



Book by Joe Masteroff

Based on the play by John Van Druten

Stories by Christopher Isherwood

Music by John Kander

Lyrics by Fred Ebb

Original Production

Co-directed and choreographed by Rob Marshall

Directed by Sam Mendes

CABARET

Latrell Bright, director

Julie Jordan Gunn, music director

Elliot Reza Emadian, choreographer

Thursday-Saturday, February 27-29, 2020, at 7:30pm

Thursday-Saturday, March 5-7, 2020, at 7:30pm

Sunday, March 8, 2020, at 3pm

Tryon Festival Theatre

WELCOME



KRANNERT CENTER FOR THE PERFORMING ARTS OPENED ITS DOORS 50 YEARS AGO, dedicated to the idea that the artistic, research, and educational missions of the arts at the University of Illinois could be unified under the same roof in a venue that would house music, theatre, and dance and lead the country in developing new generations of art forms and artists. Kander and Ebb's *Cabaret* was being written during this expansive, visionary decade when a uniquely American vision of interdisciplinary arts was flourishing. The Resident Producers of Krannert Center, which include the School of Music and the Departments of Theatre and Dance, have joined forces for a special tribute to the Center with faculty and students from all three disciplines bringing their traditions and expertise to this iconic work, *Cabaret*. Happy Birthday, Krannert Center! We are so happy you are our home.

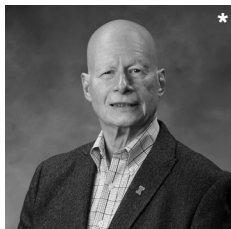
Lisa Dixon, Theatre
Jan Erkert, Dance
Julie Gunn, Lyric Theatre

THANK YOU TO OUR SPONSORS

Tonight's performance of *Cabaret*
is sponsored in part by the following generous donors:



SUSAN & MICHAEL HANEY



LEONARD LEWICKI

*PHOTO CREDIT: ILLINI STUDIO

PROGRAM

CABARET

This joint production celebrates Krannert Center's 50-year partnership with the

SCHOOL OF MUSIC

LYRIC THEATRE @ ILLINOIS

ILLINOIS THEATRE

DANCE AT ILLINOIS

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TIME: 1929-1930

PLACE: Berlin, Germany

ACT I: 1929-1930, in and around the Kit Kat Club, a Railroad Carriage, Schneider's Apartment, Cliff's Apartment, Schultz's Fruit Shop, and the Void

20-minute intermission

ACT II: 1930, in and around the Kit Kat Club, Schultz's Fruit Shop, Cliff's Apartment, a Railroad Carriage, and the Void

This production includes smoke, haze, violence, nudity, and profanity.

CABARET is presented by arrangement with TAMS-WITMARK, www.tamswitmark.com.

DIRECTOR'S NOTE

Where this story sits in history gives me pause. It does not sit in the heyday of the Weimar Republic; we begin tonight's tale a few months after the devastating financial crash of 1929. It does not sit in the height of Nazi power; we end before the 1930 election, four years before Hitler will become Führer. This story is nestled in the *in-between*—a space where one can almost imagine, maybe, it could have gone another way.

As you read this, folks behind the stage are readying this space for real people today to embody imagined people of that *in-between*. They are not so different from you. There are

the naïve, the passive, the respectable, the opportunistic, the fervent, the optimistic . . . and over the course of only a few months, they find themselves caught up in what we refer to as a historical moment that I suppose, to them, felt like just another day. I suppose that is what all the *in-betweens* feel like.

One could argue that we are always in an *in-between*—in between one historical moment and another. And, if this is the case, I wonder . . . what is required of us to stave off unimaginable horrors we will never know?

—Latrell Bright, director

DRAMATURG'S NOTE

The world of *Cabaret* is entering into the new decade of 1930 in a Berlin under the Weimar Republic. What we know, the characters do not. Nazism is on the rise, and Germany is about to fall economically, spiritually, artistically, and profoundly to its knees. And here we are in real time, entering into our own new decade of 2020. Our world changes every day, and while our access to knowledge has spread exponentially with the growth of technology, we are still incapable of knowing one thing—what will come next. So, at least for today, our next move will be to watch this production with our eyes like cameras, taking mental snapshots of scenes to log into our memory bank as another piece of our history on file. I hope you will flip through your photo albums and recall them from time to time.

Christopher Isherwood wrote in his 1939 novel *Goodbye to Berlin*, “I am a camera with its shutter open, quite passive, recording, not thinking.” The amount of information we take in is astounding, our brain always working to filter what will be

retained. We can focus like a camera, either up close or with a wide lens. Isherwood wrote *Goodbye to Berlin* with an awareness that what he witnessed in Berlin between the years 1929 and 1933 must be recorded. This is also the time and place where our show, *Cabaret*, is taking place.

In 1951, John Van Druten wrote a play titled *I Am a Camera* based on Isherwood’s novel. While Isherwood included multiple stories of people in his work, Van Druten chose to turn his focus to one person: Sally Bowles, a performer in one of Berlin’s nightclubs. He writes in his Note to Producers, “The story of Sally Bowles appealed to me when I first read it, over fifteen years ago. I knew, then, that there was a play buried in it . . . She thinks of no one else for more than a moment.” He also chooses to write what he finds to be the most significant part of the play. “The mood of the play—the establishment for the audience of what it felt like to be living in Berlin in 1930, and the kind of life and people that one met there, then—is its most important quality.”

The story reached its musical form, *Cabaret*, in 1966. The music was written by John Kander and Fred Ebb (two Jewish men), libretto written by US Air Force WWII veteran Joe Masteroff, and directed by Broadway legend Hal Prince. Groundbreaking for the time period in content, originality, and complete integration of the text, the music and lyricist duo revolutionized a pre-war masterpiece, making it an unbelievable success. With the 1998 revival (the version this production is based upon), which became the third longest-running revival of a Broadway musical, major updates to the entire score were made in the form of synthesizers and a larger stage band and also included the musicians in the world of the *Cabaret* as characters. Possibly the most significant change, however, was the addition of the hit ballad "Maybe This Time," written in for Bob Fosse's movie adaptation in 1972. The show's latest revival was in 2014, a testament to its success and affirmation of its longevity as a show.

Why has this story not only survived but thrived for so long? Perhaps it's the decay of humanity for the pessimist, or the hope of building new amongst the wreckage for the optimists, or even the fire of fight for those in between. Maybe audience members simply enjoy the music. Or—just maybe—it's because the play continues to find relevance in the age it's being performed despite the time and location of the show never changing. But these are only my thoughts. We, as the audience of such a lyrical and poignant show and as the cameras of the world, must ask ourselves these questions begged by the work: are we bound to allow history to repeat itself, or can we use our modern age to our benefit in reshaping our future to what we hope it can be? And if we can decide instead of a wide angle to refocus and zoom our own lenses as Isherwood did, what will we truly see inside the frame of our world today compared to the world that has already been captured in pictures we've seen in our history books?

—Alexis Webb, dramaturg

CABARET

MUSICAL DIRECTOR

Julie Jordan Gunn

STAGE DIRECTOR

Latrelle Bright

CHOREOGRAPHER

Elliot Reza Emadian

SCENIC DESIGNER

Eleni Lukaszczyk

COSTUME DESIGNER

Samantha Abigail Padillo

LIGHTING DESIGNER

Alena Samoray

SOUND DESIGNERS/ENGINEERS

Alec LaBau

Dominick Rosales

FIGHT CHOREOGRAPHER

David Sterritt*

HEAD OF MUSIC STAFF

Michael Tilley

MUSICAL PREPARATION AND SUPERTITLE OPERATION

Aaron Ames

Cadis Ying-Jie Lee

Michael McAndrew

DIALECT AND TEXT COACH

Allison Moody

DRAMATURG

Alexis Webb

STAGE MANAGER

Elisabeth Schapmann

SUPERTITLES

Ben Mathew

Neil Weislow

Jeanette Williams

*Member of Scenic Directors and Choreographers Society (SDC)

CAST

EMCEE

Corey Barlow

SALLY BOWLES

Anna Benoit

CLIFFORD BRADSHAW

Connor Kamradt

FRÄULEIN SCHNEIDER

Erica Cruz-Hernandez

HERR SCHULTZ

Fabian Alejandro Guerrero Jr.*

ERNST LUDWIG

Theo Mynka

FRÄULEIN KOST

Amy Toruño

*Fight Captain

KIT KAT KREW

Aidra Crawley

Nicholas Hittle

Nia Kahn

Rachel Maramba

Caroline McKinzie

Gabriel Ortiz

Logan Piker

Palash Ranjit

Symone Sanz

Aliah Teclaw

"Tomorrow" sung by Cecilia Vermillion, who appears courtesy of the Central Illinois Youth Chorus.

ORCHESTRA

CLARINET

Nathan Balester

FLUTE/CLARINET/ALTO SAXOPHONE

Kavi Naidu

TENOR SAXOPHONE

Kevin King

TRUMPET

Barkey Bryant

Saori Kataoka

TROMBONE

Michael Beltran

BORRERO GUITAR/BANJO

José Guzman

BASS

Andrey Goncalves

DRUMS

Madelyn Vogel

PIANO

Julie Gunn

ACCORDION

Robert Sweedler

PROFILES



Corey Barlow (Emcee) is a sophomore acting major. He most recently appeared as Young Lucius in Illinois Theatre's production of *Titus Andronicus*. Additional past credits include Chip Tolentino in *The 25th Annual Putnam County Spelling Bee*, the

Busboy in *She Loves Me*, Don Ottavio Cover/Ensemble in *Don Giovanni* with Lyric Theatre @ Illinois, and Che in Cary-Grove High School's production of *Evita*. Barlow is also a songwriter and has released an EP titled *Reinvention* comprised of original songs—he plans on releasing much more.



Anna Benoit (Sally Bowles) is a senior Equity Membership Candidate pursuing a BMA in lyric theatre at the University of Illinois at Urbana-Champaign. Recently, she performed with Ozark Actors Theatre in the ensembles of *Mary Poppins* and *My Fair*

Lady and as Mrs. Soames and Professor Willard in *Our Town*. With Lyric Theatre @ Illinois, she has performed as Rona Lisa Peretti in *The 25th Annual Putnam County Spelling Bee*, Tess in *Crazy for You*, and in the ensembles of *The Adventures of Little Sharp-Ears*, *La Bohème*, *The Pirates of Penzance*, *She Loves Me*, and *The Light in the Piazza*. She also participated in the workshop of *Take Flight* under the direction of Richard Maltby and Kevin Stites. Benoit has danced in several ballets with the Springfield Ballet Company, most recently as the stepmother in *Cinderella*. She is a student of Sarah Wigley and Dawn Harris.



Aidra Crawley (Herman/ Customs Official) is currently a sophomore pursuing a BFA in acting at the University of Illinois. This is their second performance with Illinois Theatre, having worked last semester in *Titus Andronicus*. Other credits include *Much*

Ado About Nothing (Don Pedro), *The Tempest* (Prospero), and a devised work known as *Uneasy Lies the Head* (various roles) through Chicago Youth Shakespeare. This past winter, they directed and starred in a production of *The Tragedy of Johnny and Lisa* at the Armory Free Theatre.



Erica Cruz Hernández (Fräulein Schneider) is a second-year MFA actor and an ensemble member with Chicago's Spanish speaking Aguijón Theater Company, which celebrated 30 years of producing Spanish language and bilingual works this year.

Last summer for Theatre on the Lake, she collaborated with playwright Nancy García Loza on a workshop reading of her new play *Rasca Cielos* and worked with playwright Isaac Gomez on an accessibility production of his play *Project Potential*. Previous credits with the Department of Theatre include *Tocaya*, *Titus Andronicus*, the world premiere of *Because I Am Your Queen*, and *Tame That B!#@H*. Other credits include *La Chunga*, *Querido Voyeur*, *Antígona*, and the bilingual production of *Soldaderas* for the Goodman Theatre's Latino Theatre Festival and the Festival de Mujeres en Escena por la Paz in Bogotá, Colombia. You can also catch her in the feature film *En Algun Lugar* (A Place To Be), available on Amazon.



Fabian Alejandro Guerrero Jr. (Herr Schultz) is a junior pursuing a BFA in acting at the University of Illinois and a minor in lyric theatre. Proudly from Aurora, Illinois, other university credits include *A Funny Thing Happened on the Way to the Forum* (Illinois Theatre), *Crazy*

For You (Lyric Theatre @ Illinois), *The Pirates of Penzance* (Lyric Theatre @ Illinois), and self-producing *Red* at the Armory Free Theatre (d. Jordan Coughtry). Other media credits include an upcoming untitled Deep Silver Volition project and commercial credits with the Kellogg Company.



Nicholas Hittle (Hans/Max) is a senior at the University of Illinois at Urbana-Champaign studying chemistry and dance. He has trained with Deanna Doty and guest instructors at Champaign Ballet Academy for years and attended the San Francisco Ballet School's 2015

summer intensive. He has most recently appeared in Champaign Urbana Theatre Company's production of *The Wizard of Oz* (Scarecrow/Hunk). As a soloist at CU Ballet, Hittle has appeared in and choreographed for several CU Ballet productions including *Coppélia* (Franz), *Cinderella* (Prince Charming), *The Sleeping Beauty* (Prince Desire), *Swan Lake* (Prince Siegfried), and *The Nutcracker* (Nutcracker/Cavalier). He has also appeared in multiple faculty and guest artist dance pieces with Dance at Illinois; *Crazy For You* (Wyatt) with Lyric Theatre @ Illinois; *Spring Awakening*, *American Idiot*, *Pippin*, and *Heathers* with Illini Student Musicals; *Oklahoma!* (Dream Curly) and *Joseph and the Amazing Technicolor Dreamcoat* (Asher) with Champaign Urbana Theatre Company; and *Newsies* (Tommy Boy) with Corn Stock Theatre.



Connor Kamradt (Clifford Bradshaw) is currently a sophomore pursuing his BFA in acting at the University of Illinois at Urbana-Champaign. He has been involved with Illinois Theatre as Quintus in *Titus Andronicus* and with New Play Workshop as the stage

manager for *Amongst the Clouds*. Kamradt enjoys providing an amazing evening of theatre for the audience and assisting in making beautiful art come to life. Willkommen!



Nia Kahn (Rosie), a Chicago native, is a sophomore dance major at the University of Illinois. She trains in ballet, modern, jazz, contemporary, tap, hip hop, and West African dance. She attended Lindblom Math and Science Academy where she was a part of

Lindblom Dance Ensemble for four years and was captain of the team her senior year. Kahn has attended the Joffrey Ballet Summer Dance Intensive, the Strobel Excelon Step-Up Scholarship program and the Debbie Allen Los Angeles Summer Dance Intensive. She has performed works by Darrell Moultre, Alfred Dove, Endalyn Taylor, Rahiem A. White, Tia Pruitt, Ohad Naharin, Michael Smith, Erica Lynette Edwards, Luis Vazquez, and others. She is currently pursuing a yoga teacher training certificate, is involved in political activism on campus, and will soon begin developing research. In the future, she plans to audition for a modern or contemporary dance company and later teach.



Rachel Maramba (Lulu) is a junior pursuing degrees in dance and psychology at the University of Illinois at Urbana-Champaign. Previously at Krannert Center, she has performed in Dance at Illinois' Studiodance II and Lyric Theatre @ Illinois' *Crazy For*

You. Maramba is also an intern for the Department of Dance and teaches creative dance in the Champaign community.



Caroline McKinzie (Helga/Girl 2) is a junior lyric theatre major. This year with Lyric Theatre @ Illinois she has performed as Cricket in *The Adventures of Little Sharp-Ears*, in Scott Knier's new work, *Amongst The Clouds*, and will be appearing as Anne Egerman in

A Little Night Music. Previous credits include Logainne Schwartzandgrubennierre in *The 25th Annual Putnam County Spelling Bee*, Patsy in *Crazy For You*, and in the ensembles of *She Loves Me*, *The Pirates of Penzance*, and *Take Flight*. She is a member of the University of Illinois Chamber Singers and a voice student of Yvonne Redman and Sarah Wigley.



Bogdan "Theo" Mynka (Ernst Ludwig), a native of Kharkiv, Ukraine, is pursuing an MM in vocal performance and literature at the University of Illinois at Urbana-Champaign where he studies voice with Jerold Siena. At Washington State University (WSU) where

Mynka earned his BM in music performance, he played the roles of Jack in *Into the Woods*, Igor in *Young Frankenstein*, Aaron in *First Date*, and

Fenton in *The Merry Wives of Windsor*. A graduate of the Honors College at WSU, his thesis, *images of their gods: A song cycle for voice and piano*, was awarded the merit of Pass with Distinction. Recently, Mynka took part in Boston Conservatory's Summer Opera Intensive in Valencia, Spain, and the Franco-American Vocal Academy's Mozart Academy in Salzburg, Austria. Having made his Lyric Theatre @ Illinois debut in *Songs for a New World* in September 2019 at the Allerton Music Barn Festival, *Cabaret* is his Krannert Center debut.



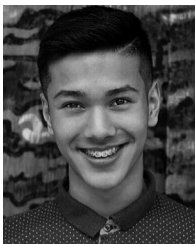
Gabriel Ortiz (Bobby/Sailor 2/ Bodyguard) is a sophomore pursuing a BFA in acting at the University of Illinois. This is his second Illinois Theatre show, which provides the opportunity to collaborate with Lyric Theatre @ Illinois and Dance at Illinois. Ortiz has

been seen in *Mamma Mia!* as Harry Bright and Garvin in *Footloose* with Illini Student Musicals. Last semester, he was in Illinois Theatre's *Titus Andronicus* under the direction of Robert Anderson. He also had the chance to travel to Boston with a devised theatre piece entitled *Quantum Voyages* under the direction of Latrelle Bright.



Logan Piker (Frenchie/Girl 1) is currently a junior at the University of Illinois studying lyric theatre. Her most recent role was Louise in Prairie Fire Theatre's production of *Gypsy*. Additional past Lyric Theatre @ Illinois credits include Irene in *Crazy for You*, Mary Park in

The 25th Annual Putnam County Spelling Bee, and Ilona Cover/Featured Soloist in *She Loves Me*.



Palash Ranjit (Victor/Sailor 1) is currently a sophomore pursuing a BFA in acting at the University of Illinois. *Cabaret* is his debut performance at Krannert Center. He has previously performed in *TMLMTBGB* at Illinois High School Theatre Fest. Ranjit has also been seen

as Pepper in *Mamma Mia!* with Illini Student Musicals and as Alen in *Love/Life* with New Revels Players. He has 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.



Symone Sanz (Texas) is currently a senior from Los Angeles pursuing a BFA in dance at the University of Illinois. Although *Cabaret* will be her debut performance with Illinois Theatre and Lyric Theatre @ Illinois, Sanz has performed in several concerts

for Dance at Illinois. Her most recent credits include *Deca Dance* by Ohad Naharin and *Psalm* by José Limón, both features of the department's annual November Dance concert. At the moment, Sanz is in the process of choreographing her senior thesis,

which will premiere in May at *Compulsive Motion*, this year's senior thesis concert held at Krannert Center. www.symonesanz.wixsite.com/home



Aliah Teclaw (Fritzie/Gorilla) is currently a freshman pursuing a BFA in dance at the University of Illinois. *Cabaret* is her debut performance with Dance at Illinois, Illinois Theatre, and Lyric Theatre @ Illinois. Her Dance at Illinois credits include performing in

the Freshman Repertory Company. Other dance credits include performing for Still Inspired(?) in Chicago, Illinois, and competing as a member of the Revolution Dance Company. Other performance credits include *Charlie and the Chocolate Factory* (Mrs. Beauregarde), *A Series of Unfortunate Events* (Ensemble), *Peter Pan* (Peter Pan), *Snow White and the Seven Dwarfs* (Snow White), and *Oklahoma!* (Dream Laurey). Teclaw also performs and choreographs for 3Spot Dance Troupe and serves as an active member of the Krannert Center Student Association.



Amy Toruño (Fräulein Kost) is a Nicaraguan native raised in Miami, Florida. She holds a BA from The University of Iowa and is a second-year MFA in theatre candidate at the University of Illinois. She was last seen as Miss B at The Chopin Theatre Chicago. Her

favorite Krannert Center credits include *La Reine* in *Because I Am Your Queen* and Tamora in *Titus Andronicus*. Professional credits include *Gypsy* in *Zorro The Musical* at The Miami Theater Center and finalist in *New York's Got Talent* at the Elektra Theatre in New York City. Toruño is also a published author of a collection of poems, *The F*ckboy Chronicles*. www.amytoruno.com

Latrellé Bright (Director) returns to one of her artistic homes, Illinois Theatre and the Krannert Center where she previously directed *No Child . . .*, *Dreamgirls*, and *The Curious Incident of the Dog in the Night-Time*. As a freelance theatre maker and arts advocate rooted in the Champaign-Urbana community, Latrelle has directed at The Station Theatre—*Men on Boats*, *Fun Home*, *Sleep Deprivation Chamber*, *The Effects of Gamma Rays on Man-in-the-Moon Marigolds*—and *A Charlie Brown Christmas* and *Elephant’s Graveyard* at Parkland College. Past directing credits include *The Taming of the Shrew* (Rhodes College), *Top Dog/Underdog* (Hattiloo Theatre), *Hedda Gabler* and *The Castle* (The University of Memphis), *Otherwise Occupied* and *Lost Recipes* (Jump Start Performance Company), and *Spell #7* and *Betrayal* (The Renaissance Guild). Her interest in storytelling extends beyond traditional plays and musicals with interests in social justice and the environment. She has trained with Alternate Roots and Sojourn Summer Institute, both focused on the devising techniques and ethics of creating work with and in communities. Projects include: co-producer of *The Gun Play(s) Project* with Nicole Anderson-Cobb, PhD; *The Water*

Project, devised with eight local community members; and *Journey to Water*, connecting African Americans with regional water sources, a collaboration with Prairie Rivers Network through a Catalyst Initiative Grant. Recently, Bright engaged in an interdisciplinary devised project about the quantum world, *Quantum Voyages*, with physics professor Smitha Vishveshwara that premiered on campus and traveled to Boston for the American Physical Society Conference last spring. Last summer, she co-directed *This is the Ground for Opera* on Tap NYC with Jerre Dye at the Old Stone House in Park Slope, Brooklyn. Locally, she continues developing short theatre pieces about resistance through her grant-funded Arachne Project and looks forward to collaborating with professor Endalyn Taylor of Illinois Dance on a devised African-American version of *Alice’s Adventures in Wonderland* next summer. Latrelle received her MFA in directing from the University of Memphis, is a TCG Young Leader of Color, and an Associate Member of Stage Directors and Choreographers Society. She is grateful for her artistic life and attributes all of the above to the love and encouragement of family, friends, and community.

Julie Jordan Gunn (Musical Director) is a pianist, educator, and music director. She has performed on many of North America's most prestigious recital series, including the Aspen Festival, Boston's Celebrity Series, the Carnegie Hall Pure Voice Series, the Cincinnati Chamber Music Society, the Cliburn Foundation, the Dallas Opera, Krannert Center for the Performing Arts, Lincoln Center Great Performers, Manhattan's Café Carlyle, the Metropolitan Opera Summerstage, Notre Dame's DeBartolo Center, the Ravinia Festival, St. Paul's Schubert Club, San Francisco Performances, the Sydney Opera House, Toronto's Roy Thomson Hall, University of Chicago Presents, Washington's Vocal Arts Society, the 92nd Street Y, and the United States Supreme Court. She has been heard in recital with William Burden, Richard Croft, Elizabeth Futral, Isabel Leonard, Stefan Milenkovich, Kelli O'Hara, Mandy Patinkin, Yvonne Gonzales Redman, Michelle De Young, the Pacifica and Jupiter Quartets, and her husband and artistic partner Nathan Gunn. This season, she is giving recitals and cabarets at the Interlochen Center for the Performing Arts; the DeBartolo Center; Vanderbilt University; Thomasville, Georgia; Western Michigan University; the McCallum Theater for the Performing Arts; the Wallis Annenberg Center in Beverly Hills; and Bravo! Vail. Director of Lyric Theatre Studies at the University of Illinois, she produces three mainstage operas or musical theatre works a year at Krannert Center for the Performing Arts. A faculty member at the School of Music, she enjoys teaching singers, pianists, chamber musicians, and songwriters and conducting new works and musical theatre. She has given masterclasses at universities and young artists' programs all over the United States, including the Aspen Festival, the Cincinnati Conservatory

of Music, the Houston Grand Opera Studio, the Interlochen Center for the Arts, the Metropolitan Opera Guild, Opera Theatre St. Louis, the Ryan Young Artists' Program, the Santa Fe Opera, and Ravinia's Steans Institute. She enjoyed tenures as artist-in-residence at Cincinnati Opera and the Glimmerglass Festival. She is the founder of the Illinois School of Music Academy, a program for talented pre-college chamber musicians and composers. Gunn enjoys working at the intersection of different disciplines and collaborates with artists in the fields of theatre, dance, and design whenever possible. She has served as a coach or conductor at Chicago Opera Theater, Highlands Opera Studio, the Metropolitan Opera Young Artist Program, Opera North, Opera Theatre of St. Louis, Southern Methodist University, Theaterworks!, and Wolf Trap Opera. She is committed to new works and in recent seasons has been part of several world premieres as a co-producer, a pianist, or as a conductor: *Twilight Butterfly* (Thomas), *Dooryard Bloom* (Higdon), *Polly Peachum* (Scheer/Van Horn), *Variations on a Summer's Day* (Meltzer), *Letters from Quebec to Providence in the Rain* (Gill), and *Bhutto* (Fairouz). She works with Beth Morrison Projects and American Opera Projects to produce workshops and academic premieres of new operas. A member of the American Society of Composers, Authors, and Publishers, Gunn is the author of many arrangements of songs for chamber groups and orchestras. Her arrangements have been heard at Carnegie Hall, Chicago's Symphony Center, the DeBartolo Center, Ithaca College, Interlochen, Kennedy Center, Krannert Center, London's Queen Elizabeth Hall, and in Sun Valley, Idaho.

Elliot Reza Emadian (Choreographer) is a gender-nonconforming, interdisciplinary dance artist, teacher, and scholar working in Urbana, Illinois. Their work occurs in the intersection of dance and choreography, video art and editing, sound and music, light and photography, and popular culture. They began dancing at the ripe age of two, and their love of rolling on the floor and tie-dyed costumes continues to this day. They have presented their own work all through the Midwest and East Coast, including at the Center for Performance Research and Triskelion Center for the Arts in Brooklyn, New York; Boston Center for the Arts; and Krannert Center for the Performing Arts in Urbana, Illinois. Their choreography for theatre has been seen at venues such as the Dick Van Dyke Auditorium and Agecroft Hall. Most recently, their duet *Here we go again* (2019), created with significant contribution from Rachel Rizzuto, was presented by J e l l o Dances at Links Hall in Chicago. Emadian is currently a teaching assistant pursuing a Master of Fine Arts in Dance at the University of Illinois at Urbana-Champaign. Their culminating thesis work is set to premiere March 27 and 28, 2020, at Krannert Center for the Performing Arts.

Alec LaBau (Sound Designer) received his BFA in sound design from Utah State University and earned an MFA from the University of Missouri-Kansas City. He has worked nationally as a sound designer and engineer with the Heart of America Shakespeare Festival (Missouri), Kansas City Repertory Theatre (Missouri), Crossroads Theatre Company (New Jersey), Actors Theatre Kansas City (Missouri), and the Old Lyric Repertory Theatre in Logan, Utah. LaBau is currently working as the Assistant Audio Director at Krannert Center and teaches in the audio department. Most recently, he has worked as Assistant Technical Director for Caine College of the Arts at Utah State University. Some of his favorite designs include *Five by Tenn (+one)*, *Big River*, and *Amadeus*.

Eleni Lukaszczyk (Scenic Designer) is a third-year scenic design MFA candidate at the University of Illinois at Urbana-Champaign. They received their Bachelor of Arts in Theatre Design and Production from Salisbury University (Maryland). Previous scenic design credits include *Marat/Sade* and *Because I Am Your Queen* (University of Illinois) and *Clybourne Park* and *Talley's Folly* (Salisbury University).

Samantha Abigail Padillo (Costume Designer) is in her final year of pursuing a BFA in costume design and technology at the University of Illinois. She has design-assisted previously at Krannert Center for the Performing Arts for all three programs—Illinois Theatre, Lyric Theatre @ Illinois, and Dance at Illinois. Recent projects at Krannert Center include *Don Giovanni* for Lyric Theatre @ Illinois, February Dance for Dance at Illinois, and *August Wilson's Gem of the Ocean* for Illinois Theatre. Padillo's outside work includes costume shop-managing at Totem Pole Playhouse in Lafayette, Pennsylvania, for its six-show summer season. Apart from costume design and management, she works as a freelance digital artist for prints and illustrations.

Dominick Rosales (Co-Sound Designer/Engineer) is currently a senior pursuing a BFA in sound design and technology at the University of Illinois. His Illinois Theatre credits include *Hit the Wall* (sound board operator), *The Curious Incident of the Dog in the Night-Time* (assistant sound designer), and *Titus Andronicus* (sound designer). He has also worked on many productions at Parkland College Theatre including *Memphis* (sound board operator/A2) and *The Musical Comedy Murders of 1940* (sound designer), among others. Apart from sound design, Rosales loves to spend his time working in music production. To hear his work, please visit drosalessound.com.

Alena Samoray (Lighting Designer) is a third-year MFA lighting design candidate at the University of Illinois. She received her BA in theatre arts at California State University, East Bay with an emphasis on production and design before filling a variety of production assignments around the country. Previous designs at Krannert Center include November Dance 2018: *Moving Forward/Looking Back* with Dance at Illinois and *The Rape of Lucretia* with Lyric Theatre. In addition to Cabaret this spring semester, Samoray will be collaborating on *Chicago* with Parkland Community College. When not at school, she works as a freelance lighting designer with her current project *Sudden Rise*, which is touring throughout Europe.

Elisabeth Schapmann (Stage Manager) is a senior in the stage management program and originally from Skokie, Illinois. Previously, she was the stage manager for Illinois Theatre's *Hit The Wall* and an assistant stage manager for Illinois Theatre's *An American Daughter* and Lyric Theatre @ Illinois' productions of *She Loves Me* and *Hansel and Gretel*. This past semester, she was the stage manager for *Manifesting Our Movement; Manifesting Our Dance* for November Dance (Dance at Illinois). Professionally, she has worked with Connecticut Repertory Theatre on *Noises Off* and Utah Festival Opera and Musical Theatre on *Mary Poppins* and *West Side Story*.

David Sterritt (Fight Choreographer) is an actor and fight choreographer originally from the Atlanta area. He is a Certified Teacher through the Society of American Fight Directors and founded the A-Town Throw Down in 2011. He also has served as the Southeast Regional Representative for the Society of American Fight Directors. Sterritt has an MFA in acting from Wayne State University through the Hilberry Repertory Theatre. He also received his Advanced Theatre Training Certificate while training in

Russia at the Moscow Art Theatre and received his BFA in performing arts from Savannah College of Art and Design. He is also a member of the Stage Directors and Choreographers Society. Selected Atlanta fight credits: *Cardboard Piano*, *Serial Black Face*, *Slasher*, *Les Liaisons Dangereuses*, *Appropriate* (Actor's Express), *Hand to God*, *Edward Foote* (Alliance), *Complete Works of William Shakespeare (Abridged)* and *Two Noble Kinsmen* (Shakespeare Tavern), *As You Like It* (Georgia Shakespeare), *Between Riverside and Crazy*, *King Hedley II* (True Colors), *Beauty and the Beast* (Lyric), and *Dracula* (GTA). Selected Atlanta acting credits include *The Three Musketeers*, *A Midsummer Night's Dream*, *Hamlet the Musical*, *Macbeth*, *Twelfth Night*, *Richard III*, and *Henry VI: Parts I, II, and III* at the Shakespeare Tavern; *Slasher* at Actor's Express; *James and the Giant Peach* at Georgia Ensemble Theatre; *The 25th Annual Putnam County Spelling Bee* at Fabrefaction Theatre Company; and *Barefoot in the Park* at Gypsy Theatre Company. He was also in the Michigan premier of *Detroit* by Lisa D'Amour.

Alexis Jordan Webb (Dramaturg) from Syracuse, New York, is a first-year MA theatre candidate at the University of Illinois. She graduated in spring 2019 from Mercyhurst University (Erie, Pennsylvania) with a BA in music (voice concentration) and two minors in theatre and arts administration. Some of her favorite previous credits from Mercyhurst include *Pepa Marcos* (*Women on the Verge*), *Adele Rice* (*A Man of No Importance*), and *AI* (*The Philadelphia/All in the Timing*). Outside of her performing background, Webb has worked as the community engagement coordinator for the Chautauqua Theater Company and as a teaching artist for the Redhouse Theatre's teen summer series program.

PRODUCTION STAFF

ASSISTANTS TO THE DIRECTOR

Anusha Bansal
Jordan Ratliff

ASSISTANT CHOREOGRAPHER

Emily Schwartz

ASSISTANT CONDUCTOR

Aaron Ames

COACHING STAFF/ ACCOMPANISTS

Aaron Ames
Cadis Ying-Jie Lee
Michael McAndrews

ASSISTANT TO THE DRAMATURG

Dani Brown

ASSISTANT STAGE MANAGERS

Jenna Keefer
Greg Mueller

ASSISTANT DIALECT AND SPEECH COACH

Katelin Dirr

ASSISTANT LIGHTING DESIGNERS

Conner Jones
Cameron Koniarski

ASSISTANT COSTUME DESIGNER

Hannah Haverkamp

ASSISTANT SCENIC DESIGNER

Emma Brutman

TECHNICAL DIRECTOR

Patrick Storey

PROPERTIES MASTER

Mark Kennedy

COSTUME CRAFTS TECHNICIAN

Nicole Peckens

HAIR AND MAKEUP SUPERVISOR

Emily Christoffersen

HAIR AND MAKEUP COORDINATOR

Melissa Hall

SCENIC CHARGE

Christina Rainwater

STAGE CARPENTER

Devin Richard

WARDROBE CREW HEADS

Colin Grice
Hannah Haverkamp

MASTER ELECTRICIAN

Megan J. Coffel

A1 MIX ENGINEER

Kayla Sierra-Lee

LIGHT BOARD OPERATOR/ PROGRAMMER

Omri Schwartz

SOUND BOARD OPERATOR

Jodie Werner

AUTOMATION OPERATOR

Claire Dornbierer

A2/MIC TECH

Adam Soper

PROPS CREW

Jacqueline Moreno
Aryan Shah

DECK CREW

Kymani Davis-Williams
Sofi Bauer
Lukas Moskalis
Jason Brickman
Cody McConnell
Kyle Norbut

FLY CREW

Andrew Butterworth
Charlie Gilligan

WARDROBE AND HAIR/ MAKEUP CREW

Remy Saymikyha
Akemi Garcia
Maya Thomas
Liam Flynn
Sarah Durbin
Wendy Wu

SPOTLIGHT OPERATORS

Grecia Bahena
Tiger Sun
Regina Maggio

CAPTIONS

Ben Mathew
Jeannette Williams
Neil Weislow