



THE NEVERLAND
ILLINOIS THEATRE

By Madeline Sayet

Madeline Sayet, guest director

Flying Effects provided by ZFX

Thursday-Friday, April 7-8, 2022, at 7:30pm

Saturday, April 9, 2022, at 2pm

Wednesday-Friday, April 13-15, 2022, at 7:30pm

Saturday, April 16, 2022, at 2pm

Colwell Playhouse

THANK YOU TO OUR SPONSORS

This performance of *The Neverland* is sponsored
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SUSAN & MICHAEL HANEY

PROGRAM

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TIME: Now

PLACE: Christian Betterment Boarding School, Connecticut, USA

The Neverland

The Everland (Turtle Island)

This production will include a 20-minute intermission.

Trigger warning for survivors of residential schools, conversion schools, and other forms of assimilative violence.

This production includes smog and smoke effects, strobe lighting, and gun shots.

Flying Effects provided by ZFX.

The Neverland is presented in part thanks to support from the University of Illinois Presidential Initiative to Celebrate the Impact of the Arts and the Humanities.

DIRECTOR'S NOTE

What if we believed in more, not less? What if we actually listened to everyone around us?

Today, this story is being told in Illinois, a place that is home to the Peoria, Miami, Kaskaskia, Piankashaw, Wea, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, and Chickasaw Nations—tribal nations with deep connections to these lands and their stories.

But none of these tribes have federal recognition in the State of Illinois, because the federal government removed them at gunpoint and forced them out. Made it clear that they were not welcome in their home anymore. That is a story the land here speaks everyday—whether or not you are listening.

Many of you in this audience probably know more about *Peter Pan*—a story written by a man an ocean away—than you do about the people whose home you occupy. Have you interacted with Native people beyond cheering for a mascot that depicts us as less than human?

I grew up feeling deeply conflicted, as a Mohegan person, about *Peter Pan*. There are things in it that bring joy and wonder, and there are things in it that are deeply harmful, that perpetuate a worldview in which Native people are imaginary

or mythological instead of very real sovereign nations with our own distinctive cultures, beliefs, and ways of seeing the world. *Peter Pan* is one of the greatest causes of Redface performance in the American theatre. So today we offer an alternative.

Today's story isn't *Peter Pan*. It's a different kind of adventure.

An opportunity to go on a journey that follows a Native character instead. It is built on both the inequities our world surrounds us with—and also the possibilities for a better future.

It imagines a world in which all of us are valued for who we are instead of expecting us to be one way.

There are still spirits and friendship and villains and laughter—just as there are in the real world around us. But this story is an attempt at considering:

What if we opened our eyes to what is around us instead of believing in less and less as time goes on?

What if we could really understand the possibilities our world has held all along?

—Madeline Sayet, playwright and director

THE NEVERLAND

PLAYWRIGHT AND DIRECTOR

Madeline Sayet*

COMPOSER

Ed Littlefield

SCENIC DESIGNER

Emma Brutman

COSTUME DESIGNER

Kelsea Andrade

LIGHTING DESIGNER

Zack Saunders

SOUND DESIGNERS

Kayla Sierra-Lee
Abbey Nettleton

MEDIA DESIGNER

M Ospina-Lopez

ACCOMPANIST, PIANO

Justin M. Brauer

FLIGHT DIRECTOR

Andrea Gentry

FIGHT AND MOVEMENT DIRECTOR

Zev Steinrock

STAGE MANAGER

Mary Kate Baughman

DIALECT COACH

Allison Moody

DRAMATURG

Emily Goodell

*Stage Directors and Choreographers
Society (SDC)

CAST

PAN

Kenny Ramos

WENDY/JEETS BODERNASHA

Marion Jacobs

HOOK/TEACHER

Gabrielle DeMarco

SMEE

Jimmy Ladd

MARY 1/KARILAGAN

Madelyn Childress

MARY 2/ANDREA

Jailene Torres

MARY 3/CHESA

Kim Fernandez

JOHN/ADULT VOICE

Ben Mathew

MICHAEL/ PALASH

Palash Ranjit

TINK

Emily Albert-Stauning

OMAI/ADULT VOICE

Corey Barlow

BEAU/ADULT VOICE

Jamal Turner

MEDINA/PIRATE 1

Ethan Solomon

KALEEN/PIRATE 2/CHILD HOOK VOICE

Sarah Clement

MARY 1/KARILAGAN, MARY 2/ANDREA, MARY 3/CHESA, JOHN, MICHAEL/PALASH UNDERSTUDY

Guinevere Brown

OMAI, BEAU, MEDINA/PIRATE 1, KALEEN/ PIRATE 2 UNDERSTUDY

Gracie Benson

PAN UNDERSTUDY

Gabriel Ortiz

NEVER VOICES

Lisa Dixon

Genesee Spridco

Zev Steinrock

Nisi Sturgis

DRAMATURG'S NOTE

A child's imagination is a precious thing, meant to be nourished. Unfortunately, the education system in the United States has not and does not protect all of our youth. In our reimagined world of Neverland, we witness the effects of a system that was built to oppress those with the least power.

Indigenous peoples in North America have long suffered the consequences of education reform. This past year, now defunct residential schools have made global headlines that detailed legacies of harm. *The Neverland* begins in a classroom that alludes to those recently closed institutions. Yet, that is not the only issue with the education of and about Indigenous people. Current curriculum includes tall tales of Thanksgiving, *terra nullius*, Manifest Destiny, and the last (insert tribe here).

It must be acknowledged that the classroom in this play is deeply real. During the first month of rehearsal for this production, Florida and Texas passed legislation restricting pupil and parental civil liberties. Nineteen states still allow corporal punishment in K-12, many that cite the benefits for delinquent students. Reform schools, religious education, and private institutions take liberties with curriculum and punishment alike.

Enter Wendy. Indigenous in 2022. Alive and well and unwilling to sacrifice any more of her culture, identity, or voice. Pan sees her strength and takes her to an imaginary place where one can exist safely simply as they are. May we give that to our children: a real Neverland.

—Emily Goodell, dramaturg

PROFILES



Emily Albert-Stauning, she/her, (Tink) is a Senior Chancellor Scholar studying acting (BFA) and neuroscience (BS). She has performed in over 40 film, theatre and television productions across the Midwest. In 2016, she received an Emmy Award for

Best Children's TV Series for hosting *Into the Outdoors*. During her time at the University of Illinois, she has been honored to perform in Lyric Theatre @ Illinois' *Crazy for You* (Lottie Child) and Illinois Theatre's *Lysistrata* (Myrrhine), *She Kills Monsters* (Fariah), *We're All Gonna Die Here* (Felicity), *Native Gardens* (Understudy for Virginia Butley), and *Redline Collection* (Beth). Albert-Stauning is also a singer/songwriter and recording artist (Sony Records 2016) and the host of the *Made to Lead* podcast by the Illinois Leadership Center.



Corey Barlow (Omai/Adult Voice) is a senior BFA acting major. He most recently represented Illinois Theatre as the Narrator in an adaptation of *Why Did Desdemona Love the Moor?* by Tennessee Williams in both the St. Louis and the Provincetown

Tennessee Williams Festivals. Additional past credits include King Venceslas/3rd Witch/Rensky/1st Murderer in *Pshitter! A Drinking Song for the Year of Our Lord 2020* by Henry Wishcamper; Randy/Walter in *We're All Gonna Die Here* by Rachael Fox; Emcee in Illinois Theatre's joint production of *Cabaret*; Young Lucius in *Titus Andronicus* with Illinois Theatre;

and Chip Tolentino in *The 25th Annual Putnam County Spelling Bee*, the Busboy in *She Loves Me*, and Don Ottavio Cover/Ensemble in *Don Giovanni* with Lyric Theatre @ Illinois. Barlow is also a singer/songwriter and occasionally releases original music.



Gracie Benson (Omni, Beau, Medina/Pirate 1, Kaleen/Pirate 2 Understudy) is currently a sophomore pursuing a BFA in acting at the University of Illinois Urbana-Champaign. This is her third production with Illinois Theatre; she was previously seen in *Native*

Gardens (Landscape) and *The Gulf* (Kendra). Benson has taken part in many productions with Libertyville High School prior to joining the Illinois Theatre program including *Love/Sick* (Kelly), *Pippin* (Aerialist/Ensemble), and *Romeo and Juliet* (Benvolio). In addition to these performances, she performed with Improv Playhouse, her local community theatre, in *The Diary of Anne Frank* (Anne Frank) and *A Thousand Paper Cranes* (Sadako).



Guinevere Brown, she/they, (Mary 1/Karilagan, Mary 2/ Andrea, Mary 3/Chesa, John, Michael/Palash Understudy) is a sophomore from Carbondale, Illinois, pursuing her BFA in acting at the University of Illinois. Her Illinois Theatre credits include *The 48* (Hero,

Everybody's Hero) and *The Heist: A Theatrical Escape Room* (Understudy). Some of her favorite productions include *The Diary of Anne Frank* (Anne Frank) with the Stage Company, *Twelfth Night* (Andrew Aguecheek and others) with Stone Soup Shakespeare, and *Cinderella* (Charlotte) with Kr8ive Fine Arts Academy.



Madelyn Childress, they/she, (Mary 1/Karilagan) is making their Illinois Theatre debut. They are pursuing an acting BFA at the University of Illinois after transferring from Parkland College where they received their AA in theatre performance. They have been

performing on stage and screen throughout the Champaign-Urbana community since 2012. Their Parkland credits include *A Midsummer Night's Dream* (Peter Quince), *Between Two Friends* (B), and *Scheherazade* (Girl). They also appeared in *I Hate Hamlet* (Deirdre McDavey) at The Station Theatre. Behind the scenes, Childress has worked as an assistant music director and sound board operator within the Champaign Urbana Theatre Company's branch of The Penguin Project.



Sarah Clement, she/her, (Kaleen/Pirate 2/ Child Hook Voice) from Lindenhurst, Illinois, is a senior pursuing her BFA in acting at the University of Illinois Urbana-Champaign. Clement has recently been seen as Victoria (Townsperson) in *Varslaren* (The

Whistleblower) this past February at Krannert Center. Her other works include The Commentator in Illinois Theatre's production of *Pshitter! A Drinking Song for the Year of Our Lord 2020*, Eurydice in *Eurydice* at the Armory Free Theatre, Margaret in *Everybody's Hero* featured in *The 48*, a Female Chorus Member in Illinois Theatre's production of *Lysistrata*, and an Understudy for Emma in *Great Scenes from American Kitchen Sink Theatre*. She was also featured in the student-directed musical *Gay Card*, which was released on film last spring. This summer, she will be directing and designing *Willy Wonka Jr.* at Discovery Day Camp and participating in the Disney College Program beginning in July.



Gabrielle Demarco (Hook/ Teacher) is currently a sophomore at the University of Illinois, pursuing her BFA in acting. As a transfer student, she has already completed her associate degree, receiving an AA in theatre performance from Parkland College. This is

Demarco's first Krannert Center show since joining the program. Some of her previous work includes *Steel Magnolias* (Shelby) at the Champaign Urbana Theatre Company, *Bus Stop* (Cherie) and *No Exit* (Ines) at the Twin City Theatre Company, and *Dear Brutus* (Alice) and *The Servant of Two Masters* (Claire) at Parkland College.



Kim Fernandez, she/her, (Mary 3/Chesa) is a junior pursuing a BFA in acting at the University of Illinois Urbana-Champaign. Past credits include *She Kills Monsters* (Tilly) and *Redline Collection* (Laurel), making this her third performance at

the University of Illinois. Previous acting credits before arriving at the U of I include *In the Heights* (Nina), *tick, tick . . . Boom!* (Susan), and *The Matchmaker* (Irene Malloy). Alongside acting, she is also a content creator and streams on Twitch.



Marion Jacobs (Wendy/Jeets Bodernasha) is proud of her Skwxwú7mesh (Squamish), Snuneymuxw, and Bahamian ancestry. Growing up in the village of Xwemelch'stn (Capilano Indian Reserve) in Vancouver, British Columbia, her grandmother was her

biggest fan and would make the whole family watch whatever production she put together. From there, Jacobs' love of acting only grew, and before she knew it, she found herself at The American Musical and Dramatic Academy (AMDA) College of the Performing Arts in Los Angeles where she received a BFA with honors. Since then, she has enjoyed performing with the Yale Indigenous Performing Arts Program in New Haven, Connecticut, Kitchen Dog Theater in Dallas, and the Kennedy Center American College Theater Festival (KCACTF) Region 7 in Colorado. Most recently, Jacobs was pleased to be part of A Contemporary Theatre's (ACT) production of *A Christmas Carol* in Seattle. Her story continues @mjacobsacting.



Jimmy Ladd, he/him (Smee) is a senior BFA acting student at the University of Illinois. His credits since coming to the University of Illinois include *Fugitives in America* (Multiple Roles) and *Gay Card* (Logan). Before moving to Urbana, his acting credits consisted of

Holler If You Hear Me (J. Edgar Hoover) with Leading Man Productions, *By the Way Meet Vera Stark* (Mr. Slasvick/Brad Donovan) with the Loop Players, *A Midsummer Night's Dream* (Demetrius) with the Loop Players, and *Farinelli and the King* (Jasper) at The Station Theatre.



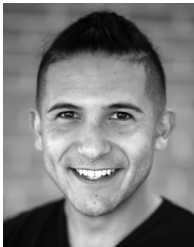
Ben Mathew, he/him, (John/ Adult Voice) is currently a senior pursuing a BFA in acting at the University of Illinois. This production of *The Neverland* will be his sixth performance with Illinois Theatre. In the past, he has appeared in such productions

as *Titus Andronicus* (Lucius), *Eurydice* (The Nasty Interesting Man/Hades), *Lysistrata* (Male Chorus 1), *She Kills Monsters* (Chuck), and *Origin Story* (Dex) at the University of Illinois, as well as various roles at the Illinois Shakespeare Festival in the summer of 2021. In his free time, Mathew performs and tours nationwide with The Other Guys, a comedy octet. The Other Guys are also the music ambassadors of the University of Illinois.



Gabriel Ortiz, he/him, (Pan Understudy) is from Chicago, Illinois, and is a senior pursuing a BFA in acting at the University of Illinois Urbana-Champaign. Ortiz's previous credits with Krannert Center for the Performing Arts include *Varslaren* (The Whistleblower)

(Anders), *Bitterroot* (William Clark), *We're All Gonna Die Here* (Ori), *Pshitter! A Drinking Song for the Year of Our Lord 2020* (Old Man/Junkherr Mathias von Königsberg/Peasant), *Cabaret* (Bobby), and *Titus Andronicus* (Alarbus/Goth). Other credits include *Operation SGE* (Chris) and *Just Five Minutes* (Jay) with Horizon Theatre Company; *Fugitives in America* (Joshua) with Chicago Pride Arts; *Latinx Scene Readings* (Elliot) at The Station Theatre; *Footloose!* (Garvin) and *Mamma Mia!* (Harry Bright) with Illini Musicals; and *Gay Card* (Corey), which was directed, produced, and choreographed by Jordan Ratliff. Recently, he was seen in a screen dance entitled *Losing My Mind*, choreographed by Rachel Maramba and presented by Dance at Illinois.



Kenny Ramos (Pan) is a Kumeyaay theatre artist from the Barona Band of Mission Indians who collaborates on theatre that centers Native perspectives and asserts tribal sovereignty. He grew up on the Barona Indian Reservation in southern California and

graduated from UCLA with a BA in American Indian Studies. For his theatre work, he's received First Peoples Fund's Cultural Capital Fellowship, Theatre Communications Group's Fox Foundation Resident Actor Fellowship, and Yale Center for the Study of Race, Indigeneity, & Transnational Migration's Mellon Arts Practitioner Fellowship.

His favorite acting credits include the world premiere productions of Larissa FastHorse's *Urban Rez* and *Native Nation* (Cornerstone), Mary Kathryn Nagle's *Return to Niobrara* (The Rose/Omaha Theater Company), Vera Starbard's *Devilfish* and *Tlingit Christmas Carol* (Perseverance Theatre), and Dillon Chitto's *Bingo Hall* (Native Voices). He has also worked at South Dakota Shakespeare Festival, Passage Theatre, Oregon Shakespeare Festival, Denver Center, and The Kennedy Center. Ramos is a proud ensemble member at Cornerstone Theater Company and a current Artist-in-Residence at La Jolla Playhouse.



Palash Ranjit (Michael/Palash) Palash Ranjit, he/him, (Michael) is from Morton Grove, Illinois, and currently is a senior pursuing his BFA in acting at the University of Illinois Urbana-Champaign. Not only is he an actor, but he also is a real estate marketing

assistant at American Campus Communities, small business entrepreneur with TeeSpring, and social media content creator. Ranjit's previous credits with Krannert Center for the Performing Arts include *Fugitives in In America* (Joshua) and *Cabaret* (Victor). He has previously been filmed in *A Tale of Two Labs* with NCPRE, *Gay Card* with New Revel Players, *Together at Illinois*, COVID-19 commercial, *Track Thirteen*, and *Harlem Renaissance Poems* at the University of Illinois. Other credits include *The Messenger* at the Amphitheatre, *Love/Life* with New Revel Players, *Mamma Mia!* with Illini Student Musicals, and TMLMTBGB with IHSTF. He has also appeared in the *Chicago Tribune* and the suburban Chicago newspaper *Daily Herald* for his performance as Peter Pan in *Peter Pan* at ME Fine Arts.



Ethan Solomon, he/him, (Medina/Pirate 1) is currently a senior pursuing a BFA in acting at the University of Illinois Urbana-Champaign. *The Neverland* will be his second production with Illinois Theatre with *Pshitter! A Drinking Song for the Year of*

Our Lord 2020 being his debut (Ross/The Puppets on the Heath). He has performed in other new plays such as *The Wedding Present* at Talking Horse Productions in Columbia, Missouri. Solomon has also been seen in *Carrie* at Illini Student Musicals playing George. He also traveled to Boston for the American Physics Society Annual Meeting with a devised theatre piece named *Quantum Voyagers* under the direction of Latrelle Bright. Over the course of the last two years, he has become interested in film and photography and has had the chance to photograph Armory shows such as *The Gulf* directed by Dani Brown and *Final Rotations* directed by Ari Kelo. He has also notably been a camera director for Illinois Theatre's New Work Festival and Dance at Illinois' production of February Dance.



Jailene Torres, she/her, (Marys/Andrea) is currently a sophomore studying acting at the University of Illinois. *Native Gardens* was her debut at Krannert Center. She was also an understudy for Illinois Theatre's production of *Redline Collection*. Torres

performed all throughout her middle school and high school career in Chicago, Illinois. Her most notable performances include Titania in *A Midsummer Night's Dream*, Lilith in *She Kills Monsters* by Qui Nguyen, and Elvira in *Blithe Spirit* by Noel Coward. Torres is a proud queer Latina artist who embraces her sexuality and her Puerto Rican culture. When she's not acting, she loves to do her makeup, cook, and spend time with friends and family.



Jamal Turner, he/him, (Beau/Adult Voice) is a sophomore BFA acting student at the University of Illinois. *The Neverland* is his debut at Krannert Center. Throughout Turner's high school career, he was involved in many productions at Walter Payton

College Prep and in the surrounding Chicago area. Notable productions include *Seussical the Musical* (Horton), *Peter and The Starcatcher* (Peter), *Lord of the Flies* (Piggy), *Ragtime* (Multiple Roles), and he has also performed alongside Roosevelt University's Chamber Choir at the Chicago Symphony Orchestra for their *Home Alone in Concert* show. Alongside acting, Turner enjoys playing video games, exercising, and spending time with friends.



Madeline Sayet (Playwright/Director) is a Mohegan theatre maker who believes the stories we pass down inform our collective possible futures. For her work as a director, writer, and performer, she has been honored as a Forbes 30 Under

30, TED Fellow, MIT Media Lab Director's Fellow, National Directing Fellow, Native American 40 Under 40, and a recipient of The White House Champion of Change Award from President Obama. Her play *Where We Belong* is about to begin its national tour this April produced by Woolly Mammoth Theatre Company in association with the Folger Shakespeare Library. Her other plays include *The Fish, Up and Down the River*, *Antigone or And Still She Must Rise Up*, and *Daughters of Leda*. Recent directing work includes *Tlingit Christmas Carol* (Perseverance Theatre), *Henry IV* (Connecticut Repertory Theatre), *Whale Song* (Perseverance Theatre), *As You Like It* (Delaware Shakespeare), *Poppea* (Krannert Center), *The Magic Flute* (Glimmerglass), *Miss Lead* (59e59). Sayet is a clinical assistant professor at Arizona State University with the Arizona Center for Medieval and Renaissance Studies and the executive director of the Yale Indigenous Performing Arts Program.



Ed Littlefield/Shaakindustóow-Tlingit (Composer) is a freelance percussionist, educator, and composer based out of Seattle, Washington. He is Tlingit from Sitka, Alaska, and has released three albums featuring traditional native melodies with

the Native Jazz Quartet called *Walking Between Worlds, NJQ: Stories*, and most recently *NJQ: Southeast: Northwest*. Littlefield has played K'alyaan

in the premier of *Battles of Fire and Water* and written and performed an original score for *Eurydice* for Perseverance Theatre in Juneau, Alaska. He has done sound design and composition for the world premieres of *Our Voices Will Be Heard* and composition and cultural advisor for *They Don't Talk Back at Native Voices* at the Autry, La Jolla Playhouse, and Perseverance Theatre. Most recently, he was the composer and sound designer for *Off the Rails* at the Oregon Shakespeare Festival and *Sovereignty* at Arena Stage.

Kelsea Andrade (Costume Coordinator) is a second-year costuming MFA candidate and one-half of a costume coordinating duo for Dance at Illinois this year. She has a BA in theatre, film, and digital production from the University of California, Riverside. Previously at this university, she was the costume designer for *The Heist: A Theatrical Escape Room* produced by Illinois Theatre. As costume designer for *The Neverland*, she has had quite an adventure discovering the characters and making her vision for Tink come true.

Mary Kate Baughman (Stage Manager) is a senior in the stage management program at the University of Illinois Urbana-Champaign. Previously, she has worked with Dance at Illinois as production stage manager for March Dance and stage manager for November Dance (*Cedar Closet*). Baughman served as assistant production manager for *Origin Story*, floor manager for *Pshitter! A Drinking Song for the Year of Our Lord 2020*, and as the assistant stage manager for *Titus Andronicus* and *Because I Am Your Queen* with Illinois Theatre. She also stage managed for *The Last American Hammer* and was child supervisor for *La Bohème* with Lyric Theatre @ Illinois. Last year, Baughman traveled to the Provincetown Tennessee Williams Theater Festival as the stage manager for *Why Did Desdemona Love the Moor?* She is currently employed as the logistics and community intern at Motorola Solutions Research Park.

Justin M. Brauer (Piano) is a director, musician, and educator whose career includes work with Music Theatre International, the Curtis Institute of Music, Purdue University, Children's Musical Theater San Jose, Arkansas Shakespeare Theatre, the Champaign-Urbana Symphony Orchestra, Parkland College, Illinois Summer Youth Music, the Illinois High School Theatre Festival, and other colleges and high schools across the country. His work with Illinois Theatre includes *Failure: A Love Story*, *Assassins*, and *A Funny Thing Happened on the Way to the Forum*. Courses he has taught include Acting in Musical Theatre and Broadway Musicals in US Culture. Brauer holds an MM in musicology with a focus on American musical theatre and a BME in choral music from the University of Illinois Urbana-Champaign. In his free time, he enjoys baking bread and making puppets. Twitter: @JMBrauer; www. JustinMBrauer.com

Emma Brutman (Scenic Designer) is a third-year MFA candidate in scenic design. Previously, she has served as the media and background designer for Illinois Theatre's production of *She Kills Monsters: Virtual Realms* and the scenic designer for *Origin Story*. Brutman holds a BA in theatre and English from Augustana College in Rock Island, Illinois, where she has also worked as a visiting artist and interim technical director. Professional scenic design credits include *James and the Giant Peach* (Davenport Junior Theatre), *The Drowsy Chaperone* (Augustana College), and *In the Next Room (or the Vibrator Play)* (Augustana College).

Emily Goodell (Dramaturg) is a PhD candidate in theatre. Previously, she was the dramaturg for *The Wolves* at the University of Illinois Urbana-Champaign. She holds a master's in theatre from Binghamton University and a BA in musical theatre from American University. Her current research project examines colonial theatre practices in the United States and Canada.

Allison Moody (Dialect Coach) is the teaching assistant professor of voice and speech in the Department of Theatre. Previous Illinois Theatre productions include Dialect Direction for *Cabaret* and *The Curious Incident of the Dog in the Night-Time* and vocal coaching for *Varslaren* (The Whistleblower), *Pshitter! A Drinking Song for the Year of Our Lord 2020*, *Titus Andronicus*, *An American Daughter*, *Marat/Sade*, and *Because I Am Your Queen*. She also made her acting debut at Krannert Center as Soccer Mom in *The Wolves*. Moody has worked as an actor, director, and voice/dialect coach in New York City on numerous Off-Off Broadway shows as well as at many LORT and SPT theatres across the Midwest. She also travels nationally and internationally to coach financial professionals in public speaking, networking, and executive impact. She is one of the founding members of Chicago's Brown Couch Theatre Company and is an Artistic Associate for Project: Theater in New York City. Moody is also a Designated Linklater Teacher and a Guild Certified Feldenkrais Practitioner. Her professional affiliations include the Kristin Linklater Voice Centre, AEA, VASTA, and the Feldenkrais Guild of North America.

Abbey Nettleton, she/they, (Co-Sound Designer) is a senior in the sound design and technology program at the University of Illinois Urbana-Champaign. Her previous credits include sound design for Illinois Theatre's Theatre Studies New Works Festival, *She Kills Monsters: Virtual Realms*, and the workshop production of *Tocaya*. She has also worked as the assistant sound designer for Illinois Theatre's *Origin Story* and *Dance* at Illinois' March Dance and was the audio engineer for Lyric Theatre @ Illinois' *Lyric Under the Stars* in 2020 and 2021.

M Ospina-López, they/them, (Media Designer) is a videographer and multimediam artist from Bogotá, Colombia. They are currently a third-year MFA candidate in media design at the University of Illinois Urbana-Champaign. As part of La Compañía Estable and freelance projectionist, Ospina-López have worked for operas like *The Magic Flute*, *Candide*, *Dido and Aeneas*, *María de Buenos Aires*, and *Florencia en el Amazonas*. In 2019, they created the touring live show for Cimarrón Joropo Ensemble. In 2020, they designed for Illinois Theatre's production of the new play *Pshitter! A Drinking Song for the Year of Our Lord 2020*. Most recently, they were the media designer for *Great Scenes from American Kitchen Sink Theatre* and the dance performance of *Délivrance* by Roxane D'Orleans Juste at Krannert Center for the Performing Arts. In community making practices, their most recent video installation was a collaboration with artist Olly Greer for their *Fat Holds and Folds* exhibition. The team is now producing *Wet Dreamz*, a monthly queer experience.

Zack Saunders (Lighting Designer) is currently a senior pursuing a BFA in theatre with a concentration in lighting design and technology at the University of Illinois Urbana-Champaign. His recent lighting design credits include Armory Free Theatre's productions of *Buyer and Cellar* and *Impulse 24/7*; Lyric Theatre @ Illinois' production of *Lyric Under the Stars*; Hope Summer Repertory Theatre's productions of *A Night of Music with Alex Thompson* and *A Year with Frog and Toad*; Illinois Theatre's production of the Theatre Studies New Work Festival; and *Dance* at Illinois' production of *Studiodance II*.

Kayla Sierra-Lee (Co-Sound Designer) is finishing their third-year and final year as a sound design MFA at the University of Illinois. While *The Neverland* is their largest and first devised theatre design, they previously designed *Native Gardens*; designed and engineered *March Dance 2021* and *Tryon Scenes*; engineered *November Dance 2020* and *Titus Andronicus*; and was the mix engineer for *Cabaret* and *Ordinary Days*. While away from Krannert Center, Sierra-Lee is a sound designer and mix engineer at Circa '21 and Quad City Music Guild and was previously a technician at Walt Disney World.

Zev Steinrock (Fight & Movement Director) is a fight director, intimacy director, teacher, and performer, currently serving as assistant professor of acting at the University of Illinois Urbana-Champaign. He holds certifications from the Society of American Fight Directors and Intimacy Directors & Coordinators and is a recipient of the Paddy Crean Award and Darrel Rushton Teaching Award for his contributions to the field of stage combat. Fight and intimacy direction credits across the country 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.

PRODUCTION STAFF

PRODUCTION MANAGER

Terri Ciofalo

TECHNICAL DIRECTOR

Pat Storey

PROPERTIES MANAGER

Binky Donley

HAIR AND MAKEUP COORDINATOR

Colin Grice

ASSISTANTS TO THE DIRECTOR

Dani Brown

Samantha Shaw

ASSISTANT STAGE MANAGERS

Sidney Sprunger

Al Vogelmeier

ASSISTANT TO THE FIGHT DIRECTOR

Ari Kelo

ASSISTANT SCENIC DESIGNER

Kate Spademan

ASSISTANT COSTUME DESIGNER

Maggie Horstman

ASSISTANT LIGHTING DESIGNER

Adam Major

ASSISTANT PRODUCTION MANAGER

Maria Miguens

ASSISTANT TECHNICAL DIRECTOR

Lucas Streit

CRAFTS HEAD

Sarah Havens

SCENIC CHARGE

Christina Rainwater

HEAD ELECTRICIAN

Conner Jones

ASSISTANT HEAD ELECTRICIAN

Elliot Hubiak

AUDIO ENGINEER

Madison Ferris

PERFORMER FLIGHT CAPTAIN

Addie Hoegberg

SCENIC ARTIST

Blaine Fuson

ASSISTANT HEAD ELECTRICIAN

Yingman Tang

ASSISTANT AUDIO ENGINEER

Will Mixer

STAGE CARPENTER

Jesse McKenzie

FLY RAIL OPERATORS

David Sommer

LIGHT BOARD OPERATOR/PROGRAMMER

Quinn Schuster

SOUND BOARD OPERATOR

Anjelica Jones

MEDIA BOARD OPERATOR

Dan Drew

AUTOMATION PROGRAMMER

Tara Kisacarin

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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 for the past 150 years. 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 for the next 150 years.

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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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/giving**, scanning the QR code, or by check payable to UIF/Friends of Illinois Theatre and sent to: University of Illinois Foundation, PO Box 3429, Champaign, IL 61826-3429.*



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Genesee Spridco
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Cindi Vandeventer, Associate Director
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Bree Brock, Production Coordinator
for Events
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for Events

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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

At the time of printing this program booklet, all audience members must wear a face covering throughout any in-theatre event or performance.

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.

SIGHTS AND SOUNDS

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.

SERVICES

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 email: 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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WHY WAIT?

Order before you head into the theatre, and we'll have your food and beverages waiting for you at intermission or after the show.



COME AS YOU ARE. LEAVE DIFFERENT.



U of I students, come on in. In whatever clothes, whatever state of mind, from whatever world of experience, you are welcome here. We don't have a dress code, we don't have an opinion code, and we want the Center to be your kind of place. Because of the vital support of Krannert Center donors and the Krannert Center U of I student fee, U of I students never pay more than \$10 for a ticket, and dozens of events each year are completely free.

Your presence helps to make Krannert Center a place like nowhere else—and what you can experience here makes your education like nobody else's. If you are inspired by what you find here, invite others to join you.

When you come to Krannert Center, we promise that you'll leave different: refreshed, reaffirmed, renewed!

I