



FEBRUARY DANCE 2022

DANCE AT ILLINOIS

Rachel Rizzuto, concert director

Virtual event: Wednesday, February 2, 2022, at 7:30pm

In-person event: Thursday-Saturday, February 3-5, 2022, at 7:30pm

Tryon Festival Theatre

PROGRAM

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Virtual event: Wednesday, February 2, 2022, at 7:30pm

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Tryon Festival Theatre

SoundWave Surfing

John Toenjes

Fallow

Cynthia Oliver

Marassa

Roxane D'Orléans Juste

Future Cake

Tere O'Connor

This production will be presented with a 20-minute intermission.

DIRECTOR'S NOTE

As we near the two-year anniversary of when our lives as we knew them suddenly and irrevocably changed, it's worth noting that dance has somehow managed to press on in the face of the pandemic—to thrive, even. The two-year COVID-19 retrospective accounts and what-could-have-been op-eds might be mounting, but dance has, as ever, found its own forward momentum. We've created dance films, performed in masks, rehearsed in 10 by 10 squares, taken class outside and from our living rooms on Zoom, but we've never stopped making, questioning, and searching.

The four faculty-choreographed works you'll see tonight are evidence of that staggering forward momentum. Roxane D'Orléans Juste's meditative solo is really a duet in disguise, one concerned with memory and its inextricableness

from identity and family. Tere O'Connor's *Future Cake* examines our obsession with unison in dance and gently guides us to instead uncover the choreographic bounty and community innate in plurality. In her work *Fallow*, Cynthia Oliver uses the exhaustion and depletion that inevitably accompany drive, not as means to a necessary end but as onsets—as opportunities to lean in. John Toenjes marries dance and technology in fresh, invigorating ways as dancers compete for audience approval via sonic and movement improvisations.

As concert director, I am honored to present these excellent dances, all incontrovertible proof that, in times of uncertainty, this art form is a balm for our souls. Dance grounds and feeds us—and it's never been more essential.

—Rachel Rizzuto, concert director

SoundWave Surfing

CHOREOGRAPHY

John Toenjes

MUSIC

Improvised by the performers

LIGHTING DESIGNER

Yingman Tang

SOUND DESIGNER

Austin Fuoss-Feinberg

MEDIA DESIGNER

Tanner Funk

PROGRAMMER

John Toenjes

COSTUME COORDINATORS

Kelsea Andrade

Katie Greve

STAGE MANAGER

Julia Colpitts

EMCEE

Danny Yoerges

DANCERS

Nawal Assougdam

Jason Brickman

Jakki Kalogridis

Sojung Esther Lim

Brynn Maxwell

Tessa Olson

NOTES

This piece has two goals. The first is to integrate music and movement as one entity—this is not movement along with music but something more like “musmoov.” It is completely improvised on the spot by the performers. They vocalize a sonic challenge, which is recorded for the other performers to “surf” through by moving around the stage. Cameras capture their location and translate that into a loop within the sound wave. Second, this is an attempt to integrate concert performance with gaming, which is such an integral part of contemporary media culture. Please cheer for which team you feel has the more creative “musmoovers.”

ACKNOWLEDGMENTS

I’d like to thank all my cast members for their input and their risk-taking in the shaping of this piece, and especially Jason Brickman, without whose passion and assistance it would not be seen this evening.

20-minute intermission

Fallow

CHOREOGRAPHY

Cynthia Oliver

MUSIC

Jason Finkelman

Joy Yang

Mark White

LIGHTING DESIGNER

Yingman Tang

SOUND DESIGNER

Austin Fuoss-Feinberg

MEDIA DESIGNER

John Boesche

COSTUME COORDINATORS

Kelsea Andrade

Katie Greve

STAGE MANAGER

Julia Colpitts

DANCERS

Oluwadamilare Ayorinde

Elsa Gaston

Nia Khan

Elyana London

Kayt MacMaster

Kristen Whalen

Isabella Saldana*

*Understudy

NOTES

At a moment when we are spent, when all energies have been and continue to be exhausted, what is left but to turn quiet, to allow space and time to slow, to listen, to heal, and regenerate, to insist on nothingness, or at least make that our aim.

To, like the earth . . . go fallow.

ACKNOWLEDGMENTS

Thanks to these phenomenal young humans who gave of themselves completely every day, and did so with humor and verve and built this together. I am grateful to each for their own specialness and for wanting to work with me. It has been such a joy. And thank you to the Krannert Center team for their patience and creativity, and to my life partner and composer for all that he always brings. Along with this time, the incredible musicianship of our guests Joy Yang and Mark White into our dancing world.

Pause

Marassa

CHOREOGRAPHY

Roxane D'Orléans Juste

MUSIC

Eugène Bozza: *Le Chant des forêts*

Performed by Barry Griffiths

Justin Elie: *Chant de la montagne no. 1*

"Echo-Ismao"

Performed by Beverly Hillmer

Frantz Casseus: *Dance of the Hounsies*

Performed by Marc Ribot

Published by Third Side Music o/b/o Haitiana Music Company

Pablo Casals: *Song Of The Birds*

Performed by Sheku Kanneh-Mason

Justin Elie: *Chants de la montagne no.3*

Performed by Beverly Hillmer

GUEST ARTISTS

Beverly Hillmer

Sonia D'Orléans Juste

LIGHTING DESIGNER

Yingman Tang

MEDIA DESIGNER

John Boesche

SOUND DESIGNER

Austin Fuoss-Feinberg

COSTUME COORDINATORS

Kelsea Andrade

Katie Greve

STAGE MANAGER

Michaela Dillon

NOTES

The sacred twin spirits *Marassa* are part one soul and two bodies and vice versa. The twins are considered healers and supernaturally powerful. The nonlinear trajectory and exploratory nature of this dance offers clues and symbols that are grounded in Haitian folklore and mythology. I imagine how intertwined worlds live between the constructs of contemporary reality and our human intuitive relationship within nature's mystery. The sense of otherness and doubling are at the center of this virtual duet and speaks of the complex bond shared between two sisters.

ACKNOWLEDGMENTS

Thanks to the Dance at Illinois community, the February Dance production team, to the design team and to dear friends and colleagues for their invaluable contributions: Beverly Hillmer, Mario Lamothe, Oluwadamilare Ayorinde, John Boesche, Ari Fastman, and Jacob Henss. Special thanks to Mrs. Micheline Laudun- Denis for her generous support. With love to my sister and my husband for their unwavering support.

Pause

Future Cake

CHOREOGRAPHY

Tere O'Connor

MUSIC

Tere O'Connor

LIGHTING DESIGNER

Yingman Tang

SOUND DESIGNER

Austin Fuoss-Feinberg

COSTUME COORDINATORS

Kelsea Andrade

Katie Greve

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Rachel Rizzuto

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Anabelle Clark

Juliann Craft

Jaymes Crowder-Acres

Adanya Gilmore

Noa Greenfeld

Kate Henderson

Jacob Henss

Kayt MacMaster

Sarah Marks Mininsohn

Jade O'Connor

Rachel Rizzuto

Anna Peretz Rogovoy

Aliah Teclaw

Kristen Whalen

NOTES

In *Future Cake*, I am looking at the tension between unison and non-unison movement as a communicative engine in dance. Using choreography as a companion to thought, I hope to move beyond negative connotations of "chaos" associated with non-unison constructions into a new space of expression where pluralism supersedes the singularity of meaning.

ACKNOWLEDGMENTS

The dancers in this work contributed to the movement material, and I thank them for their creativity and persistence throughout the process. I would also like to thank rehearsal directors Rachel Rizzuto and Silas Riener for carrying the work forward with such expertise and care.

PROFILES

Rachel Rizzuto (Concert Director) is a member of the dance faculty at the University of Illinois. She has recently had the pleasure of dancing in the work of Tere O'Connor, Sara Hook, Jennifer Monson, Renata Sheppard, and Elliot Reza Emadian following a nine-year tenure dancing for the Brooklyn-based company Mari Meade Dance Collective/MMDC. Rizzuto is a contributing writer to *Dance Magazine* and *Dance Teacher* magazine. For the last six Valentine's Days, she has self-produced *Love Sucks*, a perennially-changing dance theatre work for a large cast that utilizes pop music, dance, song, and text to illustrate the inescapable heartache that accompanies falling in and out—mostly out—of love. Rizzuto earned her MFA in dance from the University of Illinois in 2021. She graduated from the University of Southern Mississippi with a BFA in dance and a BA in English.

Roxane D'Orléans Juste (Choreographer) was born in Canada and is of Haitian descent. She shares her artistic homes between Champaign-Urbana, New York City, and Caracas, Venezuela. During her 35-year career, D'Orléans Juste performed and taught worldwide with the Eleo Pomare Dance Company, Annabelle Gamson Dance Solos, and the Limón Dance Company. Hailed for her technical and musical versatility, D'Orléans Juste was awarded New York's Bessie Award for Outstanding Sustained Achievement and the Jacqueline Lemieux Prize for Outstanding Contribution to Dance in Canada. Her choreography has been commissioned and presented in Canada, the United States, Europe, South America, and Israel. She was named Choreographer-in-Residence for the Fundación Contemporánea Corearte in Caracas, Venezuela, and co-chairs its Executive Board

(2009). D'Orléans Juste earned a Master of Fine Arts degree in dance in 2021 at the University of Illinois Urbana-Champaign where she is honored to serve as Assistant Professor of Dance.

Tere O'Connor (Choreographer) is a Center for Advanced Studies Professor in Dance at the University of Illinois and the Artistic Director of Tere O'Connor Dance in New York City. He has created over 45 works for his company, touring them extensively in the United States, Europe, Canada, and South America. He has created many commissioned works for other companies; among these are works for the Lyon Opera Ballet and a solo for Mikhail Baryshnikov. He received a 2013 Doris Duke Performing Artist Award. O'Connor is a 2009 United States Artist Rockefeller Fellow, a Guggenheim fellow, and has received numerous other grants and awards throughout his career. He has won three Bessies (New York Dance and Performance Awards). In 2014, O'Connor was inducted into the American Academy of Arts and Sciences. An articulate and provocative educator, he has taught at festivals and universities around the globe. He's currently developing his new work *Rivulets*, which will have its premiere in December 2022 at the Baryshnikov Art Center in NYC.

Cynthia Oliver (Choreographer) is a St. Croix, Virgin Island-reared dance maker, performer, and scholar. Her work incorporates textures of Caribbean performance with African and American aesthetic sensibilities. She has toured the globe as a featured dancer with contemporary companies David Gordon Pick Up Co., Ronald K. Brown/Evidence, Bebe Miller Company, and Tere O'Connor Dance and as an actor in works by Laurie Carlos, Greg Tate, Lone, Ntozake Shange, and Deke Weaver. She earned

a PhD in performance studies from New York University, is a New York Dance and Performance (Bessie) Award-winning choreographer, a 2016 Maggie Allesee National Center for Choreography Mellon Fellow, a 2017 University of Illinois Center for Advanced Studies Associate (and now CAS Professor), and a 2007 University Scholar awardee. She is currently serving in her fifth year of a five-year term as Associate Vice Chancellor for Research and Innovation in the Humanities, Arts, and Related Fields at the University of Illinois Urbana-Champaign where she is a professor in the dance department with affiliations in African American Studies and Gender and Women's Studies. She is a widely published author with articles in a variety of journals and edited volumes. Her single authored book is titled *Queen of the Virgins: Pageantry and Black Womanhood in the Caribbean* (2009). Her most recent evening-length performance work, *Virago-Man Dem*, premiered at Brooklyn Academy of Music's (BAM's) Next Wave Festival 2017 and toured the country. She is a 2021 United States Artist and a 2021 Doris Duke Artist.

John Toenjes' (Choreographer) works include the interactive music/computer installation/dance works *Inventions Suite* (Cleveland Ingenuity Festival, 2008) and *e's of water* (University of Wisconsin-Milwaukee, 2007). He wrote a generative music score and designed the sensor networks for Trisha Brown's *Astral Convertible Reimagined* (University of Illinois Urbana-Champaign, 2010) and designed computer systems for *FraMESHift* (Teatro Astra, Turin, Italy, 2011-12). Since 2013, his focus has been on smartphone-enhanced works. His 2014 dance theatre work *Kama Begata Nihilum* featured a cast of dancers carrying networked iPads and an

audience AR app, programmed by M. Anthony Reimer. He established the Laboratory for Audience Interactive Technologies (LAIT), which designed a platform for creation of audience apps for use in live performance, first used in *Public Figure* (UC-Irvine 2015), with choreographer Chad Michael Hall. Toenjes, Hall, and Reimer also collaborated on the dance *Critical Mass* (University of Illinois Urbana-Champaign, 2017). Their latest work *INTERFACE: Alternate Reality*, premiered at the 21st C Seed program (University of California, Irvine, 2018). He is now researching game structures for contemporary dance in immersive video and virtual reality while creating a new VR dance adventure game.

Kelsea Andrade (Costume Coordinator) is a second-year costuming MFA candidate and a costume coordinator for Dance at Illinois this year. She holds a BA in theatre, film, and digital production from the University of California, Riverside. This is her first year working with the Department of Dance at the University of Illinois Urbana-Champaign. Previously at this university, she was the costume designer for *The Heist: A Theatrical Escape Room* produced by Illinois Theatre. Along with coordinating costumes for dance performances this year, Andrade is designing costumes for Illinois Theatre's April 2022 production of the newly devised piece *The Neverland* by Madeline Sayet.

John Boesche (Media Designer) has created projected images for more than 180 dance, opera, theatre, and music productions. Designs for dance include The Joffrey Ballet, Liz Lerman Dance Exchange, Lucky Plush Productions, Mordine & Company, Cynthia Oliver & Company and Erica Mott Productions, among others. His scenic and media designs for regional theatre include Chicago Shakespeare Theater, Geffen Playhouse (Los Angeles), Goodman Theatre (Chicago), Lookingglass Theater (Chicago), McCarter Theatre Center (Princeton, New Jersey), New York Shakespeare Festival (New York City), Seattle Repertory Theatre, and Steppenwolf Theatre (Chicago), among others. Boesche has received the Merritt Award For Excellence In Design And Collaboration, three Joseph Jefferson Awards for his theatre designs, a Los Angeles Drama Critics Circle Award, a Metro DC Dance Award, and a 2018 Bessie nomination with John Jennings and Stacey Robinson for Outstanding Visual Design. He is the chair of Digital Media for Live Performance at the University of Illinois Urbana-Champaign.)

Julia Colpitts, she/her, (Production Stage Manager) is pursuing her MFA in stage and production management at the University of Illinois. Last semester, she served as an assistant stage manager for Lyric Theatre @ Illinois' production of *The Turn of the Screw*. Originally from Norfolk, Virginia, Colpitts attended Kenyon College where she studied drama and American studies. Her favorite professional credits include *Grand Concourse* (TheatreLAB, Richmond, Virginia) and *Conversations* (Capital Fringe Festival). She is particularly passionate about working on new works that explore social justice issues in an inclusive environment.

Sonia D'Orléans Juste (Guest Dancer) is a dancer, teacher, and choreographer of Canadian and Haitian origins. She earned her Teaching Diploma from Canada's National Ballet School and Professional Modern Training diploma from The School of Toronto Dance Theatre. Her extensive international performing and touring career began in Quebec and Toronto with DANSE PARTOUT Dance Company and DANCEMAKERS. She joined the BATSHEVA Dance Company in Israel as a principal dancer from 1989 to 1999 and afterward, performed in the opera tour and in Jerusalem with the Beit Lessin Theatre and Rina Shenfeld Company. Spanning four decades, her teaching career is shared between the development of young professional dance students and that of seasoned professionals. Her research has been supported by the Canada Council for the Arts and the Keren Sharett Foundation. A prolific choreographer, her works were commissioned and produced for the CURTAIN-UP International Dance Festival, the NAHARA Dance Company, and she collaborated with choreographer Nimrod Freed and with French Israeli singer ORLIKA for two music video releases, *Shalom/Salam* and *Un petit bout de toi*.

Jason Finkelman (Music/Composer) combines laptop electronics and acoustic instrumentation to create a distinct ambient, avant-world sound. A specialist on the single-string musical bow *berimbau*, Finkelman is a Philadelphia-born percussionist who performs on African and Brazilian instruments handcrafted by Adimu Kuumba. His roots in improvised music include founding the trio Straylight in 1992, which enjoyed a wide range of collaborative performances in the Straylight Dialogues series at the Knitting Factory. Champaign-Urbana based since 2000, Finkelman performs continually with a host of genre-blurring improvisers, is a community radio host at WEFT 90.1FM, and leads the ever-evolving ensemble

Kuroshio, which recently released an eponymous CD on Asian Improv Records (2020). As a composer for dance, Finkelman has collaborated with choreographer Cynthia Oliver for over 23 years and received a Bessie award as a composer for her full evening work *SHEMAD* (2000). At the University of Illinois, Finkelman directs Global Arts Performance Initiatives at Krannert Center for the Performing Arts and leads Improvisers Exchange, a performance ensemble of the School of Music. <https://jasonfinkelman.bandcamp.com>

Tanner Funk, he/they, (Media Designer) is currently a third-year MFA student pursuing a degree in lighting design and technology. His University of Illinois Urbana-Champaign design credits include *Pshitter! A Drinking Song for the Year of Our Lord 2020* and Krannert Red. He has several professional design credits, which include *Shootout at Shadow Mountain*, *Disney's A Little Mermaid*, *Disney's Tarzan*, *Hairspray*, and many more as the resident lighting designer for Pickleville Playhouse in Garden City, Utah. Funk has also worked with companies such as Eyeknee Coordination (New York City), Cache Valley Center for The Arts (Logan, Utah), and Caine College of the Arts at Utah State University (Logan, Utah). When he is not lighting designing, he also is constantly pursuing excellence as a media designer.

Austin Fuoss-Feinberg (Sound Designer) is a first-year MFA student in sound design and technology at the University of Illinois Urbana-Champaign. Getting his start in sound design and music production by studying music technology at the University of Illinois School of Music has helped him gain an appreciation of both newer and older styles of live performance, which you will be able to experience over the course of this program. As a freelance sound designer, he has had the chance to work at the Station Theatre in the production of *Farinelli and the King* and *The*

Realistic Joneses as well as at Parkland College in *Steel Magnolias*. This is Fuoss-Feinberg's first time designing for Dance at Illinois, and he could not be happier to share all that he has learned over these past few months.

Katie Greve (Costume Coordinator) is a second-year MFA in costume technology at the University of Illinois Urbana-Champaign. She has received her BFA in stage management at the University of Wisconsin-Whitewater. She is one of the Dance at Illinois costume coordinators for all of the Dance shows. Her previous design credits at U of I are *Pshitter! A Drinking Song for the Year of Our Lord 2020* and *The Turn of the Screw*. She is currently part of the production *Sweat* as the student Costume Shop manager.

Beverly Hillmer (Pianist) is a University of Illinois graduate, having received a Bachelor of Music in piano under William Heiles. She earned a Master of Music in piano performance from Indiana University where she studied with Abby Simon. Classically trained, she began to learn the art of being a dance musician and company pianist with International Ballet Rotaru in Atlanta. Hillmer has played company class for Stars of the Bolshoi, Hubbard Street Dance, and the Mark Morris Dance Group. Since 2018, she has been a guest musician for Houston Ballet's summer intensives. Currently, she is a dance musician at University of Illinois where she enjoys playing ballet, modern, musical theatre, and Dance for People with Parkinson's classes.

Yingman Tang, she/her, (Lighting Designer) is currently a second-year graduate student in lighting design at the University of Illinois Urbana-Champaign. Her design works include theatre dramas *Fear and Misery of the Third Reich*, *The Rescue of a Courtesan*, *Dormancy*, and more. Concert shows include Maiqi Jiao's personal concert, Siena Nishizawa's personal concert, and ICME/EMW's new media concert. Her installation artist work *The Whole* was selected for Prague Quadrennial 2019.

Mark White (Music/Guitar) is a versatile electric guitarist with an appetite for any style. He is a Champaign native who has played with many local bands such as Grand Ambassador (indie/powerpop), Nuclei (reggae/R&B), Tell Mama (soul), and Aquila (jam-band). He has appeared at the Urbana Sweetcorn Festival, Dietrich Sesquicentennial Celebration, Villa Grove Ag Days, Pygmalion Festival, Taste of Champaign, and the Urbana Folk and Roots Festival. White currently plays with the groups AllNighter (top 40), Afro D and Global Soundwaves (hiphop/jazz), Mid-October (indie/acoustic), The Merry Travelers (rock/soul), and Triple Play (classic rock) and performs his own original music with drOpsy. He also is a proficient audio engineer—most recently he recorded and mixed local percussionist extraordinaire James Mauck's Forebeat album *Duality*. Also a session musician, White prides himself on his ability to meld timbrally and stylistically into any project.

Joy Yang (Music/Composer) is a pianist and theremin player pushing boundaries in musical genres through the pursuit of multidisciplinary improvisation. With Classical piano studies beginning at age four, Yang completed her undergraduate BMusic/BEducation in Sydney, Australia, where she was introduced to jazz and improvisation by Nicky Crayson, Alister Spence, and Sandy Evans. In Sydney, Yang was a founding member of the all-female jazz ensemble Valkyrie Trio, and performance group ViolaMPFREE featuring live dance, projection mapping, spoken word, and digital painting. Currently based in Champaign-Urbana, Illinois, Yang is pursuing a DMA in jazz performance (cognate in classical piano performance and literature) at the University of Illinois with Rochelle Sennet and Chip Stephens. She continually broadens her musical voice as a member of several projects including the music improvisation ensemble Kuroshio, the Avant-Gardians, multidisciplinary collaborations with Amy Hassinger, local jazz ensembles, and hip-hop artists and dancers. Yang is thankful to have worked closely with mentors Satoko Fujii, Neta Maughan AM, Tamara-Anna Cisłowska, Adam Hulbert, Eric Chapus, and Lamont Holden.

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LIGHTING DESIGNER

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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.

DANCE AT ILLINOIS

THE DEPARTMENT OF DANCE AT THE UNIVERSITY OF ILLINOIS

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Terri Anne Ciofalo, Associate Director
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Maureen V. Reagan, Associate Director
for Marketing
Cindi Vandeventer, Associate Director
for Finance and Operations

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Global Arts Performance Initiatives
Andrew Giza, Events Director
Andrew Almeter, Senior Production
Coordinator for Events
Bree Brock, Production Coordinator
for Events
Seth Wheeler, Technical Coordinator
for Events

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Bethany Whoric, Assistant Director
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Ellen Fred, Advancement Office Manager

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Monique Rivera, Co-Director of
Engagement
Sam Smith, Director of Civic Engagement
and Social Practice

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Michael Bunting, Intermezzo Supervisor
Chuck Hanson, Intermezzo Assistant
Taylor McCoy, Snack Bar Attendant
Zia Moon, Patron Services Assistant

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Whitney Havice, Ticket Services Director
Ty Mingo, Jon Proctor, Ticket Office
Supervisors
Nick Wurl, Ticket Sales Supervisor

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for Production
Amber Dewey Schultz, Assistant
Production Director

Audio Department

Rick Scholwin, Audio Director
Alec LaBau, Assistant Audio Director/
Video Director

Costume Shop

Andrea Bouck, Costume Director
Richard Gregg, Costume Rentals Director
April McKinnis, EB McTigue,
Cutters/Drapers
Julianna Steitz, Theatrical Stitcher

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Lisa Kidd, Associate Lighting Director

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Kira Lyon, Assistant Properties Director

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Ryan Schultz, Technical Director
Tatsuya Ito, Associate Technical Director
Bill Kephart, Scene Shop Chief Clerk
Dylan Kind, Theatrical Scene Shop
Coordinator
Vincent Meade, Theatrical Scene Shop
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Bobby Reynolds, Theatrical Scene Shop
Assistant

Stage Management

Cynthia Kocher, Production Stage Manager

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:

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

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