIGHT AND MOVEMENT ASSISTANT

Ty Hudson

PROGRAM

TIME
.....

Cornley Polytechnic Drama Society's Production of *The Murder at Haversham Manor*

PLACE
.....

Charles' Private Rooms at Haversham Manor

CAST
.....

CHRIS BEAN

Gabriel McNabb

SANDRA WILKINSON

Grace Herbst

MAX BENNETT

Austin Applegate

TREVOR WATSON

Heraldo Hermosillo

ROBERT BENTHAM III

Harry Brown

JONATHAN WAINWRIGHT

Tyren Ollie

ANNIE STROUGH

Makeda Davies

STAGE CREW

Reilly Bickel

DENNIS TYDE

Aiden Garland-Sutter

STAGE CREW

Julia Trenary

The Play that Goes Wrong was first presented by Mischief Theatre under the title *The Murder Before Christmas* on December 4, 2012, at the Old Red Lion Theatre in London.

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For Mischief Worldwide Ltd.: Directors: Mark Bentley, Jonathan Burke, Henry Lewis, Kenny Wax
Head of Licensing: Sacha Brooks

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DRAMATURG’S NOTE

In 2009, the satirical British TV show called *The Thick of It* introduced the word “omnishambles” into the public lexicon. These omnishambles consisted of an avalanche of poor governmental decisions, public calamities, organizational mismanagements, and personal blunders – all for the amusement (or dismay) of the public. Omnishambles became the Oxford Dictionary’s “Word of the Year” in 2012. The French have their own word for this joy of calamity: *joie maligne*, a relishing of diabolical delight at others’ misfortune. The Germans use *schadenfreude* to articulate a similar pleasure in others’ troubles. The Japanese have an expression: “The misfortune of others tastes like honey.” The joy we receive from observing harmless disasters is a universal language. It builds community as we watch the set collapse, actors misplace their props, and folks stumble into a pratfall or two.

The creators of *The Play That Goes Wrong* were sitting in a college classroom in 2008 on the eve of a global omnishambles that would lead to a worldwide recession. But to these dreamers, there were stars in their eyes as they imagined how they could recreate the magic of previous farcical adventures from plays like *Noises Off!*; *One Man, Two Guvnors*; and *A Flea in Her Ear*. For the play’s creators – Henry Lewis, Jonathan Sayer, and Henry Shields – their greatest inspiration came from the comic stylings

PROGRAM

of Monty Python. *The Play That Goes Wrong* plays like an extended episode of *The Flying Circus*. Between French scenes, you can almost hear John Cleese saying, “And now for something completely different.”

The Play That Goes Wrong draws from the murder-mystery genre. The Cornley Polytechnic Drama Society, our collection of players for this evening’s festivities, attempts to do their best rendition of Agatha Christie’s Hercule Poirot and Miss Marple. *The Mousetrap* left an indelible impact on British theatre history as the longest running show on the West End (and planet!). Its widespread presence in the British and American theatrical scenes make it a familiar cultural touchstone. If you have yet to encounter the joy of watching an Agatha Christie piece, you may have interacted with detective stories like *Sherlock Holmes*, *Knives Out*, or *Law and Order* that will offer a working knowledge of the genre that our farce is about to bungle.

The progenitors of this piece took the dream of a farce that subverts audience expectations of the murder mystery and turned it into a global phenomenon of sharp wit and physical comedy. These young playwrights built a community with their acting classmates – many of whom assumed roles in the original production. They incorporated physical clowning technique into the show’s development and trained with a circus stunt program to fine-tune the

gags and scenic mayhem. They accomplished all of this under the aptly named Mischief Theatre. They debuted *The Play That Goes Wrong* under the title of *Let’s See What Happens*, which might be a good way to approach tonight’s festivities.

The Play That Goes Wrong is one of the most frequently produced pieces of theatre today. Since its release in 2012, it has been translated into 30 languages. From a humble London debut above a pub to the longest-running play on the West End – second only to *The Mousetrap* – this production taps into the passion of being an artist who can do nothing more than persist in the face of adversity. There may be a lexicon of international words describing the pleasure we obtain from mischief, yet the universal message of *The Play That Goes Wrong* is that resilience triumphs over absurdity. We hope you enjoy watching these characters navigate the beauty of failure with fearless commitment.

—Ty Hudson

THE ACT OF GIVING

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PROFILES



AUSTIN APPLGATE (Max)

Austin Applegate (they/them) is currently a senior pursuing a BFA in acting at the University of Illinois. They were most recently seen in the Illinois Theatre

presentation of *The Winter's Tale* (Archidamus, 1st Lord, Shepard's Servant) and as a swing for multiple roles in Lyric Theatre's *Orlando*. They also performed in Illinois Central College's productions of *1984* (Winston), *A Macbeth* (Malcolm), and *Myth Adventures* (Theseus, Cerberus, Narcissus, Charon). Additional recent works include *The Tangled Web* (Owen) at the Armory Free Theatre, *The Elevated Line* (Sean) with the EDI Taskforce at the University of Illinois, and the York Cycle Theatre Festival in Toronto, Canada.



REILLY BICKEL (Stage Crew)

Reilly Bickel (she/her) is a junior seeking to earn her BFA in acting at the University of Illinois at Urbana-Champaign. Some of her previous shows with the University

include *Clouds Shaped Like Pianos* (Dorn) and *Dracula: A Feminist's Revenge Fantasy, Really* (Maid). Other off-campus roles include *Alice by Heart* (Angus/Caterpillar), and last summer, in St. Louis, she participated in a production of *Theory of Relativity* (Amy). When not on a stage, Bickel enjoys playing Dungeons & Dragons, drawing, and watching movies with her friends.



HARRY BROWN (Robert)

Harry Brown (he/him) is a senior pursuing a BFA in acting at the University of Illinois at Urbana-Champaign. Some of his credits are Autolycus in *The Winter's Tale* and

the Announcer in *Airness*, both with Illinois Theatre, and Cody in *Homegrown: An Insurrection Play* at the Station Theatre. He also recently co-directed *Spot of Brasil* at the Armory Free Theatre and assistant directed *The Good Person of Setzuan* at the Station Theatre. One of Brown's 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 (Annie)

Makeda Davies (she/her) is a senior dual degree major studying both acting and clinical psychology. Recent Krannert Center productions in which

she has been seen include *The Gangster Play: Circus/Circus* (Illinois Theatre) and *Orlando* (Lyric Theatre). Her experience also extends to Armory Free Theatre productions of *Hurricane Diane* and *Spot of Brasil*. In addition, she has been seen in La Estación Gallery's production of *Fefu and Her Friends* and the Dispensary's production of *Reefer Madness*.


AIDEN GARLAND-SUTTER
(Dennis)

Aiden Garland-Sutter (he/him), from Rochester, Illinois, is a senior pursuing a BFA in acting at the University of Illinois at Urbana-Champaign. He has been involved

with theatrical events since he was eight years old. Some of his credits include *Antigonus* in Shakespeare's *The Winter's Tale* with Illinois Theatre and Michel in *Murder on the Orient Express* at Theater in the Park. He was part of the ensemble in the Lyric Theatre production of *The Wild Party*. In his free time, he loves to draw and make animations. Garland-Sutter thanks his family, directors, and professors over the years for supporting him and helping him get where he is today.


GRACE HERBST
(Sandra)

Grace Herbst is a junior acting major with a dual degree in psychology. Previous Illinois Theatre credits include *No Puedo*, *I'm Sorry* (ensemble); *Dracula*:

A Feminist Revenge Fantasy, *Really* (Mina/Lucy u/s); and *The Algorithm* (Eve). She also is a part of Alpha Gamma Delta sorority and Women's Glee Club.


HERALDO HERMOSILLO
(Trevor)

Heraldo Hermosillo, hailing from Guadalajara, Jalisco, is a senior pursuing his BFA in acting at the University of Illinois. He was most recently seen as Alex/Eleuterio in

Illinois Theatre's production of *Plumas Negras* and as Tracy in the Station Theatre's production of *70 Secrets of Marmalade Kittens*. Previous credits include *Orlando* (Chorus), *The Gangster Play: Circus/Circus* (Company), and *House of Desires* (Castaño). In addition to acting, Hermosillo is an emerging writer, developing neo-expressionist stand-up comedy and theatrical pieces.


GABRIEL MCNABB
(Chris)

Gabriel McNabb (they/them) is a senior acting student delighted to be pursuing their BFA at the University of Illinois. Previous credits with Illinois Theatre

include *Witch* (Cuddy), *The Gangster Play: Circus/Circus* (Company), *Birds of North America* (Jay), and *The Winter's Tale* (Second Lord/Third Courtier, u/s Florizel/Autolycus). Other on-campus credits include *The Book of Magdalene* (Cicada), *30 Plays in 60 Minutes*, and *Pit (Glasses)* through Armory Free Theatre, as well as *Fefu and Her Friends* (Cecilia) with La Estación Gallery. This past summer, they participated in an 18-hour staging of the medieval York Corpus Christi Plays in Toronto, Canada. When they're not performing, McNabb can be found practicing banjo, playing *Dungeons & Dragons*, and taking inordinately long walks around campus.

PROFILES



TYREN OLLIE (Jonathan)

Tyren Ollie (he/him) is currently a sophomore pursuing a BFA in acting at the University of Illinois at Urbana-Champaign. He is excited to make his Illinois Theatre debut

with this show. Some of his previous credits include Ensemble in *The Laramie Project* at Parkland Second Stage Theatre, Mickey in *Spot of Brasil* at the Armory Free Theatre, and Reggie in *Skeleton Crew* at the Station Theatre. When not on stage, he enjoys knitting, singing, and Wordle.



JULIA TRENARY (Stage Crew)

Julia Trenary is a fourth-year acting major at the University of Illinois. She was last seen in *The Winter's Tale* and *The Gangster Play: Circus/Circus*. She has enjoyed

performing educational shows for children (summer 2025) and performing with a U of I improv troupe. Outside the 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.

J.W. MORRISSETTE (Director)

J.W. Morrisette is the Associate Head of the Department of Theatre at the University of Illinois at Urbana-Champaign and has served in the Department of Theatre for 29 years. He has served as chair of the BFA Theatre Studies Program, the Assistant Head for Academic Programs, as well as the Assistant Program Coordinator for INNER VOICES Social Issues Theatre. He worked for Stuart Howard and Associates Casting in New York, interning as a casting assistant for many Broadway productions and television commercials. Morrisette taught and directed for 23 years with the summer Theatre Department at Interlochen Center for the Arts. At the University of Illinois, his classes include acting, directing, Introduction to Theatre Arts, and Broadway musicals. He has been integral in developing components for the online course offerings in the department as well as supervising all senior Theatre Studies thesis projects. Morrisette has spent several summers acting with the Utah Shakespeare Festival and the Interlochen Shakespeare Festival, and directs professionally when time allows. He has received the Provost's Excellence in Undergraduate Teaching Award, the College of Fine and Applied Arts Specialized Faculty Award for Excellence, and the Illinois Theatre Association Award of Excellence in College/University Theatre. In 2025, Morrisette received the King Broadrick-Allen Award for Excellence in Honors Teaching.

AARON MUÑOZ (Director)

Aaron Muñoz is an Associate Professor of Acting with Illinois Theatre. Past Illinois Theatre directing credits include *The Realness*; *Native Gardens*; *No Puedo, I'm Sorry*; and *Tocaya*. Other directing credits include *The White Chip* (Florida Studio Theatre); *2 Households*, *2 Assholes*; *Shakespeare's R & J* (New York International Fringe Festival); and *Halloween Campfire* (Verge Theatre Company). Muñoz is the founder and former Artistic Director of Nashville Story Garden, an award-winning incubator for original theatre, film, and new media projects. He is a two-time recipient of the BRIDGE Seed Grant, working with the University of Birmingham's (United Kingdom) Shakespeare Institute on digital theatre innovation. In addition to being a proud member of SAG AFTRA, Actors' Equity, and the recipient of an Individual Artist Fellowship from the Tennessee Arts Commission, Muñoz has been nominated for a Suzi Bass Award (Outstanding Lead Actor in a Play), and Independent Reviewers of New England (IRNE) Awards (Best New Play, Best Play, Best Actor). He holds a BA from Columbia College Chicago and an MFA from the University of Alabama/Alabama Shakespeare Festival's professional actor training program. Love to Liz, Franny, and Mabel.

JOSH DONIEK (Properties Manager)

Josh Doniek (he/him) is a third-year props MFA candidate at the University of Illinois at Urbana-Champaign. Prior to his graduate work, Doniek was a visual arts instructor for Champaign Unit 4 schools. He received his BFA in art education from Eastern Illinois University in 2014.

RESA FULLER (Lighting Designer)

Resa Fuller (she/her) is a second-year MFA candidate in lighting design and technology. She received her BMus in vocal performance from Eastern Illinois University with a minor in theatre before relocating to Madison, Wisconsin, and working with various theatre companies in a variety of positions. Previous design credits include *StudioDance* (Dance at Illinois), *The Bridges of Madison County* (Music Theatre of Madison), *Dance Nation* (Station Theatre), *Twelfth Night* (StageQ Inc.), *Act a Lady* (StageQ Inc.), and three years as the lighting designer for StageQ's CapitalQ Theatre Festival. Other credits within Krannert Center include *Oklahoma!* (assistant lighting designer, Lyric Theatre @ Illinois) and *Plumas Negras* (head electrician, Illinois Theatre). Fuller also enjoys cooking and baking, hiking, and *The New York Times* Crossword.

HADAS GOLDBERG (Stage Manager)

Hadas Goldberg is a stage manager from Skokie, Illinois. A senior studying stage management at the University of Illinois, her recent credits include *Cinderella* (Champaign Urbana Ballet) and *February Dance* (Dance at Illinois). Her assistant stage manager credits include *The Book of Will* (Shakespeare Theatre of New Jersey), *Swan Lake* (Champaign Urbana Ballet), and *Black Square* (Lyric Theater @ Illinois). When not in the theatre, she enjoys crocheting, cooking, and watching sports.

PROFILES

TY HUDSON

(Dramaturg, Fight and Movement Assistant)

Ty Hudson, a native Nebraskan with a BFA in acting from the University of South Dakota and an MFA in acting from Minnesota State University, Mankato, is currently a PhD student in theatre studies at the University of Illinois. Between academic adventures, he spent ten years as a professional actor and educator in the Twin Cities (Minneapolis-St. Paul). He has written, directed, and produced multiple films that are currently playing at film festivals across the nation. He was the production dramaturg, fight choreographer, and intimacy director for *Clouds Shaped Like Pianos* at the U of I last season. Hudson loves his wife dearly, especially when she lambasts him on their podcast *Summers Off*.

ALLISON MOODY

(Vocal, Speech, and Dialect Coach)

Allison Moody is the Teaching Associate Professor of Voice and Speech for the BFA and MFA Acting Programs in the Department of Theatre. She is a Designated Linklater Teacher, a Guild-Certified Feldenkrais Practitioner, and is working toward her certification in Estill Voice Training Figure Proficiency. She is also an active member of Vocal Health Education and is a Vocal Health First Aider. Allison is a proud member of Actors' Equity Association and favorite roles include Soccer Mom in *The Wolves* for Illinois Theatre, the Doctor in *Reckless* for Gallery Players (Brooklyn, New York), and Richard Henry Lee in *1776* for Musical Theatre Heritage (Kansas City, Missouri). Moody has been the Voice Director and Dialect Designer for the following productions: *Orlando*; *Dracula: a Feminist Revenge Fantasy, Really*; *Witch*; *RENT*; *Origin Story*;

Titus Andronicus; *Cabaret*; *Gem of the Ocean*; *Because I Am Your Queen*; *The Curious Incident of the Dog in the Nighttime*; *Twelve Angry Men*; *You Can't Take It With You*; *Holmes and Watson*; and *The Importance of Being Earnest*.

SIVAN ORGAD

(Assistant to the Dramaturg)

Sivan Orgad is a senior in the Theater Studies BFA Program focusing in the areas of directing, dramaturgy, and performance. In her time at the University of Illinois at Urbana-Champaign, she has participated in various areas of theatre including Illinois Theatre's *The Winter's Tale* (assistant to the dramaturg); Armory Free Theatre's *The Secretaries* (assistant director and dramaturg) and *Shakespeare Will* (props coordinator); and Illini Student Musicals *Big Fish* (ensemble) and *Heathers* (fight choreographer). She hopes everyone enjoys the show!

FALLON PODRAZIK

(Scenic Designer)

Fallon Podrazik (she/her), originally from Casper, Wyoming, is a third-year MFA candidate studying scenic design. She received her BFA in graphic and scenic design from Sargent Conservatory of Theatre Arts at Webster University. Her scenic design work at the University of Illinois includes *Dracula: a Feminist Revenge Fantasy, Really* (Illinois Theatre) along with assistant scenic design work for *Orfeo* (Lyric Theatre @ Illinois) and *The Gangster Play: Circus/Circus* (Illinois Theatre). This past summer, Podrazik's scenic design work included *Mary Poppins* and *Forever Plaid* at Little Theatre on the Square. She also spent this past summer working at CU Adventures in Time and Space as a

designer and painter. Podrazik would like to thank all of her design faculty, friends, and family for supporting her on this journey.

LIZI SHAUL

(Sound Designer)

Lizi Shaul (she/they) is a sound designer, composer, and engineer originally from Boston, Massachusetts. She completed two degrees at the University of Connecticut: a BFA in theatre design and production, and a BA in psychology. She is thrilled to continue her education at the University of Illinois at Urbana-Champaign, pursuing her MFA in sound design and engineering. Previous sound design credits include *Macbeth*, *Twelfth Night*, *Steel Magnolias*, and *Kiss Me Kate* at the Texas Shakespeare Festival; *The Complete Works of William Shakespeare*, *Romeo & Juliet*, and *Twelfth Night* at the Wisconsin Shakespeare Festival; *The Gangster Play: Circus/Circus* for Illinois Theatre; *Oklahoma!* and *Orfeo* for Lyric Theatre @ Illinois; and *Synesthesia*, *Metamorphoses*, *Seven Spots on the Sun*, *VOICES*, and *Antigone* at Connecticut Repertory Theatre. They are an outgoing individual who loves making theatre come to life and helping people understand one another through theatre. Outside the sound world, Shaul is a train enthusiast, a cat parent, and a gluten hater. @lizishauldesign

ZEV STEINROCK

(Fight and Intimacy Director, Stunt Coordinator)

Zev Steinrock is a fight director, intimacy director, teacher, and performer, currently serving as an Assistant Professor of Acting at the University of Illinois at Urbana-Champaign. He holds certifications from the Society

of American Fight Directors, and Intimacy Directors & Coordinators, and is a recipient of SAFD's Paddy Crean Award and Darrel Rushton Teaching Award for his contributions to the field of stage combat. Steinrock's research into trauma-informed choreography practices is being presented to professional fight directors all over the country. National Fight and Intimacy Direction credits include South Coast Repertory Theatre, Paper Mill Playhouse, Notre Dame Shakespeare Festival, Arkansas Shakespeare Festival, The Williamston Theatre, and Definition Theatre Company. Steinrock holds degrees in acting from Michigan State University and the University of Illinois at Urbana-Champaign.

AMELIA WALZ

(Costume Designer)

Amelia Walz (she/her) is currently in her second year pursuing her MFA in costume design at the University of Illinois at Urbana-Champaign. She holds a BA in both theatre and art history from Knox College. Her Knox College costume design credits include *The How and The Why*, *The Thanksgiving Play*, *We Are Pussy Riot or Everything Is PR*, *Antigonick*, and *Silent Sky*. In her first year at the University of Illinois, she was the assistant costume designer and wardrobe supervisor for Krannert Center's *Orlando* and *The Winter's Tale*. She has also worked with Shenandoah Summer Music Theatre as a stitcher and assistant costume designer, as well as with the Shakespeare Theatre of New Jersey as its costume design intern. This past summer, she was the first hand for PCPA: Pacific Conservatory Theatre. She would like to thank her family, friends, and mentors for their endless support and encouragement.

PRODUCTION STAFF

PRODUCTION MANAGER

Terri Ciofalo

TECHNICAL DIRECTOR

Matt Grenier

PROPERTIES MANAGER

Josh Doniek

**HAIR AND MAKEUP
SUPERVISOR**

Paige Stewart-Rankins

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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 acknowledgement 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.



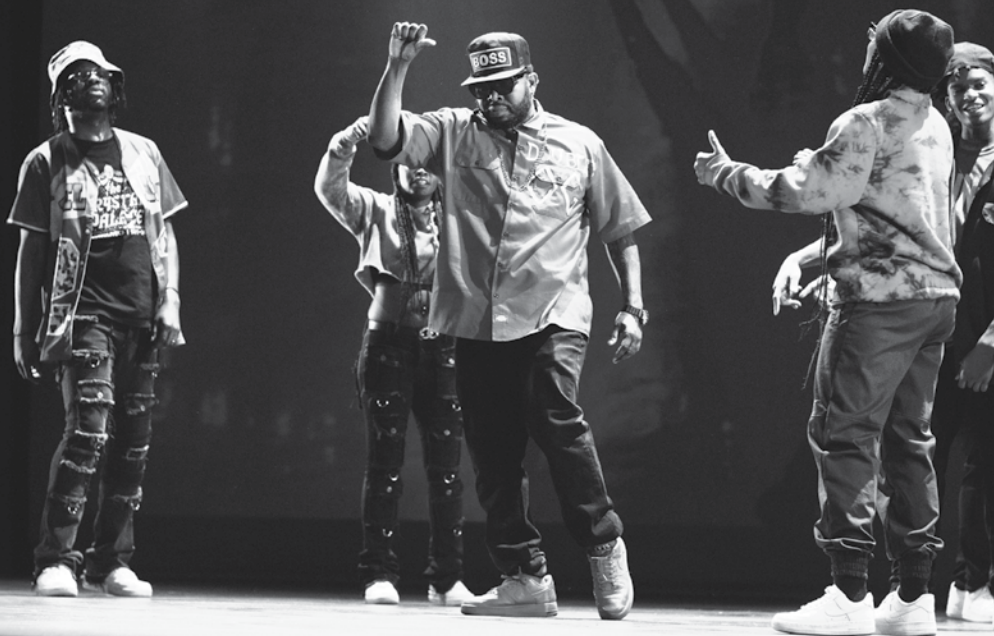
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Necessaries

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.

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Phones and Devices

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

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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!

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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.

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