



ILLINOIS THEATRE PRESENTS

Everybody

By Branden Jacobs-Jenkins
Quenna Lené Barrett, director

Friday-Saturday,
February 13-14, 2026
7:30pm

Wednesday-Friday,
February 18-20, 2026
7:30pm

Saturday
February 21, 2026
2pm

Studio Theatre



PROGRAM

EVERYBODY

Playwright: Branden Jacobs-Jenkins

DIRECTOR

Quenna Lené Barrett

SCENIC DESIGNER

Nicholas J. Taboni

COSTUME DESIGNER

Elena Hevrdejs

LIGHTING DESIGNER

Paige Vick

SOUND DESIGNER

Lizi Shaul

VOICE COACH

Marie Ramirez Downing

STAGE MANAGER

Isabel Wang

DRAMATURG

Yingman Tang

World Premiere produced by Signature Theatre, New York City (Paige Evans, Artistic Director; Erika Mallin, Executive Director; James Houghton, Founder)

Everybody is presented by special arrangement with Dramatists Play Service, Inc., a division of Broadway Licensing Global.

TIME
.....

THEN and NOW

PLACE
.....

Everyplace
This Theatre and Right Now

Everybody is presented without an intermission.

CAST
.....

**USHER/GOD/
UNDERSTANDING**

Aera Boateng

DEATH

Nori Seng

LOVE

Riley Starr McLean

LOST GIRL/TIME

Julia Stern

SOMEBODY

Gabriel McNabb

SOMEBODY

Avery Luciano

SOMEBODY

Ashanti Norals

SOMEBODY

Imran Rizvi

SOMEBODY

Liesel Duggan

UNDERSTUDY

Aubrey Ann Pineda

PROGRAM

DIRECTOR'S NOTE

Everybody—Branden Jacobs-Jenkins' smart retelling of the medieval morality tale *Everyman*—asks a simple, unsettling question: **What can I take with me when I go?** Each night, a different actor plays *Everybody*—well, we think. The lottery isn't a gimmick; it mirrors how life arrives without warning. Nothing is stable.

We built the show around that uncertainty—passing lines, trading costumes, and trusting the ensemble to catch whoever is called. In that way, the production echoes the script's larger question, borrowed from a medieval morality play but aimed squarely at us: What of our lives—our stuff, our status, our relationships—can actually accompany us? The answer keeps shifting, and so do the bodies carrying it.

Our production is set nowhere and everywhere at once—part dream, part memory, part ritual—so the stage becomes a threshold more than a location. And *You* are in it too. Consider what truly follows us: our things our stories, our kindness, our debts. Hold someone you love in mind. Let the question travel with you into the dark and, we hope, back out into your life.

As the live lottery reminds us, **we are all *Everybody*.**

—Quenna Lené Barrett, director

DRAMATURG'S NOTE

We live in a fast-paced world shaped by uncertainty. Life moves quickly, and we are encouraged to keep moving with it, to plan ahead, to stay productive, to look forward. Yet death does not follow our schedules. It can arrive suddenly, without warning, and few of us are ever truly prepared to face it. *Everybody* by Branden Jacobs-Jenkins asks us to slow down, to pause, and to make space for questions we often avoid. It asks us to think about questions of death, and of course, those are also questions about life.

In the 15th-century morality play *Everyman*, an anonymous author offered a simple but piercing lesson. Written within a Christian moral framework, the play imagines Death as a divine messenger who calls *Everyman* to account for his life. When Death calls, nothing we possess can follow us except the measure of our own actions. Salvation, in this tradition, depends not on wealth or status, but on moral reckoning. For more than 500 years, the play has endured because it confronts a truth that resists historical boundaries. As long as people wrestle with meaning, morality, and impermanence, *Everyman* returns to remind us how fragile and fleeting our time together truly is.

It is this long tradition that Jacobs-Jenkins inherits and transforms in *Everybody*. Rather than treating *Everyman* as a rigid historical work of Christian moral teaching about death and judgment, Jacobs-Jenkins reframes it as a contemporary encounter with mortality when we are forced to face it. The play does not ask audiences to observe death from afar. Instead, it insists that mortality is collective and unavoidable. As Ben Brantley noted in his review of the 2017 Off-Broadway production

at Signature Theatre in New York City, “Everybody is everybody, and everybody—as you surely know, whether you’ve come to terms with the idea or not—is mortal.”

Under Jacobs-Jenkins’s adaptation, the transformation of *Everyman* reshapes not only the play’s language but also its theatrical form. One of the choices is the lottery used to assign roles at each performance, ensuring that no two evenings are the same. As Peter Marks noted in his review of a 2019 production by the Shakespeare Theatre Company in Washington, DC, “the characters will look different from the ones I saw, and isn’t that idiosyncrasy the truth of each of our own paths on the road to eternity?” In this context, the play’s central question becomes who or what will accompany you at the end. *Everybody* offers an answer, but not one that closes the conversation. Instead, it leaves space for each audience member to think through what remains meaningful, what endures, and what ultimately matters.

Performed in the intimate Studio Theatre at Krannert Center for the Performing Arts, the play asks us to confront our attachments, our families, our routines, and our assumptions about control. The randomness of the casting echoes the contingency of our own lives, where roles shift and identities change, often without rehearsal. As the characters respond to Death’s summons, they do not reveal certainty or wisdom. They reveal vulnerability.

While *Everybody* is filled with humor, spectacle, and moments of absurdity, its meditation is serious. How do we live knowing that we will die? What do we hold onto, and what do we let go? As this performance unfolds, we invite everybody to sit with these questions. When the time comes, who will walk with *Everybody*?

—Yingman Tang, Dramaturg

Visit the dramaturgy website to explore background, themes, and context that may enrich your experience of *Everybody*, before or after the performance.



Scan Me

PROFILES



AERA BOATENG **Usher / God / Understanding**

Aera Boateng (any pronouns) is a third-year acting major from Mahomet, Illinois. They attended Mahomet-Seymour Public High School where they first began their

journey in theatre. Their previous credits include Theatre New Works: *Clouds Shaped Like Pianos* with Illinois Theatre, *Ride the Cyclone* (Constance, understudy) 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.



LIESEL DUGGAN **Somebody**

Liesel Duggan (she/her) is currently a sophomore pursuing a BFA in acting at the University of Illinois at Urbana-Champaign. She was involved with this fall's Daniel J. Sullivan Artists-in-Residence

immersive theatre workshop with Third Rail Projects, and performed in the Bridge Project's hybrid experiment *A Mini Midsummer* (Fairy) at the Armory Free Theatre. Other previous credits include *Matilda* (Erica) and *Pippin* (Fastrada). She is thrilled to be a part of the Illinois Theatre community and thanks her friends and family for their consistent encouragement and support.



AVERY LUCIANO **Somebody**

Avery Luciano (she/her) is an artist and an activist. She was in a recent production of *The Laramie Project* with Twin City Theatre Co.

A fourth-year undergraduate in the Acting Program at the University of Illinois and a 2026 BFA candidate, her Illinois Theatre credits include Aurora in *Plumas Negras*, Winnifred in *Witch*, Prima (understudy) in *The Realness*, and Celia in *The Birds of North America*. Her love of devised theatre led to participation in *The Gangster Play: Circus/Circus* as well as the "30 Plays in 60 Minutes" at the Armory Free Theatre.



RILEY STARR MCLEAN **Love**

Riley Starr McLean (she/her) is a fourth-year actor and performance artist from Urbana, Illinois. Over her four years in the acting program, she dove deep into

her own signature brand of insane, immersive theatre, hoping to bring humanity to the things that are larger than life. With Illinois Theatre, she has been a part of *Plumas Negras* (Wife Crow), *Dracula, a Feminist Revenge Fantasy*, *Really* (Renfield understudy), and *The Gangster Play: Circus/Circus* (Maggie). Recently, she appeared in *Clouds Shaped Like Pianos* (Anton Chekhov) and *A Game with Death* (The Host/Death), both at the Armory Free Theatre. Last summer, McLean appeared in *The York Corpus Christi Plays* in Toronto, Canada (Hostler, Poor Man, Enforcer). Beyond the university, she has consistently acted as part of the Bristol Renaissance Faire and the Necrosis Haunted House.



GABRIEL MCNABB
Somebody

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

The Play That Goes Wrong (Chris), *Witch* (Cuddy), *The Gangster Play: Circus/Circus* (The Company), *The Birds of North America* (Jay), and *The Winter's Tale* (Second Lord/Third Courtier, Florizel/Autolycus understudy). Other on-campus credits include *The Book of Magdalene* (Cicada), "30 Plays in 60 Minutes," and *Pit* (Glasses) at the 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.



ASHANTI NORALS
Somebody

Ashanti Norals, a fourth-year acting student at the University of Illinois at Urbana-Champaign, is pursuing her BFA degree in acting. Recently, she participated

in a workshop with Third Rail Projects on developing new immersive theatre and storytelling. Her Illinois Theatre credits include Shakespeare's *The Winter's Tale* (Cleomenes/1st Lady/Camillo understudy) and *The Gangster Play: Circus/Circus* (Ensemble). Before transferring to U of I, she appeared in Moraine Valley

Theatre productions of *The Bomb-itty of Errors* (Abbess/C-fake) and a collaborative devised play titled *How to Survive a Pandemic*. When she's not on stage, Norals enjoys listening to music, cooking, spending time with family and friends, and playing video games. She thanks Illinois Theatre for the opportunity and her family and friends for their love and support.



AUBREY ANN PINEDA
Understudy

Aubrey Ann Pineda is a sophomore theatre major working toward her BFA in acting. She has been involved in theatre since seventh grade and is excited to continue

pursuing her passion to this day. Pineda was most recently seen in *Quantum Voyages*, performing as an ensemble member at Krannert Center and the American Physics Society in Anaheim, California. She was also seen in Penny Dreadful Players production of *Little Women* where she portrayed the role of Meg March. When not performing onstage, she's working as a section leader for U of I's Philippine Student Association's Harana; listening to music; watching her favorite musicals, plays, and Disney movies; eating sweet treats; and writing short stories. Pineda would not be where she is today without the never-ending support of her friends and family.

PROFILES



IMRAN RIZVI **Somebody**

Imran Rizvi is a senior pursuing a BFA in acting at the University of Illinois at Urbana-Champaign. His Illinois Theatre credits include *Dracula*, *A Feminist Revenge Fantasy*, *Really* (Doctor George Seward), *RENT* (Ensemble/Mark understudy), *Clouds Shaped Like Planos* (Trigorin), and *The Gangster Play: Circus/Circus* (Company). Additional Champaign-Urbana credits include *Bridge Project: A Mini Midsummer* (Armory Free Theatre), *The Play Called Corpus Christi* (U of I History Department, Poculi Ludique Societas), and *Lavender* (Station Theatre). His Chicago credits include *Twelfth Night* (Oak Park Festival Theatre) and *Spring Awakening* (Steel Beam Theatre), as well as educational work at Goodman Theatre and the Actors' Training Center.



NORI SENG **Death**

Nori Seng (she/her) is a third-year undergraduate studying both acting and communications. She has appeared in productions of *Algorithm* (Isla), *Secretaries* (Patty), and *A View from the Bridge* (Chorus/Second Immigration Officer). She thanks her parents for always supporting her and helping form the person she is today. She hopes you enjoy the show!



JULIA STERN **Lost Girl / Time**

Chicagoan Julia Stern is a sophomore acting major with a dual degree in political science. Her local credits include *A View from The Bridge* (Chorus/Tony) directed by Katayoun Salmasi for Illinois Theatre and the spring 2025 production of *Assassins* (Lynette "Squeaky" Fromme) for the Station Theatre. Stern attended The Chicago High School for the Performing Arts and participated in Northwestern University's high school intensive acting summer program, *Cherubs*, in 2023. Productions she's been involved with include *A Midsummer Night's Dream* (Puck), *The Skin of Our Teeth* (Gladys), *Godspell* (Morgan), and *Sister Act* (Mother Superior). Stern is involved in Odd Request and Spicy Clamato Improv, the Krannert Center Student Association, and Alpha Gamma Delta. Outside of acting, she enjoys singing, crocheting, sewing, skiing, and spending time with her miniature poodle, Wes. Stern is grateful to be in this production and hopes you enjoy the show.



QUENNA LENÉ BARRETT
Director

A Chicago native, Dr. Quenna Lené Barrett is a director performer, facilitator, and writer specializing in devised and social justice theatre. She helped develop

a number of new and devised theatrical works with Rivendell, including Nikki Carpenter’s *The Last Senior Home in Bronzeville* and *The Folded Map Project*. She conceived and directed *Re-Writing the Declaration*, a devised, participatory play that invites the audience to interrogate this nation’s founding by centering a Black, queer, feminist lens.

Among Barrett’s directorial credits are *Re-Writing the Declaration* (Governor’s State University and NYU Steinhardt/Free Street), *Dreamgirls* (assistant director, Paramount Theatre), *You Got Older* and *By The Way, Meet Vera Stark* (The Theatre School at DePaul University); *#Enough* (Goodman Theatre); *Stacey’s Walk* (writer and director, Chicago Children’s Theatre); *Eclipsed* (assistant director, Pegasus Theatre); and *This Boat Called My Body* (co-director, co-writer) with For Youth Inquiry Performance Company at the Illinois Caucus of Adolescent Health (FYI/ICAH).

Barrett’s performance credits include *The House That Will Not Stand* (Invictus understudy), *Splash Hatch on the E Going Down* (Definition Theatre), *Sexuality Out Loud* (FYI/ICAH), *Don’t Go* (Sojourn Theatre Company), *Radio Golf* (understudy, Court Theatre), *The Green Book* (Pegasus Theatre), and *American Revolution* and *Moon Shot* (Theatre Unspeakable).

Barrett received her BFA in drama from NYU Tisch School of the Arts, her MA in applied theatre from the University of Southern California, and her EdD in educational theatre at NYU Steinhardt. She is currently an Assistant Professor of Applied Theatre at Governors State University.



ELENA HEVRDEJS
Costume Designer

Elena Hevrdejs is a senior undergraduate in the Costume Design and Technology Program. This is her first design project for Illinois Theatre after serving as Assistant Costume Designer

for *Orlando* and *Plumas Negras*. She has also worked as Costume Designer at Uni High for a production of *Charles Dickens’ a Christmas Carol* and for the Armory Free Theatre’s production of *Spot of Brasil*. Outside of theatre, she enjoys listening to music and going to Menards. @elenarose.crafts



MARIE RAMIREZ DOWNING
Voice Coach

Marie Ramirez Downing is an Assistant Professor of Acting, Voice, and Speech in the BFA and MFA Acting Programs in the

Department of Theatre. She is a professional Voice & Dialect Coach and teaches and coaches at Shakespeare & Company in Lenox, Massachusetts, in The Actor Training Intensives. She has an MFA in acting from The Theatre School at DePaul University and a BA in theatre arts and

PROFILES

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 (2012). Most recently, Downing was the voice and dialect coach for the West Coast premiere of Suzan-Lori Park's play *Sally and Tom* at Marin Theatre Company (November 2025), and will return there in April 2026 to work on the dialects for *Pictures from Home* with director Jon Moscone. Other credits include, Voice and Text Director at the Oregon Shakespeare Festival (Lisa Peterson's production of *As You Like It*, 2025); Goodman Theatre (*Inherit The Wind*); Steppenwolf Theatre Company (*Leroy and Lucy*, world premiere); and Chicago Shakespeare Theatre (*Sunny Afternoon*, North American premiere, 2025). Downing is a Resident Director at Illinois Theatre and directed Juliette Carillo's play *Plumas Negras* at Krannert Center in spring 2025. As an actor, Downing worked in September 2025 with Patsy Rodenburg in *Silves*, Portugal, performing with actors from all over the globe in Shakespeare Scenes from *The Winter's Tale* and *Measure for Measure*.



NOAH RUSSELL Properties Manager

Noah Russell (they/them) is a first-year MFA candidate in the Properties Design and Management Program at the University of Illinois.

With a background in industrial design and hands-on making, they create imaginative and sustainable stage properties.



LIZI SHAUL Sound Designer

Lizi Shaul (she/they) is a sound designer, composer, and engineer originally from Boston, Massachusetts. Lizi 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 and Juliet*, and *Twelfth Night* at the Wisconsin Shakespeare Festival; *The Play That Goes Wrong* and *The Gangster Play: Circus/Circus* with Illinois Theatre; and *Oklahoma!* and *L'Orfeo* with Lyric Theatre @ Illinois. 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



NICHOLAS J. TABONI Scenic Designer

Nicholas J. Taboni is pursuing his MFA in scenic design at the University of Illinois at Urbana-Champaign. He attended the University at Buffalo where he earned a Doctor of Physical

Therapy, DPT, as well as a BS in exercise science and a BA in theatre. Taboni has developed an extensive design

portfolio in both educational theatre and professional theatre across the Midwest and Northeast. He has designed across many disciplines including scenic design and projection/media design, as well as engaging in site specific and immersive works. Illinois Theatre and Dance at Illinois credits include *Orlando* (scenic design); and February Dance 2025, Studiodance 2024, and *Orlando* (media design). To see more of his work, visit nicholasjtaboni.com



YINGMAN TANG
Dramaturg

Yingman Tang is a PhD student in theatre studies at the University of Illinois at Urbana-Champaign. She holds both BFA and MFA degrees in lighting design, has directed

Death Variations, and co-directed the *Red Oleanders* and *The Land of Cards* for the U of I's Tagore Festival. Her lighting design credits include *Urinetown*, *The Wild Party*, and *The Royale*. Her current research explores the intersection of AI and theatre. She previously served as dramaturg for *The Algorithm*. Yingman is also the President of the Chinese American Association of Central Illinois, supporting cultural engagement in the local community.



PAIGE VICK
Lighting Designer

Paige Vick is a first-year MFA candidate at the University of Illinois at Urbana-Champaign after receiving her BFA in technical theatre and design technology

at Otterbein University. Credits at Krannert Center for the Performing Arts include *The Play That Goes Wrong* (Illinois Theatre, Assistant Lighting Designer) and *Everybody* (Illinois Theatre, Lighting Designer). Previous credits include Electrics Supervisor/Assistant Lighting Designer at Hangar Theatre for the 2025 Summer Season, *Frozen Jr.* (Hangar Theatre, Lighting Designer), *Footloose* (Otterbein University, Lead Electrician/Assistant Lighting Designer), *Spring Awakening* (Worthington Community Theatre, Lighting Designer), and *The Laramie Project* (Otterbein University, Lighting Designer). She is excited for this new start in a new place with so many things to learn!



ISABEL WANG
Stage Manager

Isabel Wang is finishing their stage management senior year at the University of Illinois at Urbana-Champaign, and is excited to finish their degree with *Everybody*.

Previous shows at Krannert Center include *L'Orfeo* (Assistant Stage Manager), *Witch* (Assistant Stage Manager), and *Urinetown* (Production Assistant). When not stage managing, they are a cat lover and visual artist.

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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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krannert center

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Carissa Schultz	Xinyu Zhang
Megna Sivakumar	Yijia Zhang
Julia Stern	Jiesheng Zheng
Cliff Sun	Ryan Zhou
Aiki Suzuki	Yifna Zhu
Mann Talati	Margaret Zywicki
Greyson Talkington	
Thomas Valerius	
MacKenzie Van Ryne	
Alex Von Holten	
Connor Waddell	
Rebekah Wakayama	
Archie-Em Walker	
Tess Walker	
Jiaxin Wan	
Xile Wang	
Elodie Ward	
Ari Warner	
Jastina Washington	
Trey Weitner	

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
Craig Miles, Assistant Director for Marketing and Communications

EVENTS

Andrew Almeter, Senior Production Coordinator for Events
Bree Brock, Production Coordinator for Events
Rachel Gladd, Performing Arts Events Coordinator

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
Nick Wurl, Engagement and Programming Coordinator

ADVANCEMENT

Cheryl Snyder, Director of Advancement
David Drake, Advancement Team Assistant

OPERATIONS

Lindsay Dalrymple, Assistant Director for Operations

Director's Office

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

Building Operations

John O. Williams, Facility Manager
Tony Mapson, Assistant Facility Manager
Joe Butsch, Building Electrician
Steven Lessor, Assistant Chief Building Operations Engineer
Scott Butler, Eric Carr, Emmett Catlin, Austin Dearth, Sara Dietrich, Jessica Fancher, Bryan Franzen, Salatheo Kindle, Jacob Lerch, Chabu Nsokoshi, Chad Schwenk, Robert Shaw, Attendants

MARKETING AND COMMUNICATIONS

Craig Miles, Assistant Director for Marketing and Communications
Sean Kutzko, Assistant Communication Director
Nicholas Mulvaney, Art Director

ADMINISTRATION AND PATRON SERVICES

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

Food Services

Amy Thomas, Food Services Director
Michael Bunting, Hospitality Supervisor

Elizabeth Henke, Stage 5 Bar Manager
John Ingalls, Intermezzo Kitchen Lead

Ticketing and Patron Services

Whitney Havice, Ticketing and Patron Services Director
Ann-Marie Dittmann, Patron Services Assistant Director
Ty Mingo, Assistant Ticket Services Director
Jon Proctor, Ticket Sales Supervisor
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 and Video Director
Tyler Knowles, Assistant Audio Director, Live Stream
Engineer

Costume Shop

Andrea Bouck, Costume Director
Richard Gregg, Costume Rentals Director and Associate
Costume Shop Director
Paige Stewart-Rankins, Hair and Makeup Supervisor
Julianna Steitz, First Hand
April McKinnis, EB McTigue, Cutters/Drapers
Kari Little-McKinney, Theatrical Stitcher
Chantel Renee, Costume Crafts

Lighting Department

Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director

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, Office Administrator
Bobby Reynolds, Theatrical Scene Shop Coordinator
Anna Atkinson, Theatrical Scene Shop Assistant
Rebecca Russell, Acting Crew Head
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
Angela Wang, Business Services Specialist

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:

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