

Illinois Theatre presents

Sense and Sensibility

BY JANE AUSTEN
ADAPTED BY JESSICA SWALE
NISI STURGIS, DIRECTOR

Friday-Saturday November 6-7, 2026 7:30pm	Wednesday-Friday November 11-13, 2026 7:30pm	Saturday November 14, 2026 2:00pm

Colwell Playhouse

THE ACT OF GIVING

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PROGRAM

Sense and Sensibility

TIME

1797

PLACES:

Norland Park, Sussex –
the Dashwood family home in southern England

Barton Cottage, Devonshire (Devon) –
the family's rural dwelling in south-west England
after they are forced to leave Norland Park.

London –
where Elinor and Marianne
visit for the social season

Cleveland, Somerset –
a country estate where the
Palmer's host Marianne and Elinor
on their journey back to Devon.

THERE WILL BE ONE 10-MINUTE INTERMISSION

This production includes strobe lighting.
This production includes gun shots.

SENSE AND SENSIBILITY (SWALE) is presented by arrangement
with Concord Theatricals on behalf of Samuel French, Inc.
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DIRECTOR'S NOTE

The story of the Dashwoods, the family you are about to meet, is a convergence of the creative and personal for its author, Jane Austen. Jane's family struggled with money and status. She had a sister, Cassandra, whom she cherished, trusted, admired. They both grew up in a world in which marriage determined so much of a woman's merit and prosperity and she acknowledged and contended with the unequal pressures and expectations placed on women. Jane wrote letters to her sister about the concerns of daily life, her societal frustrations, and incisive, wry, piercing studies of her friends and acquaintances. Years later, Cassandra destroyed many of these letters to preserve Jane's privacy and reputation.

In 1795, at 19 years old, Jane began writing a story about two sisters in epistolary form - a novel-in-letters - entitled Elinor and Marianne. She found a satisfying, socially palatable home for her acerbic wit and nascent feminism in a fictionalized context drawn from her personal experience. Six years later, Jane looked back at these letters and reworked them, establishing in her writing voice a wonderful coincidence of youth and maturity, impetuosity and restraint that resonated throughout her career. Jane adapted her story of these sisters into a narrative structure that became her first published novel: Sense and Sensibility.

A friend asked me why - why are we still revisiting Jane Austen? Her world is so specific to a time and place, it feels like it should seem remote and distant to us now. And yet we keep coming back. The critical and commercial success of all the film and television adaptations of Jane Austen's novels testifies to her persistent appeal. The social rules and restrictions specific to Jane Austen's time are immediately recognizable and can be transplanted into many contexts - from a California high school in Clueless to a Bollywood-style interracial romance in Bride and Prejudice.

Jane Austen's voice has an unmistakable timelessness. She has echoes of the impulsive, opinionated teen tempered with years of observation and experience to reveal a rational, practical, earned wisdom. Her romances are maddening, delicious, beautiful, and heartbreaking, but they do not supersede the love of family. She has real affection for her characters, who are as fallible as they are dazzling. They're judgmental, vain, noble, embarrassed by their elders, worried about their children, they flirt and fall in and out of love, they struggle to communicate, and sometimes say the exactly thing we wish we could say.

Mostly, I think, we return to Jane Austen again and again because we know that our perceptions about each other will always be, to some extent, wrong. Jane presents the value of ultimately extending grace towards others and allowing our perceptions to change, and she shows us how that thorny process can lead us to a deeper knowledge of ourselves.

That is certainly true with this story. Jane Austen thrusts the Dashwood women into each other's care as the ground shifts beneath them. She introduces us to the sisters, so different from and so bound to one another, and challenges them to rebuild and reevaluate their understanding of home. In the face of extremity, adversity and imbalance, may they - may we - find a way to wander delightfully through the world with sense, and with sensibility.

~ Nisi Sturgis

DRAMATURG'S NOTE

"Know your own happiness. You want nothing but patience—or give it a more fascinating name, call it hope." These wise words are taken from the novel *Sense & Sensibility* and its sentiments can clearly be seen in what you will see on stage. Happiness and how to achieve it is something everyone can relate to, no matter where in time or the world you are. Set against the backdrop of the turn of the century and the French Revolution, *Sense & Sensibility* finds itself instead focusing on one singular family: The Dashwoods. Despite this, the turbulent world surrounding a young Jane Austen is seen through the action that begins the play. With the untimely death of the patriarch and the subsequent fallout that his death causes, fear of the future and what might become of the four women is something the family will begin to know all too well. All too familiar is unsteady ground to Britain at the time, too, in the wake of civil unrest and the overthrowing of the royal French family. Unsteady ground is something we feel collectively right now too.

Jessica Swale, the adapter and playwright, is no stranger to the art of adaptation. Other than *Sense & Sensibilit*y, Swale has adapted numerous stories like *The Jungle Boo*k, *Far from the Madding Crowd*, and most recently P*addington: The Musica*l. Originally premiering in 2014 at the Watermill Theatre, Bagnor U.K., Swale's adaptation takes the heart of the story and places the Dashwoods and their surrounding acquaintances on the stage in front of us. Confronting us with the heartbreak, whirlwind romance and cautionary tales these characters experience in real time. Much like Elinor and Marianne, the audience will have to live through these life altering events with them, rather than experiencing it second hand. You do not have the option to set the book down and think about what is happening, you will be faced with the rollercoaster of emotion as it unfolds- for the better.

While Austen's work seems to be from a time far removed from our own, that is simply not the case. What makes us, as readers and audiences, go back to the world of Regency England? Is it that era's particular brand of romance, the courtships, or maybe the drama? Does the English aristocracy entice us when we feel so far removed from that world? Is it the simplistic but captivating prose Austen writes about these relatively average English people in that draws us in? While I think these things are all a part of why we return to Austen whether that be on stage, by paper or screen, this story at its core is a story of displacement. The Dashwood women are removed from their home and forced to start anew. The rug from beneath their feet is both metaphorically and literally pulled. These are real people, carved out in words, who have flaws and make bad choices. They are complex and layered, whether it be Colonel Brandon's mysterious yet tragic past, or Marianne's romantic yet rigid views on the type of man whom she could love. This play, and this story, is one about rebuilding. We live in tumultuous times of constant displacement, and that theme, and these characters, seem more relevant than ever.

You don't have to be a Janeite- what Austen fans have been historically coined- to find yourself falling in love with this story and its perfectly imperfect characters. No matter how you feel about each of these characters by the end of the story, one thing we can all agree on is taking Mrs. Dashwood's advice to heart. Know your own happiness and do what you can to always find hope in your future, no matter how far away or uncertain it seems.

-Felix Crim, Dramaturg

SENSE AND SENSIBILITY

PLAYWRIGHT
Jessica Swale

DIRECTOR
Nisi Sturgis*

SCENIC DESIGNER
Verônica Moralli de Andrade

COSTUME DESIGNER
Devin Findlay

LIGHTING DESIGNER
Lauren Merrifield

SOUND DESIGNER
Erica Feagin

VOICE AND DIALECT COACH
Allison Moody

STAGE MANAGER
Sabrina Rose Fellinger

DRAMATURG
Felix Crim

CAST

MRS. DASHWOOD
Alyssa Williams

ELINOR DASHWOOD
Abby Weber

MARIANNE DASHWOOD
Kassidee Barlow

MARGARET DASHWOOD
Syriah Lee Shannon

EDWARD FERRARS / ROBERT FERRARS
Forrest Holsteen

FANNY DASHWOOD
Tess Larmon

MRS. JENNINGS
Lillian Sullivan

JOHN DASHWOOD, HALF-BROTHER TO THE DASHWOOD SISTERS / SIR JOHN
Mihir Apte

MRS. PALMER
Sammie Cruz

MR. PALMER
Asiah Lee

LUCY STEELE
Zoë Van Krey

FIONA / MISS PERKS
Reilly Bickel

COLONEL BRANDON
Chris Ramshaw

WILLOUGHBY
Calvin Pennington

MISS GRAY / DOCTOR
Kaiyah Rodkey

UNDERSTUDIES

C.C. Fisher (Mrs. Dashwood / Margaret Dashwood)
Anaiya Hale (Elinor Dashwood)
Nickyla Dyson (Marianne Dashwood)
Matthew Schenher (Edward Ferrars / Robert Ferrars)
Aria Miller (Fanny Dashwood)
Amanda Lagerlof-Perez (Mrs. Jennings)
Quanin Brooks (John Dashwood/Sir John)
Annie Renghini (Mrs. Palmer)
Tylan Vance (Mr. Palmer)
Rosie Wang (Lucy Steele)
Grace Stone Gabrenya (Fiona / Miss Perks)
Jonah Guzman (Colonel Brandon)
Ian Maguire (Willoughby)
Hazel Alvarado Dennison (Miss Gray / Doctor)

PROFILES



MIHIR APTE
(John Dashwood/Sir John)

Mihir is a Senior BFA Acting major. He is excited to be a part of this production! Past Illinois Theatre credits include The CIty and the City, A View From the Bridge, Plumas Negras, and Dracula a Feminist Revenge Fantasy Really, as well as Guards at the Taj at the Armory Free Theatre and being a member of the 2025 Illinois Shakespeare Festival Acting Company. He would like to thank the Apte family for their constant support. In his spare time, Mihir likes to watch grass grow.



KASSIDEE BARLOW
(Marianne)

Now a Senior at the University of Illinois, Kass is grateful to be graduating with a BFA in Acting from the department's Theatre program. Though her training in the program is soon coming to an end she is proud to have involved in the Illinois productions of *Radium Girls* (Sob Sister), *The Algorithm* (Maggie/TikTok), *Dracula* (Marilla/Drusilla u.s.), and more! In her free time, Kass enjoys reading, watching rom-coms, and hanging out with her roommates.



REILLY BICKEL
(Fiona/Miss Perks)

Bickel is a senior on her way to completing her BFA at UIUC. She has been performing for around 11 years, and is excited to see what the next show will bring her. She has performed in all sorts of roles, including Cogsworth in *Beauty and the Beast*, Mr. Mushnik in *Little Shop of Horrors*, Grover in *The Lighning Thief Musical*, and more. When not on the stage, she's commonly found playing Dungeons and Dragons or different games with her friends. She's eager to know where the stage will take her next.



SAMMIE CRUZ
(Mrs. Palmer)

Cruz found her passion for theatre at the "ripe old" age of four. Since then she's been involved in countless performances with various theatres. She loves all the experiences and life lessons that she has gained from acting. Recent credits include: Marie Curie/Others U/S (*Radium Girls*), Louis/Chorus (*A View From The Bridge*), Dorothy Gale (*The Wizard of Oz*), etc. Sammie would like to thank the incredible cast and crew for the opportunity to perform in this amazing production!



FORREST HOLSTEEN
(Edward Ferrars/Robert Ferrars)

Holsteen is a junior acting student at the University of Illinois at Urbana-Champaign. He has been seen on stage at the Krannert Center for the Performing Arts as Edward Markley in *Radium Girls*. Beyond, he has been seen as Jack Worthing in *The Importance of Being Earnest*, Laurie in *Little Women*, and George Banks in *Mary Poppins*. At U of I, Holsteen has worked on deck crew for Plumas Negras and Orlando. Beyond the stage, he brings his passion for film, theatre, and art-making into every creative project he pursues. His interests in philosophy and storytelling inspire his approach to character work, encouraging him to explore each role with curiosity and depth. Holsteen is dedicated to continual growth as both an actor and a student, and he looks forward to further developing his craft throughout his time at the university.



TESS LARMON
(Fanny Dashwood)

Larmon (She/Her) is a second year acting major. She has previously appeared in shows at Illinois' Armory Free Theater, those shows include *Rope* (Kenneth Raglan) and *The Deodand or: The Rat Play* (Rae). She also loves improv comedy and is a member of Odd Request Improv here on campus.



ASIAH LEE
(Mr. Palmer)

Lee first started acting in his first year of high school where he joined the competitive speech team. His love started when he realized it was an outlet and way to express his emotions in a healthy way. A way to show others how he feels inside and out. His love for it grew each year as he gained more experience and read more plays and scripts. His senior year of high school he performed a piece called the *Mountain Top* and placed at state, as well as a scene from *Fences* and *King Hedley* by August Wilson. He is someone that loves drama and strong emotions and is always willing to try something new and eager to work with new pieces and plays.



CALVIN PENNINGTON
(Willoughby)

Pennington is in his final year of his BFA in acting at the University of Illinois. His Illinois Theatre credits include *Radium Girls* (Tom, Dr. Knef, Venecine Salesman, Court), *A View From the Bridge* (Eddie), *Clouds Shaped Like Pianos* (Konstantin), *Dracula: A Feminist Revenge Fantasy, Really* (Swing), *No Puedo, I'm Sorry* (Ensemble) and *I Wish* (Rapunzel's Prince). You also may have seen him at the Armory Free Theatre in *Spot of Brazil* (Eddy). When not on the stage Calvin enjoys collecting physical media, reading books, and a good morning run.



CHRIS RAMSHAW
(Colonel Brandon)

Ramshaw is thrilled to be cast in his third Illinois Theatre production. Illinois Theatre credits: Alfieri in *A View from the Bridge*, and Bowden in *The City and the City*. Additional credits: *Romeo & Juliet, The Two Gentlemen of Verona, Our Town* (Illinois Shakespeare Festival). In his free time, he enjoys reorganizing his vinyl collection, and reading autobiographies of his favorite musicians.



KAIYAH RODKEY
(Miss Gray, Doctor)

Rodkey is an emerging actor currently pursuing a BFA in Acting at the University of Illinois Urbana-Champaign. Based in both Chicago and the Champaign-Urbana area, she brings a diverse background in theatre and performance to her craft. Her foundational training includes significant experience as an ensemble member with Second City (2021–2023) and All City Theatre (2018–2019), as well as time served on the Youth Adult Council at Steppenwolf Theatre (2024–2025). On stage, Kaiyah has appeared in multiple productions under Second City Improv and Lane Tech High School.



SYRIAH SHANNON
(Margaret)

Shannon is a sophomore pursuing her BFA in Acting at UIUC and is thrilled to be making her Illinois Theatre debut! They have been performing for 11 years and gained her experience at the Grayslake Central High School theatre, STEPS performing arts, and CLC community theatre. Syriah is beyond grateful to have the opportunity to continue her higher education in something so beloved to her. Recent credits: *Jagged Little Pill* (ensemble), *This Is Not* (Mrs. Lawernce), *A Chorus Line* (Richie), *The House in the Cerulean Sea* (Chauncey).



LILLIAN SULLIVAN
(Mrs. Jennigns)

As a sophomore Acting and Communications major, Sullivan is incredibly grateful to be performing in this production! In spring 2026 she performed in ISM's production of *Mean Girls*, but she has previously been a part of many productions at Palatine High School such as *Blithe Spirit, Mamma Mia!, 12 Angry Jurors, Grease, The Play That Goes Wrong,* and *Once Upon a Mattress!* Outside of school she has performed in *Fame!, Footloose*, and *American Idiot*. She thanks you for supporting the arts here at UIUC, enjoy the show!



ZOË VAN KREY
(Lucy Steele)

Van Krey is a junior pursuing a BFA in acting at the University of Illinois. Her recent onstage credits include Track 12 (*The City and The City*) at Illinois Theatre, Eurydice, Lucina, Bacchus, Baucis et al. (*Metamorphoses*), Therapist (*Lost Girl*), Kaa (*The Jungle Book*), and Vivian Bearing (*Selections from Wit*) at the Armory Free Theatre. She has also appeared onscreen as Andre Conrad (*Last Night in Urbana*), "E" (*Project: Victuals*), and in various scene recreations as Cersei Lannister (*Game of Thrones*) and Ellie Williams (*The Last of Us*), with Hoodnastos Productions and the UIUC MACS Department. She enjoys arranging scores, walking outside, and folding tiny paper cranes in her free time.



ABBY WEBER
(Elinor)

Weber is a current sophomore pursuing a BFA degree in Acting at the University of Illinois Urbana-Champaign. Her previous credits include *A View From The Bridge* (Chorus), *Layla* (Finding Me - An Original Musical), *Sister Act* (Sister Mary Patrick), *The Wedding Singer* (Rosie Hart), *Godspell* (Ensemble). She has also had experience in film which includes a recent Armory Free Theatre Credit in *Spot of Brazil* (Evangeline). Weber has also had experience in direction and co-directed *Dracula* at the Chicago High School of The Arts. Weber is a former dancer of 15 years and has practiced in various different styles. Her most proficient include jazz, ballet, modern, and contemporary.



ALYSSA WILLIAMS
(Mrs. Dashwood)

Williams is a junior acting major at the University of Illinois Urbana-Champaign. She transferred into the Illinois Theatre program her sophomore year of college. Williams grew up in the Chicagoland area playing three sports and participating in her High School theatre. She took summer theatre workshops at Northwestern University. She is hoping to pursue a Business minor along with her BFA. Alyssa is the Internal director of the RSO "Health of the Homeless." As well as an Exploratory Studies Ambassador. She has always loved the theatre and found her passion in performing. She is grateful for the experience, knowledge, and relationships she has gained in the Illinois Theatre program. She thanks her family, friends, and instructors for always supporting her.

NISI STURGIS
(Director)

Directing credits: Baskerville, The New Jewish Theatre (Awarded BEST DIRECTOR St. Louis Critic Theatre Circle), *Sense and Sensibility*, Shakespeare Theatre New Jersey; *Entrances to Heaven or the Dream of Springfield*; TWF New Orleans/historic Vachel Lindsay home; *References to Salvador Dali Make Me Hot*, *The Wolves*, *The Revolutionists*, Illinois Studio Theatre; Tame that B!#@H, St. Louis Shakespeare Festival/SHAKE 20; *Red Ball*, *Voices of the New Belarus*, Krannert Art Museum; *The Winter's Tale*, Arkansas Shakespeare Theatre (founding member of its Artistic Collective). She has performed on Broadway (The 39 Steps) and Off-Broadway/NYC (White on White, Intimate Apparel, The Pretty Trap, Dysphoria, The Less We Talk) working all over the country at theatres including JACK, The Zach, The Goodman, Berkeley Rep, Seattle Rep, Chautauqua Theatre Company, Pioneer Theatre Company, San Jose Rep, The Olney Theatre Center, Capital Rep, Geva Theatre, Theatre at Monmouth, Merrimack Rep, The Colorado Shakespeare Festival, St. Louis Shakespeare Festival, The Williamstown Theatre Festival, three seasons with the Cleveland Play House, four with The Illinois Shakespeare Festival, and three with the Arkansas Shakespeare Theatre, four seasons with The Old Globe, and five with The Denver Center. She has been involved in developing new work for Manhattan Theatre Club, New Harmony Project, Dramatist Guild, Colorado New Play Summit, and OSF's PlayOn! Project. Nisi won a Bay Area Theatre Award for her performance as Emily Kapoor in Ayad Aktar's Disgraced, a Rose Bruford Award from the Chautauqua Institute for her work as Maggie Dalton in George Brant's Into the Breeches, was included as one of the top 40 actors years at the Illinois Shakespeare Festival, and won the National Irene Ryan Award at the Kennedy Center for the Performing Arts. As a member of the Screen Actors' Guild, she played June Thompson in all five seasons of HBO's *Boardwalk Empire* and was included in a SAG Award for Best Ensemble nomination. Nisi holds an MFA from the Old Globe USD Professional Actor Program and is grateful to serve now an Associate Professor of Acting at the University of Illinois Urbana-Champaign. With much appreciation to my hard-working colleagues and to all here LOVE & ART!

JESSICA SWALE
(Playwright)

Swale is a writer and director. She is Artistic Director of Red Handed Theatre Company and a returning playwright at Shakespeare's Globe Theatre. Plays include *Nell Gwynn* (winner of the Egerton Foundation New Play Award 2015), *All's Will that Ends Will* (Bremen Shakespeare Company) and adaptations of S*ense and Sensibility, Far from the Madding Crowd* (Watermill) and *The Secret Garden* (Grosvenor Park, Chester). Her first play *Blue Stockings* (Shakespeare's Globe) is now a GCSE set text. She is currently writing a new play, *The Mission*, about illegal adoptions in the 1920s. In 2012 she won a BAFTA JJ Screenwriting Bursary and has just completed an original screenplay, *Summerlan*d. As director, credits include *Fallen Angels* (Salisbury Playhouse), *Bedlam* (Shakespeare's Globe); *The Belle's Stratagem* (Evening Standard Best Director 2012 nomination), *The Busy Body, The Rivals, Someone Who'll Watch Over Me* (Southwark Playhouse); *The School for Scandal* (Park Theatre); *Palace of the End* (Arcola), *Winter* (Theatre Newfoundland,

Canada) and *Sleuth, Sense and Sensibility* and *Far from the Madding Crowd* (Watermill Theatre). Jessica has also directed a number of Shakespeare plays in the Balkans and the Marshall Islands for the NGO Youth Bridge Global. She is author of a best-selling series of drama games books, published by Nick Hern. She trained at Central School of Speech and Drama and Exeter University. Photo credit - Justin Sutcliffe

FELIX CRIM
(Dramaturg)

Crim is a 2nd Year MA Theatre Studies student. He also received his BFA in Theatre Studies with a concentration in playwriting. This season, he will be the Lead Dramaturg for Illinois Theatre's *Sense and Sensibility*. He will also be directing *The Importance of Being Earnest* at the Station Theatre this winter. Past credits include Dramaturg for Parkland College's *Romeo & Juliet* (Spring '26), Asst. to the Director/Asst. Dramaturg for *RENT* at the University of Illinois (2023) and Dramaturg for the Armory Free Theatre's *Hurricane Diane* (2023). He'd like to thank every mentor he's had at the University of Illinois and Parkland both, and most importantly he'd like to thank Latrelle Bright, who continues to inspire him every day in every way.

ERICA FEAGIN
(Sound Designer)

Erica Feagin is a third-year MFA candidate in Sound Design from Biloxi, Mississippi. She received her BFA in Theatrical Design and Technology from the University of Louisiana at Lafayette in 2019. During her time at the University of Illinois, Erica has had the opportunity to step into the role of sound designer for *February Dance*, *Senior Dance*, and Arthur Miller's *A View from the Bridge*. Her engineering credits include *Orfeo* and *Radium Girls*. Beyond the U of I, Erica's professional experience spans a variety of theatrical organizations, including New York Stage and Film (2018, 2021, 2022), Contemporary American Theater Festival (2019, 2026), Repertory Theatre of St. Louis (2022), Baltimore Center Stage (2020–2022), and The Walt Disney Company (2022–2024). In addition to her work in live theatre, Erica is passionate about sound, storytelling, and immersive media. She is particularly interested in exploring how audio can shape environments, deepen storytelling, and create engaging, interactive experiences for audiences.

SABRINA ROSE FELLINGER
(Stage Manager)

Sabrina is currently a senior pursuing a BFA in stage management at the University of Illinois and is originally from Cleveland, Ohio. Some of her previous U of I credits include *The Winter's Tale* (Illinois Theater, assistant stage manager), *The City and the City* (Illinois Theater, assistant stage manager), and Fugitive Songs (Lyric Theater @ Illinois, assistant stage manager). Some of Sabrina's other credits include *The Tempest, King Lear, As You Like It, and Macbeth* (Ohio Shakespeare Festival, production stage manager), *Usual Girls* (Station Theater, stage manager), and *Buyer and Cellar* (Beck Center for the Performing Arts, assistant stage manager).

DEVIN FINDLAY
(Costume Designer)

Findlay is an MFA candidate in Costume Design at the University of Illinois. She earned her BA in Art and Design from the University of Michigan, where she also minored in Creative Writing and Costume Design. Her background in wardrobe has given her a strong interest in the way clothing can shape how we see ourselves and how others see us. She is especially curious about the everyday choice to get dressed and what those choices can reveal about a person. At the same time, she loves the freedom of costume to transform people and build imaginative worlds for the stage. Devin hopes to continue growing as a designer through hands-on experience and collaboration while creating work that feels personal and meaningful.

ALLISON MOODY
(Voice 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 at the University of Illinois Urbana–Champaign. She is a Designated Linklater Teacher, a Guild–Certified Feldenkrais Practitioner and is certified 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.

VERÔNICA MORALLI DE ANDRADE
(Scenic Designer)

Moralli de Andrade is a second-year MFA candidate in Scenic Design at the University of Illinois at Urbana-Champaign. Originally from São Paulo, Brazil, she holds a degree in Architecture and Urban Design, where she explored the creation of ephemeral scenographic structures and visual communication projects. As a member of the scenic artist team at Krannert Center for the Performing Arts, her credits include Scenic Designer for *Sense and Sensibility*, Scenic Design Assistant for *Radium Girls*, and scenic artist for productions including *Anastasia*, *A View from the Bridge, The Play That Goes Wrong, Little Women, Everybody*, and *The City and The City*. Verônica would like to thank her family for their support.

PRODUCTION STAFF

PRODUCTION MANAGER
Terri Anne Ciofalo

TECHNICAL DIRECTOR
Dylan Scott

PROPERTIES MANAGER
Noah Russell

HAIR AND MAKEUP SUPERVISOR
Paige Stewart-Rankins

HAIR AND MAKEUP ASSISTANT
Gabriella Torchia

COSTUME CRAFTS
Andrea Bouck
Meg Merhar

GUEST CRAFTS
Haley Jaeger

ASSISTANT DIRECTOR
Emma White

ASSISTANT STAGE MANAGER
Lulu Llewellyn
Bry Bell

ASSISTANT PRODUCTION MANAGER
Margot Evans

ASSISTANT SCENIC DESIGNER
Noir Navarrete-Aguilar

HEAD CARPENTER
Isabella Partipilo

STAGE CARPENTER
Evan Williams

ASSISTANT COSTUME DESIGNER/ WARDROBE SUPERVISOR
Liz Bonnette

HAIR AND MAKEUP RUN SUPERVISOR
Becca Mersinger

GUEST STITCHER
Yoojin Jung

ASSISTANT LIGHTING DESIGNER
Laney Heggemeyer

LIGHTING CONSOLE PROGRAMMER
Raziel Rogers

LIGHTING CONSOLE OPERATOR
Nina de Guzman

ASSISTANT SOUND DESIGNER
Gabriel C. Inniss

SCENIC CHARGE
Jordan Couper

ASSISTANT SCENIC CHARGE
Mary McCarthy

HEAD ELECTRICIAN
Ike Morales

AUDIO ENGINEER
Ash Bernard-Clark

A1
Grace Merki

ASSISTANT DRAMATURG
Zhi Li

Theatre and Lyric Theater Practicum Crew Acknowledgement

Resident producer performances such as this provide hands-on, experiential learning opportunities for a wide range of support positions that allow UI students to practice new skills and learn about various areas of technical theater production. Students serve as deck, wardrobe, lighting, audio, and media crews for Theatre and Lyric Theater productions and work in production shops to build scenery, make props and costumes, and support the lighting and sound departments. This semester's THEA 100/200 practicum crew includes:

Hazel Alvarado-Dennison
Ruby Anthor
Hannah Baer-Shapiro
Luca Baron
Tommy Blough
Maria Boza Trillo
Quanin Brooks
Robert Brown
Wesley Bryant
Wendy Buchanan
Yeva Carson
Junjie Chen
Jordyn Claiborne
Amber Clark
Nina de Guzman
Olivia Delgado
Benjamin Diaz
Nickyla Dyson
Katharine Eastvold
Abby Espinoza
Chay Fisher
C.C. Fisher
Matt Flaherty
Chris Friedman

Grace Gabrenya
Sophia Gallardo
Nickolaus Glisson
Keira Goodin
Paige Greve
Sonya Guerrero
Justin Gurvitz
Jonah Guzman
Anaiya Hale
Camraneke Harden
Xavion Haynes
Nolan Housholder
Rita Hynes
Nisha Iyer (She/Her)
Deondra Jackson
Sarah Jacobson
Robert Johnson
Anayah Jones
Mia Kaltenecker
Greg Kasper
Mitchell Kelly
Naomi Kidane
Seojin Kim
Jaden Kirsner

Ellie Kochendorfer
Ash Komorowski
Scott Krelle
Amanda Lagerlof-Perez
Tess Larmon
Asiah Lee
Elise Legel
Ian Maguire
Chase McCarty
Cade McHugh
Anna McLaughlin
Aria Miller
Gabby Mongwa
Collin Narens
Noir Navarrete-Aguilar
Eugenia Nikolayeva
Liliana Obert
Jonathan Ocampo
Matthew Peerless
Matthew Peters
Abby Pita
Anna Reed
Annie Renghini
Gabe Roberts

Kaiyah Rodkey
Raziel Rogers
Alliya Sahrawat
Maddie Schaeffer
Matthew Schenher
Jack Selle
Syriah Shannon
Mason Smith
Mikalah Smith
Lilyana Spyrnal
Lillian Sullivan
Ana Treanor
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AJ Turnell
Alycion Turner
Tylan Vance
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community together
krannert center

FRIENDS OF ILLINOIS THEATRE

MAKING THEATRE MAKERS SINCE 1967

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

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

ILLINOIS THEATRE DONOR SUPPORT

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

Thank you to the following donors that supported Illinois Theatre from July 1, 2025–June 30, 2026.

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John Boesche
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Reiko Huffman
Jeffrey Eric Jenkins
Geovonday Jones
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Allison Moody
J.W. Morrissette (Associate Head)
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Brant Murray
Scott Neale
Meghan Pearson
Robert Perry (Co-director, Level21)
Angela Pinholster
Libya Pugh
Kirsten Pullen
Christina Rainwater
Marie Ramirez Downing
Sandra Ruiz
Genesee Spridco
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Nisi Sturgis

KRANNERT CENTER/ THEATRE FACULTY

Andrea Bouck
Terri Anne Ciofalo (Co-director, Level21)
Adriane Binky Donley
Ering Nicole Eggers
Richard Gregg
Tatsuya "Tito" Ito
Lisa Kidd
Tyler Knowles
David Krupla
Alec LaBau
Kira Lyon
April McKinnis
Nicole Rataj
Bobby Reynolds
Rick Scholwin
Ryan Schultz
Paige Stewart-Rankins

AFFILIATE THEATRE FACULTY

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

EMERITUS FACULTY

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Robert G. Anderson
Kathleen Conlin
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Jenell Hardy, Business Services Manager
Macauley Allen and Debbie Delaney, Business Services Support
Corey Campbell, Office Manager
Darrell Hoemann, Photographer

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Lauren Boesch
Liz Bonnette
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Mitchel Civello
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LAND ACKNOWLEDGEMENT

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 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.

2026–27

A SEASON OF REMARKABLE PERFORMANCES



krannert center


COME BE CONNECTED.

Bringing the community together



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Krannert Center Community Volunteers

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Molly Chartrand
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Kathy Cimakasky
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Karen Decker
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Emily Aldrich
Smaya Anand
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Ann Biju
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Yifna Zhu
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Cheryl Snyder, Director of Advancement
Terri Anne Ciofalo, Associate Director and Director of Production
Lindsay Dalrymple, Assistant Director for Operations
Julieanne Ehre, Assistant Director for Programming and Engagement
Craig Miles, Assistant Director for Marketing and Communications

EVENTS

Jordan Lingreen, Events Director
Danielle Brown, Production Coordinator for Events
Carla Sanches, Production Coordinator for Events
Rachel Gladd, Performing Arts Events Coordinator

PROGRAMMING AND ENGAGEMENT

Julieanne 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

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Naomi Friedman, Assistant Director of Advancement
David Drake, Advancement Team Assistant
Marc Alexander, Director of Advancement for Performing Arts

OPERATIONS

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Director's Office

Vanessa Lane, Office Manager

Building Operations

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

Food Services

Amy Thomas, Food Services Director
Michael Bunting, Hospitality Supervisor
Elizabeth Henke, Stage 5 Bar Manager
John Ingalls, Intermezzo Kitchen Lead

MARKETING AND COMMUNICATIONS

Craig Miles, Assistant Director for Marketing and Communications
Sean Kutzko, Assistant Communication Director
Nicholas Mulvaney, Art Director
Amanda Mabry-Flynn, Marketing Communications Associate

PRODUCTION

Terri Anne Ciofalo, Director of Production
Erin Nicole Eggers, 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

Lighting Department

Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director
Nicole Rataj, Assistant 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
Bobby Reynolds, Assistant Technical Director
Rebecca Russell, Assistant Technical Director for Events
Bill Kephart, Office Administrator
Anna Atkinson, Theatrical Scene Shop Assistant
Kayley Woolums, Theatrical Scene Shop Assistant
Joe Reichlin, Stagehand

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Ann-Marie Dittmann, Patron Services Assistant Director
Ty Mingo, Assistant Ticket Services Director
Jon Proctor, Ticket Sales Supervisor
Noah Larson, Ticket Sales Supervisor
Adrian Rochelle, Front of House Performance Supervisor

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

Productions at Krannert Center are supported by the skilled stagehands of IATSE Local 482.

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 gender-neutral restrooms can be found 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 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 call 911 in case of an emergency.

Please take a moment before the performance to note the 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.

Large bags and backpacks, or any other item deemed to be dangerous or to pose an obstruction will not be able to enter the theatres. Please approach the Patron Services counter for assistance with these items.

Please note that food and drink are not allowed in the theatres, except bottled water.

Phones and Devices

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

Late Arrivals

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

Lost Items

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

Ticket Returns

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

Accessibility

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

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

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

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

欢迎！如若您对您的造访需要帮助，请发送电子邮件至：

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

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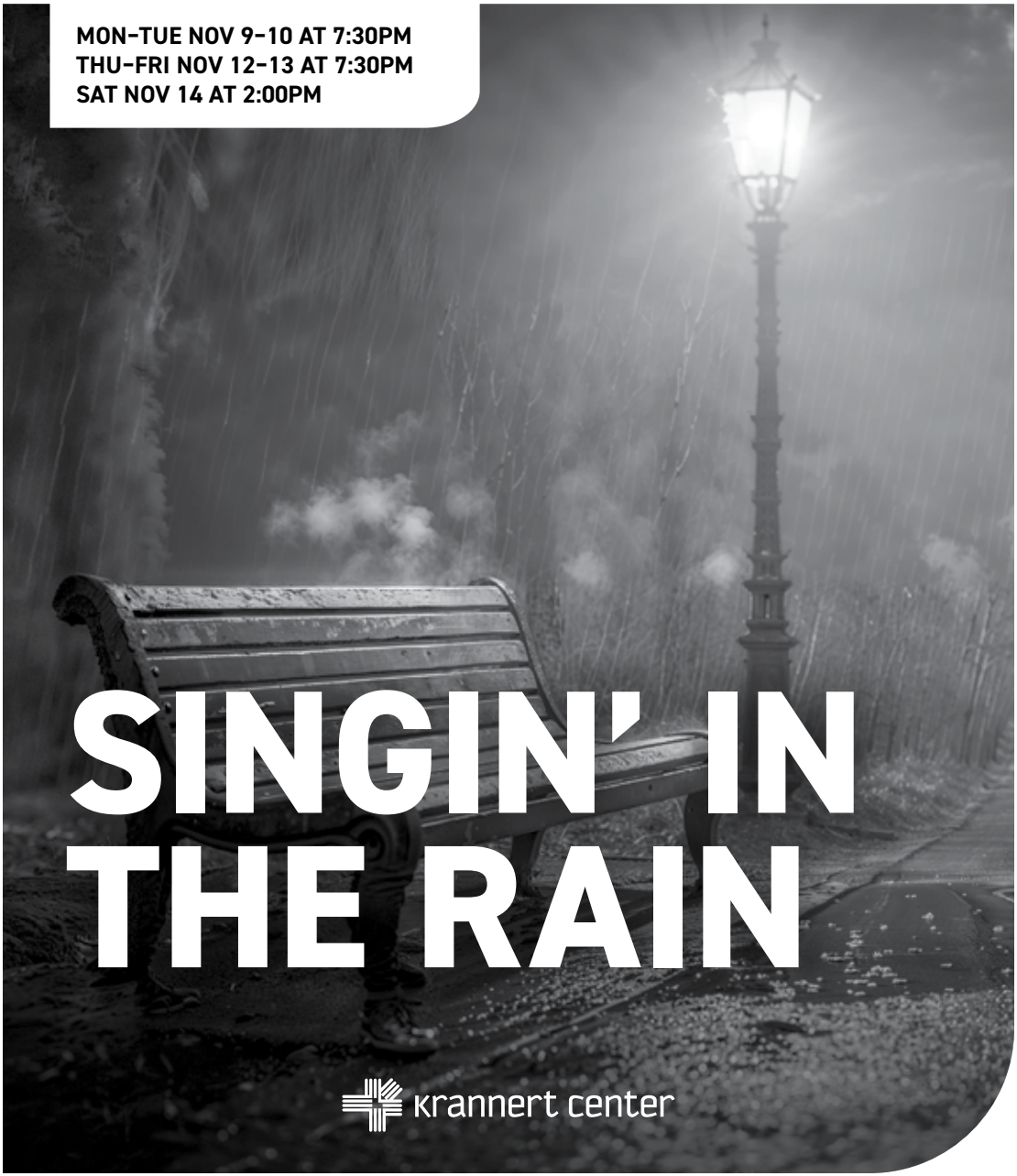
COME BE MOVED.

Art at Krannert Center isn't something you just watch—it's something you feel.

COME ON IN.
WE'LL SAVE A SEAT FOR YOU.



krannert center


MON-TUE NOV 9-10 AT 7:30PM
THU-FRI NOV 12-13 AT 7:30PM
SAT NOV 14 AT 2:00PM
SINGIN' IN THE RAIN
krannert center