

**REDLINE COLLECTION**  
**ILLINOIS THEATRE**

By Kristen Joy Bjorge

Robert G. Anderson, director

Thursday-Saturday, October 7-9, 2021, at 7:30pm

Saturday, October 9, 2021, at 2pm

Studio Theatre

---

# PROGRAM

## **REDLINE COLLECTION**

### **ILLINOIS THEATRE**

By Kristen Joy Bjorge

Robert G. Anderson, director

Thursday-Saturday, October 7-9, 2021, at 7:30pm

Saturday, October 9, 2021, at 2pm

Studio Theatre

**TIME:** The last weeks of 1982, and the first quarter of 1983

In Act I, a week separates each scene.

In Act II, a month separates each scene.

**PLACE:** Beth's apartment, Evelyn's office in a high-rise building, the street outside a downtown Chicago el (train) stop, and an art gallery party

### **ACT I**

Scene 1: The El Stop

Scene 2: Beth's Apartment

Scene 3: Evelyn's Office

Scene 4: The El Stop

Scene 5: Beth's Apartment

Scene 6: The El Stop

*20-minute intermission*

### **ACT II**

Scene 1: Art Gallery

Scene 2: Beth's Apartment

Scene 3: The El Stop

*This production contains adult language, adult content, profuse swearing, and is intended for mature audiences only.*

---

# **REDLINE COLLECTION**

**PLAYWRIGHT**

Kristen Joy Bjorge

**DIRECTOR**

Robert G. Anderson\*

**LIGHTING DESIGNER**

Nicole Rataj

**COSTUME DESIGNER**

Courtney Kelly

**SOUND DESIGNER**

Madison Ferris

**INTIMACY COORDINATOR**

Zev Steinrock

**STAGE MANAGER**

Julia Colpitts

**DRAMATURG**

Mariana Seda

\*Appears through the courtesy  
of Actors' Equity Association, the  
Union of Professional Actors and  
Stage Managers in the United States.



---

# CAST

## **EVELYN**

Uche Nwansi

## **GRADY**

Antwaun Allen

## **ALMA**

Erica Cruz Hernandez

## **BETH**

Emily Albert-Stauning

## **LAUREL**

Kim Fernandez

## **UNDERSTUDY FOR GRADY/READING STAGE DIRECTIONS**

Jaylon Muchison

## **UNDERSTUDY FOR BETH/READING STAGE DIRECTIONS**

Alex George

## **UNDERSTUDY FOR ALMA**

Jai Torres

---

## DRAMATURG'S NOTE

*In many ways, we're still young. Which makes us believe we have infinite time.*

*You don't, by the way. None of us do.*

—Laurel, *Redline Collection*

The 1980s in the United States blazed in amidst a robust feminist movement intersecting with the growing “gay liberation” movement, which demanded equal rights for women, gay, and queer people. In Chicago, the first female mayor, Jane Byrne, is in office (soon to be replaced by the first African American mayor Harold Washington); Pritzkers and Daleys are already staples of Chicago elite society; the art scene is eclectic and thriving; and the Bulls are *about* to get good. However, like in other major cities across the United States, a terrifying human health crisis is beginning to take hold, one that will dominate the lives of so many and fundamentally alter US culture and politics for decades to come.

For many, the health crisis came into view with a headline in the July 3, 1981, edition of *The New York Times*: “Rare Cancer Seen in 41 Homosexuals.” Shortly thereafter, the first few attempts at naming the new phenomenon emerged associated with reductive monikers like “gay cancer,” and later, “gay-related immunodeficiency” (GRID), before the medical community settled on Acquired Immunodeficiency Syndrome, or AIDS. It would be a few more years before the virus that causes AIDS was identified as HIV-1, and many more before the first effective treatments were discovered. By 1986, the life expectancy of someone diagnosed with AIDS was 15 months.

Today, an HIV diagnosis is not a death sentence—for those in wealthy nations with access to quality health care. There are multiple effective treatment options, and some scientists believe a vaccine is near. But in that first decade of the epidemic, the loss of life was astounding, and the lack of public and medical support devastating. Many in gay and queer communities stepped up to help their sick and dying friends by organizing coalitions and advocating for better education, acknowledgement, and treatment options in the fight for a cure. Others were not out yet to their families or their workplaces and feared (not incorrectly) that coming out could subject them to an onslaught of discrimination and put their lives and livelihoods in danger.

For lesbian women at the intersection of sexism, misogyny, homophobia, and racism, being ignored and invisible were perhaps the biggest threats to their safety. However, the many who stepped up to take a stance against discrimination and fear, forging ahead with brave compassion, made all the difference. When counting the nurses, caregiving citizens, and community organizers helping to combat HIV/AIDS in the early years, many were women, and in particular, queer-identifying or lesbian women. Often, they banded together to donate blood, provide meals and medical care, and offer a hand to hold in the hospital when no one else would come.

In *Redline Collection*, Kristen Joy Bjorge investigates these dynamics and realities through the lives of four young, queer women living, working, and finding love in Chicago. As they reach for their dreams and begin to find success and community, they are also confronted with the urgency of the HIV/AIDS epidemic, and the consequences of speaking their truths. Grady, our one male character, gifts us with insight into the greater, carefree American sentiments of a fresh new decade ripe with change, including shifting technology, iconic films, and a burgeoning era of legendary sports in Chicago. He serves as a litmus test for our own perspectives by which we, in this 21st century, may reflect on what we remember, or don't, and how that informs the way we understand our lives and culture today.

It is impossible to ignore the parallels with the current COVID-19 pandemic that hit nearly 40 years after the start of the HIV/AIDS epidemic; how political and public denial slowed progress and fueled misinformation; how companies, media, and even daily conversations invented euphemisms like "sick" and forced us to reconsider who we share spaces with, and whose lives matter.

Much like the characters in the play, we still find ourselves reckoning with racial injustice and unequal rights for women and queer communities. Like them, we look for ways to continue and to connect even as a virus disrupts and destroys lives around us. Bjorge showcases our need for community and care with joy, humor, sorrow, and love. As her play memorializes and mourns those lost, it also celebrates the resilience and hope of those who survive.

—Mariana Seda, dramaturg

# PROFILES



**Emily Albert-Stauning**, she/her, (Beth) is a Senior Chancellor Scholar studying acting (BFA) and neuroscience (BS) at the University of Illinois Urbana-Champaign. 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 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), and *Native Gardens* (Ensemble/Virginia US). 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.



**Antwaun Allen**, he/him, (Grady) is currently a senior pursuing a BFA in acting at the University of Illinois. His Illinois Theatre credits include *Pshitter! A Drinking Song for the Year of Our Lord 2020* (Witch #2), *The Piano Lesson* (Lymon), and *Fugitives in*

*America* (Kia). He has also performed locally in the Armory Free Theatre in student-directed shows such as *RUMO(U)RS*, and *Emmanuel*. Allen is also an active drag and makeup artist who hopes to pursue more opportunities in combining theatre and acting with drag artistry.



**Kim Fernandez** (Laurel) is currently a junior pursuing a BFA in acting at the University of Illinois. She made her Illinois Theatre debut as Tilly in *She Kills Monsters*.



**Alex George**, they/she, (Understudy for Beth/Reading Stage Directions) is a junior pursuing a BFA in acting from the University of Illinois. Previous credits with Illinois Theatre include *Great Scenes from American Kitchen Sink Theatre* ('Night Mother,

Jessie), *Psh\*tter! A Drinking Song for the Year of Our Lord 2020* (Ross/Puppets on the Heath), and *She Kills Monsters: Virtual Realms* (Evil Gabbi). George proudly hails from Somerset, Kentucky—the hub of the universe.

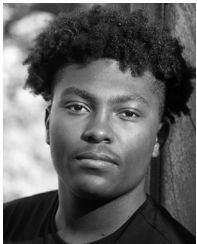


**Erica Cruz Hernández**, she/her, (Alma) is currently pursuing her MFA at the University of Illinois Urbana-Champaign. Recently, she wrapped up work on *Cymbeline* for American Players Theatre as well as *The Winter's Tale* and *Measure for*

*Measure* for Illinois Shakespeare Festival. Other collaborations and credits include The New Harmony Project; St. Louis and Arkansas Shakespeare Festivals; *Dipped in Honey* (Teatro Bravo, Arizona); *Cabaret*, *Titus Andronicus*,



*Because I Am Your Queen* (Illinois Theatre); Aguijón Theater's bilingual production of *Soldaderas* for Goodman Theatre's Latino Theatre Festival, and the Festival de Mujeres en Escena por la Paz in Bogotá, Colombia. She can also be seen in the films *En Algun Lugar* (A Place To Be — available on Amazon) and the upcoming *Midwestern*. She is a recipient of the Kate Neal Kinley Fellowship and is an ensemble member with Chicago's Aguijón Theater Company, which has produced Spanish-language and bilingual works for over 30 years.



**Jaylon Muchison** (Understudy for Grady/Reading Stage Directions) is a sophomore acting major at the University of Illinois Urbana-Champaign. Some of his accomplishments include receiving two All-State acting awards, first place in Oratorical Declamation in the

IHSA Speech and Acting state competition, triple crowning as Round/National Champion in Humorous Interpretation and Student of the Year at the NSDA tournament, and being crowned International World Champion in Oratory through Optimist International. Since attending the University of Illinois, he has performed in seven productions: two plays through Impulse 24/7, a short film directed by Ryan Leshock entitled *Subliminal* (Male Protagonist), *Ghost Gun* (Black Boy), *Color Struck* (John) by Zora Neal Hurston, Illinois Theatre's *The Heist* (Hawk), and his self-produced, created, directed, edited, and performed short film entitled *Mirror, Mirror*. Muchison's plans for the future include completing his studies with Illinois Theatre and working hands-on with the craft of acting.



**Uche Nwansi**, she/her, (Evelyn) is a senior completing her BFA in the acting program and BS in the Gies College of Business this fall at the University of Illinois Urbana-Champaign. She was most recently seen at Krannert Center as #7 in *The Wolves*.

Nwansi has also been seen at Krannert Center in *Because I Am Your Queen* and *Marat/Sade*. Other credits include *RUMO(U)RS* (Armory Free Theatre), *Miss Bennet: Christmas at Pemberley* (Station Theatre), *Impulse* (Armory Free Theatre), *The Producers* (Niles North Theatre); *Our Town*, *Deathtrap*, *The Grass Harp*, *Hairspray*, *The Luck of the Irish* and *Neighborhood 3: Requisition of Doom* (IHSTF).



**Jailene Torres** (Understudy for Alma) is currently a sophomore studying acting at the University of Illinois. *Native Gardens* will be Torres' debut at Krannert Center. She 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.



**Kristen Joy Bjorge** (Playwright) is a screenwriter and playwright who began her career consulting for several years on scripts for the late, Oscar-nominated actor Chadwick Boseman and Tessa Thompson, amongst other talent. Bjorge's feature screenplay *Notable People* advanced in the Academy Nicholl Fellowship and is now in development with Josh Peters (*The Lighthouse*, *Uncle Frank*) to produce. Her work will next be seen as one of the writers on *Pretty Boy*, an LGBT+ coming-of-age feature from Sundance Alumi producer Tara Ansley, set for production at the end of this year. She recently wrapped writing a feature for Vinita Pictures and works frequently in the feature film space on rewrites and original work. Television work includes assisting on the Freeform show *Alone Together*. This is Bjorge's second time as a visiting artist at the University of Illinois. She is also an alum, holding a BFA in acting from the Department of Theatre. A native Midwesterner of Chilean and Norwegian descent, her writing mainly explores female-identifying characters whose perspectives have been traditionally ignored, especially queer women of the baby boomer generation and women of color. In her spare time, she enjoys fitness of all kinds, swimming, and obscure craft beer. She is represented by Stride Management.

**Robert G. Anderson**, he/him, (Director) is an associate professor in the Department of Theatre where he trains actors to join the profession. He is a founding member of Struan Leslie's 21st Century Chorus, a London-based collaborative theater project, working on devising new work. Recently he has worked with Kill Your Darlings, a Los Angeles writing group, as a member of their acting cohort. His latest film *MONDOHOLLYWOODLAND*, is streaming on Prime and he just completed major photography on the film *FINAL SUMMER*, due for release next year. A member of Actors' Equity Association, he has performed across the United States with Utah Shakespeare Festival, Tacoma Actors Guild, Illinois Shakespeare Festival, the Empty Space Theatre, and the Idaho Shakespeare Festival, among others. He has produced and directed over 30 productions here and abroad. Anderson is a founding member of Lenten Entertainment with which he produced the documentary *Within A Play*, which aired for two years on the Sundance Channel as part of its Doc Day series. His most recent film, *The Actual Authentic Version of Who You Say I Am*, which he co-directed and produced, was named an official entry at the Louisville International Festival of Film. He holds an MFA in acting from the University of Delaware's Professional Theatre Training Program. In 2012, he received the College of Fine and Applied Art's Teaching Excellence Award.

**Emily Baker**, she/her, (Technical Director) is currently a second-year scenic technology MFA student at the University of Illinois. Her previous shows include *Pshitter! A Drinking Song for the Year of Our Lord 2020* (stage carpenter) and *The Heist* (technical director). During her time as an undergrad at Northern Michigan University, she worked on *Cats* (technical director), *The Full Monty* (associate technical director), and *Beauty and the Beast* (assistant technical director). Baker is also Krannert Center's opera technical director, as well as the Armory Free Theatre technical director.

**Julia Colpitts** (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 *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.

**Nicole Rataj**, she/her, (Lighting Designer) is currently in her third year of pursuing a BFA in lighting design and technology at the University of Illinois. Her previous University of Illinois credits include Tryon Scenes (programmer), March Dance (assistant lighting designer), Senior Dance Thesis Concert (co-lighting designer), and *Turn of the Screw* (light board operator).

**Mariana Seda**, she/her, (Dramaturg) is currently pursuing a master's degree in theatre studies at the University of Illinois with a focus on US Latinx theatre history and dramaturgy. She served as the dramaturg for Illinois Theatre's workshop production of *Tocaya* (2019) and *Great Scenes from American Kitchen Sink Theatre* (2021). This past summer, Seda served as the dramaturg for the Latinx Playwriting Award recipient, *Temporary* by Amy Toruño, at the John F. Kennedy Center for the Performing Arts. Directing credits include *We're all Gonna Die Here* (Krannert Center) and *The Light in the Piazza* and [title of show] at Green Valley Theatre Company. Acting credits include *The Last Five Years* (Cathy) at The Station Theatre in Urbana, *The Boxed Up Binge* (Kris) at Capital Stage in Sacramento, *Richard III* (Lady Anne) and *Two Gentlemen of Verona* (Julia) at Big Idea Theatre Company, *Frida* (Cristina) at Teatro Nagual, *In the Heights* (Nina), and *Spring Awakening* (Wendla) at Green Valley Theatre Company.

---

# PRODUCTION STAFF

## **ASSISTANT STAGE MANAGER**

Katie Anthony

## **TECHNICAL DIRECTOR**

Emily Baker

## **ASSISTANT TECHNICAL DIRECTOR**

Azer Matten

## **AUDIO ENGINEER**

Jodie Werner

## **ASSISTANT LIGHTING DESIGNER**

Jason Jakubaitis

## **MASTER ELECTRICIAN**

Brian Runge

## **PROPERTIES MASTER**

Binky Donley

## **DECK CREW**

Charlotte Howard-Check

Patrick Jackson

Finn Marloft

Uche Nwansi

Emily Stutzman

Sophia Urban

## **LIGHT BOARD OPERATOR/PROGRAMMER**

Yingman Tang

## **SOUND BOARD OPERATOR**

Elijah Miller

---

## **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.

---

# FRIENDS OF ILLINOIS THEATRE

## MAKING THEATRE MAKERS SINCE 1967

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

---

*Contributions to Friends of Illinois Theatre can be made by visiting **[theatre.illinois.edu/giving](https://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.*



---

# ILLINOIS THEATRE DONOR SUPPORT

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

Thanks to all of the 2021-22 donors listed below for your generous contributions.

Lisa and Jeffrey Adler  
Carolyn Anderson  
Ang Lee Productions  
Forough Archer  
Michael Barrett  
Richard and Misaho Berlin  
Hannah and Justin Brauer  
Ian and Rebecca Brooks  
Camille Cerrado  
Candice Chirgotis  
Susan Cohen and George Monahan  
John Coleman and Kristin Patton  
Rebecca Crystal and Paul Balik  
Jane and Daniel Curry  
Diana and Robert Dignan  
Lisa G. Dixon  
J. Doolen  
Nancy and Harold Drake  
Stephanie Drake  
Eileen and David Dunlap  
Nicole Durham  
Susan Eichman-Parcell  
Albert and Barbara England  
Marita Geraghty  
Eric Godoy  
Richard and Cindy Hall  
Susan and Michael Haney  
Marie Hobart and Bill Kadish  
Lon Hoegberg  
Bruce and Jean Hutchings  
Robert Jenista  
Jean Jones  
Daniel and Lyra Kelly  
Dr. Ah-Jeong Kim

Brian LaDuca  
William Lang  
Nissa Larson  
Dr. Jane Lin and Ang Lee  
Alan Lindahl  
Landis and Kathleen Magnuson  
Norma and Herbert Marder  
Robin McFarquhar  
Patricia McKenzie  
Patrick and Julie Mills  
Timothy Ortmann  
Brenda and Stephen Pacey  
Alan Rapoport and Tess Chappuis  
Mark Rhodes  
Adam Rowe  
Fred Rubin and Marley Sims  
Jon and Emily Salvani  
Phillip Seldis  
Petros Sofronis and Eleni Petropoulou  
Marc and Avigail Snir  
Gabriel and Ellen Solis  
Starbucks  
Mary and Ronald Suter  
Katherine Van Dyck-Oxford  
Timothy Veach and Christina Kirk  
Steve Walker  
Royal Ward  
Wells Fargo Ins Svcs USA  
Linda Wharton  
Travis Williams  
Carl Wisniewski  
Matthew Zimmerman  
Claire Zinnes

## 15



---

# KRANNERT CENTER VOLUNTEERS

## COMMUNITY VOLUNTEERS

Paula Abdullah  
Nisha Aggarwal  
Elizabeth Allison  
Harold Allston  
Brant Asplund  
Tammy Asplund  
Mike Atkinson  
Debora Avelino  
Ron Baker  
Jane Barry  
Heather Baseler  
Pam Bedford  
Paul Beinhoff  
Janice Bellington  
Ann Bergeron  
Kathy Bergeron  
Priya Bhatt  
Shohan Bhattacharya  
Karen Bojda  
Brunna Bozzi  
George Brock  
Jonne Brown  
Krishni Burns  
Mark Casco  
Felix Chan  
Yoline Chandler  
Coco Chen  
Wen-Chi Chen  
Kathleen Corley  
Kathleen Correa  
Jessica Crane  
Jessica Dager  
Millie Davis  
Cara Day  
Kasandra Delafuente  
Lori Deyoung  
William Dick  
David Dorman  
Astrid Dussinger  
Kathy Dwyer  
Sheryl Dyck  
Peter Dyck  
Debra Eichelberger  
Stacey Elliott  
Beth Engelbrecht-Wiggans  
Richard Engelbrecht  
-Wiggans  
Roger Epperson  
Vennie Ewing  
Elizabeth Faulkinberry  
Judy Federmeier  
Cliff Federmeier  
Dee Feickert  
Andrea Fierro

Peter Floess  
Patricia Floess  
B. Jean Flood  
Richard Flood  
Elizabeth Frankie  
Roger Fredenhagen  
Bianca Galvez  
Zeidy Garcia  
Inga Giles  
Emma Glezer  
Robin Goettel  
Michelle Gonzales  
Gene Grass  
Sandy Haas  
Catherine Haney  
Katherine Hansen  
Susan Hansen  
Tonya Hartman  
Mike Havey  
Kathy Havey  
Judith Haydel  
James Hayes Jr.  
Kate Heiberger  
Cynthia Helms  
Kathy Henry  
Abby Heras  
Joan Hood  
Peter Hood  
Mary Hosier  
Betsy Hunter  
Ingrid Hutchings  
Elizanena Ibarra  
Janice Impey  
Laurie Jacob  
Roland Jean  
Cynthia Jean  
Sten Johansen  
Diana Johnsn  
Marcy Joncich  
Carlton Kagawa  
Debra Karplus  
Karan Keith  
Janeane Keller  
Patti Ketchmark  
Ashley Kirby  
Daniel Krehbiel  
Spencer Landsman  
Linda Larson  
Diane Lassila  
Warren Lavey  
Josephine Lee  
Hannah Lee  
Eunsun Lee  
Vincent Leonard  
Jennifer Lin  
Fei Lin

Feikai Lin  
Xiao Lin  
Sheila Loosevelt  
Penny Lopez  
Lynda Lopez  
Robert Lou  
Ginger Lozar  
Michelle Lynn Gill  
Janice Maddox  
Marguerite Maguire  
Mary Manley  
Marina Marjanovic  
Nenad Marjanovic  
Nicole Martinez  
Bobbi McCall  
Teri McCarthy  
Sarah McDougal  
Jim McEnerney  
Linda McEnerney  
Liz McMillen  
Susan Meinkoth  
Kathy Metcalf  
Sharron Mies  
David Mies  
Martha Milas  
Carol Miles  
Carol Miller  
Michael Miller  
Julie Mills  
Patrick Mills  
Jihyeon Min  
Margrith Mistry  
Frank Modica  
Martha Moore  
Thom Moore  
Pnina Motzafi-Haller  
Christina Myers  
Jane Myers  
Manisha Naganatanahalli  
Linda Neider  
Michael Nelson  
Peter Newman  
Jerome Ng  
Johnson Nguyen  
Dick Norton  
Saray Ocampo  
Alejandra Ochoa  
Marjorie Olson  
Carol Osgood  
Brenda Pacey  
Cynthia Perez  
Pezz Pezz  
Joel Plutchak  
Renee Potter  
Carolyn Presley  
Robbie Pulliam

James Quisenberry  
Jill Quisenberry  
Anne Raczak  
Beverly Rauchfuss  
Sam Reese  
Victoria Rice  
Monique Rivera  
Marcelo Rosa Mazzocato  
Laurel Rosch  
Joyce Ruder Jackson  
Tanya S  
Faaiza Saif  
Corinne Saldeen  
Uriel Sanchez  
Jean Sandall  
Christian Sarol  
Barbara Schleicher  
Dawn Schultz  
Izzy Scott  
Christel Seyfert  
Lei Shanbhag  
Edward Snyder  
Isaac Soloveychik  
Jennifer Steele  
Carolyn Stewart  
Margaret Stillwell  
Carrie Storrs  
Judy Swiger  
Weifeng Sun  
Casey Tan  
John Taylor  
Alice Taylor  
Adrian Testo  
Jamie Thomas-Ward  
Lee Trail  
Pat Tuchman  
Allan Tuchman  
Barbara Turner  
Julia Ulen  
Lynda Umbarger  
Valeria Vargas  
Dianna Visek  
Frank Vivirito  
Kathy Vivirito  
Louise Walczak  
Spencer Walden  
Anna Maria Watkin  
Jean Weigel  
Whitney Welsh  
Linda Wessels  
Jasmine White  
Kathy Wicks  
Liesel Wildhagen  
Diane Wilhite  
Ed Wilhite  
Douglas Williams

Susie Wright  
Lei Xia  
Yu Xia  
Nancy Yeagle  
Sally Zahos  
Jennie Zermeno  
Nicole Zhang  
Rui Zhao  
Wenbin Zhou  
Bruce Zimmerman  
**KRANNERT CENTER  
STUDENT ASSOC.**  
**Administrative Board**  
Diana Pham, President  
Alexa Bucio, Vice President  
Rochelle Tham, Secretary  
Trevor Santiago, RSO  
Liaison Officer  
Judy Chiang, Event  
Coordinator  
Emily Yan, Website Chair  
Cedric Mathew, Treasurer

## Members

Aki Akhauri  
Michelle Burns  
Jingwen Dai  
Rowan Frantz  
Elena Gonzalez  
Jessica Gossen  
Stanley Gu  
Ally Guo  
Hayley Kelleck  
Haley Kennedy  
Ryan Lin  
Xiao Lin  
Jenny Liu  
Seren Liu  
Sian Liu  
Yuanze Luo  
Christine Millins  
Samantha Moran  
Jess Nathan  
Daniel Oster  
Yuetting Su  
Fu Sun  
Haley Van Patten  
Claire Wu  
Xuan Yi  
Andy Yoon  
Menghao Yu  
Yangxue Yu  
Lucia Zhang  
Valerie Zhao

---

# KRANNERT CENTER STAFF

---

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

---

## ARTISTIC SERVICES

Jason Finkelman, Artistic Director of  
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

---

## ADVANCEMENT

Cheryl Snyder, Director of Advancement  
Bethany Whoric, Assistant Director  
of Advancement  
Ellen Fred, Advancement Office Manager

---

## FINANCE AND OPERATIONS

Cindi Vandeventer, Associate Director  
for Finance and Operations

## Business Office

Katie Brucker, Debbie Delaney, Stacey  
Elliott, Shelly Thomas-Eichorn,  
Accounting Staff  
Tara Heiser, Gina Moton, Human  
Resources Support

## Building Operations

John O. Williams, Facility Manager  
Tony Mapson, Assistant Facility Manager  
Joe Butsch, Building Electrician  
Jared Painter, Assistant Chief Building  
Operations Engineer  
Jerry Bonam, Eric Carr, Emmett Catlin,  
John Ekstrom, Bryan Franzen, Mark  
Lashbrook, Jacob Lerch, Kevin Logue,  
Jessica Fancher, Attendants  
Glenda Dalton, Office Support Associate

---

## MARKETING

Maureen V. Reagan, Associate Director  
for Marketing

## Creative Services Studio

Vanessa Burgett, Creative Director  
Janet Huber, Program and Web Editor  
Nicholas Mulvaney, Senior Designer

## Engagement

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

## Patron Services

Kaitlin Higgins, Co-Director of  
Patron Services  
Lisa Lillig, Co-Director of Patron Services  
Kelly Darr, Evening Intermezzo and  
Stage 5 Bar Manager  
Elizabeth Henke, Catering Manager  
Michael Bunting, Intermezzo Supervisor  
Chuck Hanson, Intermezzo Assistant  
Taylor McCoy, Snack Bar Attendant  
Zia Moon, Patron Services Assistant

## Ticket Services

Whitney Havice, Ticket Services Director  
Ty Mingo, Jon Proctor, Ticket Office  
Supervisors

## PRODUCTION

Terri Anne Ciofalo, Associate Director  
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  
Tonya Bernstein, Assistant Costume Shop  
Manager  
April McKinnis, EB McTigue,  
Cutters/Drapers  
Julianna Steitz, Theatrical Stitcher

## Lighting Department

Michael W. Williams, Lighting Director  
Lisa Kidd, Associate Lighting Director

## Properties Department

Adriane Binky Donley, Properties Director  
Megan Dietrich, Assistant Properties  
Director and Rentals Coordinator

## Scene Shop

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  
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

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. Turn them off and immerse yourself in the performance—but at intermission, consider tweeting about your experience!

## 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! 如若您对我们的造访需要帮助, 请发送电子邮件至:

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

환영합니다! 방문에 관해 도움이 필요하실 때에는...

에게 이메일로 문의하시기 바랍니다:

**PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU**  
**217.333.9716**



## DINING

Our lobby services are open day and evening to serve you:



**intermezzo cafe**

SUSTAINABLE SPECIALS +  
EVERYDAY INDULGENCES

**STAGE5BAR**

SMOOTH SELECTIONS +  
ARTISANAL APPETIZERS

### 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