



## **VARSLAREN (THE WHISTLEBLOWER)**

**ILLINOIS THEATRE**

Inspired by Henrik Ibsen's *An Enemy of the People* and recent events

Translated by R. Farquarson Sharp

Friday-Saturday, February 11-12, 2022, at 7:30pm

Tuesday-Friday, February 15-18, 2022, at 7:30pm

Saturday, February 19, 2022, at 2pm

Studio Theatre

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# PROGRAM

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**TIME:** Early spring, 1882

**PLACE:** Brønnen, Norway

*This performance will include a 20-minute intermission.*

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## DIRECTOR'S NOTE

What a time to create theatre with these students when we are all so present to the immediate struggles that arise when scientists, politicians, and news sources battle over the essence of truth. Our ever-changing relationship with health and safety that mirrors this story from Ibsen's *An Enemy of the People* made for fertile ground to dig in and create. In the world of natural forces, two opposing forces create a tug of war, whereas three opposing forces create much more complex drama—unlikely allies, renegotiations, and betrayals, which we see when science, politics, and media dynamically tango with each other.

As we dove into this physical theatre adaptation as an ensemble, we collaborated our perspectives to dig into the parts of Ibsen's story we found most compelling. We removed the binary, homogenic persona that the original work provided into a space that opened up perceived gender roles. As an ensemble, we wrote and improvised voices for our own characters and for each other's characters in the collective hopes to

further illuminate that the "People" of Brønner were the focus of this story. We explored the ways they (and by extension, we) are swayed by different influences, yet together as a compact majority, the People can create an emotional and potentially destructive force of its own.

Alongside this use of Ibsen-inspired text, we also created a physical "gesturescape" that joins the ensemble in physical expression as a community, but through individual adjustments in tempo, repetition, and quality of movement, each gesture can express in both overt and subtle ways how each character engages their unique perspective variations within the big picture.

It is easy in these challenging times to get wrapped up in the faceless macro qualities of a political party, or media source, or particular medical perspective and place blame on People at the expense of the person.

—Genesee Spridco

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# **VARSLAREN (THE WHISTLEBLOWER)**

## **DEvised WRITING TEAM**

Genesee Spridco  
Vincent Carlson  
Sarah Clement  
Haven Janeil Crawley  
Greer Nicole Durham  
Alex George  
Elizabeth Ruiz Goranson  
Josh Graff  
Lauren Ashley Hayes  
Connor Kamradt  
Bree Kazinski,  
Anne Kolaczowski-Magee  
Kyle Krisch  
Mary Jane Oken  
Gabe Ortiz  
Noelle Provost  
Sophia Pucillo  
Destin Soren  
David Sommer  
Raiya Wen  
Gina White

## **DEvisING DIRECTOR**

Genesee Spridco

## **SCENIC AND MEDIA DESIGNER**

Kat Blakeslee

## **COSTUME DESIGNER**

Hannah Haverkamp

## **LIGHTING DESIGNER**

Adam Major

## **SOUND DESIGNER**

Sarah Calvert

## **STAGE MANAGER**

Meghan Kegeris

## **DRAMATURG**

Vincent Carlson

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# CAST

## DOCTOR

Greer Nicole Durham

## PETRA

Sophia Pucillo

## HOVSTAD

Raiya Wen

## ASLAKSEN

Haven Janeil Crawley

## PETER

Connor Kamradt

## BILLING

Alex George

## MORTEN KIIL

Josh Graff

## HORSTER/PERSON

Bree Kazinski

## TOWNSPERSONS

Sarah Clement

Haven Crawley

Lauren Ashley Hayes

Gabe Ortiz

Mary Jane Oken

Destin Sorin

## UNDERSTUDIES

Bree Kazinski (Aslaksen/Billings)

Elizabeth Ruiz (Hovstad/Petra)

David Sommer (Doctor/Peter/Morten Kiil)

Gina White (All Townspersons)

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# DRAMATURG'S NOTE

Henrik Ibsen wrote *An Enemy of the People* in 1882. In the play, he was exploring several questions. Who has expertise, and how much authority should be given to those with specialized experience? What messages are the people ultimately listening to and why? What is the position and agenda of those giving the information? What are the outcomes of making difficult decisions?

Beginning in the late 19th century, the medical and scientific world saw profound advancements in surgical techniques, immunization, drug discovery, and the control of infectious diseases. Into this burgeoning Golden Age of Medicine, Ibsen inserted his fictional doctor as the chief medical officer of The Baths. The Baths are central to our play and are at the heart of the play's community. This center of wellness, a place of repose and healing, is a visitor's destination and as such, undergirds the infrastructure of the town's economy.

Additionally, in the mid-1800s, technology was advancing to the point where the steam-powered printing press led to a much quicker and broader dissemination of information. Ibsen capitalized on this context as well, placing his protagonist into conflict with not only the function, but also the responsibility of the press—interrogating what obligations the media had to inform and lead. Ibsen was aware of how the news media may be corrupted or sabotaged—but was also skeptical of individuals with power who crossed a bridge too far in their estimations of what is right for all.

Ibsen's *An Enemy of the People* is a political allegory that details the story of Dr. Stockman, an idealist who discovers a damaging truth about

The Baths, the socio-economic “artery of the town's lifeblood.” The Doctor intends to release the scientific findings in the local newspaper, *The People's Messenger*, but is blocked by the magistrate of the town who claims that the research is unfounded and, moreover, would have detrimental economic impacts on the survival of the community.

What follows is a discourse on the tension between political power, news media, and science and medicine. Frighteningly relevant to our current pandemic state is how the voice and choice of the people is affected by the conflicts between these parties.

Our interpretation of Ibsen's play, originally written in Norwegian (and adapted throughout its production history), is a devised piece called *Varslaren*—Norwegian for *whistleblower*. Our town is titled Brønneren—Norwegian for *The Well*. Drawing from the source, our adaptation is a deconstruction of the text and structure of Ibsen's original, paired with thematic nods to Jeff Talbot's adaptation, *The Messenger*. *Varslaren* presents a physical vocabulary generated by the acting company that includes text from Ibsen (translated) and original material from the cast as well as the directing and dramaturgy teams.

While staging the important battle between the central pillars of the community—the political, the informational, and the scientific—our *Varslaren* uncovers the messy reality of how people's families, daily lives, and personal interests are tied into the rhetoric and policies of those with decision-making power.

—Vincent Carlson, dramaturg



# PROFILES



**Genesee Spridco** (Director) teaches movement for the acting programs at the University of Illinois. Recent credits at Krannert Center include movement for Illinois Theatre's *Origin Story*, *The Curious Incident of the Dog in the Night-Time*; movement

and associate director for *Pshitter! A Drinking Song for the Year of Our Lord 2020*; and movement director for Lyric Theatre @ Illinois' *The Adventures of Little Sharp-Ears*. She also directed Sam Shepard's *Curse of the Starving Class* for Illinois Theatre's *Great Scenes from American Kitchen Sink Theatre* production. Spridco currently serves as vice chair for the National Playwriting Program and coordinator for the Devised Theatre Initiative for the Kennedy Center American College Theatre Festival for Region 3. She received her MFA in ensemble devised physical theatre from Dell'Arte International School for Physical Theatre in California after getting her BFA in directing and BS in theatre education from Viterbo University in Lacrosse, Wisconsin. Her passion lives in the partnership of physicalized storytelling with heightened language. Spridco served as artistic director for Suitcase Shakespeare in Chicago from 2007 to 2011 and movement director for *Much Ado About Nothing*, *As You Like It*, *A Winter's Tale*, and *A Midsummer Night's Dream* with Shakespeare in the Park in Milwaukee. From 2012 until recently, Spridco was the co-artistic director for Imaginez, which created original works through a variety of skills including aerial silks, acrobatics, maskwork, and more. Imaginez toured the Midwest and into Canada with original devised works— *Take Flight: An Adventure in*

*Cirque* and *Miranda: One Woman's Tempest*—but recently closed due to the pandemic. May we all find our new chapters with grace, resilience, and determination.



**Sarah Clement**, she/her, (Townsperson) from Lindenhurst, Illinois, is a senior pursuing her BFA in acting at the University of Illinois Urbana-Champaign. Clement has recently been seen as The Commentator in Illinois Theatre's production of

*Pshitter! A Drinking Song for the Year of Our Lord 2020*, Eurydice in *Eurydice* at the Armory Free Theatre, Margaret in "Everybody's Hero" featured in *The 48*, a Female Chorus member in Illinois Theatre's production of *Lysistrata*, and an understudy for Emma in *Great Scenes from American Kitchen Sink Theatre*. She was also featured in the student directed musical *Gay Card*, which was released on film this past spring.



**Haven Janeil Crawley**, they/them, (Aslaksen) is a senior pursuing a BFA in acting at the University of Illinois. This is their fifth live performance with Illinois Theatre, having previously worked on *Origin Story*, *Titus Andronicus*, *Cabaret*, and "The Piano

Lesson" in *Great Scenes from American Kitchen Sink Theatre*. They spent this past summer as an intern at the Illinois Shakespeare Festival. They will also be appearing in this semester's production of *Sweat* as Cynthia. Outside of the theatre, they pursue several art forms including poetry, painting, and aerial performance.



**Greer Nicole Durham**, she/they, (Doctor) is a senior pursuing a BFA in acting and a minor in art and design at the University of Illinois. Her Illinois Theatre credits include *The Wolves* (#00) and *Curse of the Starving Class* (Ella Understudy). She has

performed locally at the Armory Free Theatre, the Art Theater, and with the Penny Dreadful Players theatre company in roles such as Annelie in *Steel Magnolias*, Toni in *Hazelwood Jr. High*, and Columbia in *The Rocky Horror Picture Show*. Durham has studied acting at the Yale Summer Conservatory for Actors and clowning and devising at the Accademia dell'Arte summer session in Arezzo, Italy. She is the creator and star of the short film *Drive*, which will be released early next year. Her devised clown show *Reasons to Go to Space* will make its debut in late spring semester. In her spare time, she is a freelance model.



**Alex George**, they/any, (Billing) is a junior pursuing a BFA in acting from the University of Illinois. Previous credits with Illinois Theatre include *Redline Collection* (Stage Directions/Beth Understudy), *Great Scenes from American Kitchen Sink*

*Theatre* ("Night Mother"- Jessie), *Pshitter! 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 southeastern Kentucky, the hub of the universe. They are a founding member of the nonprofit theatre group Flashback Theatre Co. in Somerset, Kentucky, where they worked as an actor, teaching artist, and administrator.



**Josh Graff**, he/him, (Morten Kiil) is a junior working on his BFA in acting at the University of Illinois. Prior to enrollment at the U of I, he performed in East Peoria at Illinois Central College in roles such as Billy Claven in *The Cripple of Inishmaan*; Freak in

*Columbinus*; Francis Henshall in *One Man, Two Guvnors*; Gary in *The Revenants*; and Griever in *Blue Window*.



**Lauren Ashley Hayes**, she/her, (Townsperson) is currently pursuing her BFA in acting at the University of Illinois Urbana-Champaign after completing her associate degree at Rock Valley College in Rockford, Illinois. Her previous Illinois Theatre

credits include *Origin Story* (Val), and *She Kills Monsters: Virtual Realm* (Evil Tina). She is involved in productions at Rock Valley College's Starlight Theatre. Her previous Rock Valley College Starlight Theatre show credits include *A Gentleman's Guide to Love and Murder* (Lady Eugenia), *Joseph and the Amazing Technicolor Dreamcoat* (Potiphar's Wife), *Mamma Mia!* (Ensemble), and *The Taming of the Shrew* (Tailor). Hayes is interested in pursuing opportunities at The Second City in Chicago in the future.



**Bree Kazinski**, she/her, (Horster/Understudy for Aslaksen/Billing) is a Wisconsin native in her final year at the University of Illinois pursuing a BFA in acting. She was previously in *Pshitter! A Drinking Song for the Year of Our Lord 2020* and *Great Scenes from*



*American Kitchen Sink Theatre*, where she was an understudy in both, and was in *Lysistrata*, which was canceled due to COVID-19. She continues to train with the Society of American Fight Directors as an actor combatant and has been assistant fight choreographer for *Titus Andronicus* and firearms handler for *Hit the Wall*, both for Illinois Theatre. She has performed with many theatres in the Milwaukee area such as Milwaukee Repertory Theater, First Stage Children's Theater as well as collaborations with Milwaukee Chamber Theatre and Skylight Theater, to name a few.



**Connor Kamradt**, he/his, (Peter) hails from Lombard, Illinois, and is a senior pursuing his BFA in acting at the University of Illinois Urbana-Champaign. This is his fourth show at the U of I, previously as Quintus Andronicus in *Titus*

*Andronicus*, Clifford Bradshaw in *Cabaret*, and Miles in *She Kills Monsters: Virtual Realms* in the midst of COVID-19. Most recently, Kamradt was involved in the creation process of the new musical *Relics and their Humans* (title in-process) created by Ain Gordon and Josh Quillen. He is very excited to perform in his final Illinois Theatre show this spring, surrounded by peers in the space once more.



**Mary Jane Oken**, she/her, (Townsperson) is in her sophomore year at the University of Illinois Urbana-Champaign pursuing a BFA in acting. She previously attended and performed at Deerfield High School in her hometown of Deerfield, Illinois.

Her notable credits include *The Diary of Anne Frank* (Miep Gies), *You Can't Take It with You* (Martine

Vanderhof/Grandma), *Mamma Mia!* (Donna), *Phillies* (Woman in Red), *Gay Card* (Blog #3), and Theatre Studies New Works Festival/PrideArt's *Fugitives in America* (Sarah/Student 2/Nurse).



**Gabriel Ortiz**, he/him, (Townsperson) is from Chicago, Illinois, and is a senior pursuing a BFA in acting at the University of Illinois Urbana-Champaign, and a minor in musical theatre through Lyric Theatre @ Illinois. Ortiz's previous credits

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



**Sophia Pucillo** (Petra) is a junior pursuing her BFA in acting at the University of Illinois. This is her debut performance at Illinois Theatre. She has participated in various other projects since coming to college including *Impulse 24/7* where she performed in a

variety of student written plays, Sunday Shorts, where she appeared in *An Imperial Affliction* as Penelope, and is also currently involved in an upcoming project entitled *Come Before Winter*.



**Elizabeth Ruiz Goranson**, she/her, (Understudy for Hovstad,/ Petra) is currently pursuing a BFA in acting at the University of Illinois. Her previous credits include *Little Women* produced by Illini Student Musicals where she played Jo. Goranson has also worked on some short

films directed by Ryan Leshock.



**David Sommer**, he/him, (Understudy for Doctor/Peter/ Morten Kiil) is currently a sophomore pursuing a BFA in acting at the University of Illinois. Originally from Highland Park, Illinois, his recent theatre credit includes *Jekyll and Hyde* (Dr. Jekyll)

produced by The New Rebel Players. He also performed in *Little Women* (Professor Bhaer) produced by Illini Student Musicals. Sommer has recently performed in educational student short films requested by the University of Illinois.



**Destin Sorin** (Townsperson) is currently a senior pursuing a BFA in acting at the University of Illinois. His Illinois Theatre credits include *Titus Andronicus* (Mutius), "Curse of The Starving Class" (Wesley) from *Great Scenes from American Kitchen Sink*

*Theatre*, and *Origin Story* (Bobby). He has also performed in *Eurydice* (Orpheus), an Armory Free Theatre production. Sorin has recently performed in a student-directed scene from *Waving Goodbye* (Boggy) and acted in a student short film.



**Raiya Wen**, she/her, (Hovstad) is pursuing her BFA in acting at the University of Illinois, returning from California for her senior year. Her Illinois Theatre credits include *Lysistrata*, *Between Us* (Mary), *Origin Story* (Anita), and she is now returning to the stage for

*Varslaren* as Hovstad. She lost two shows to COVID-19, and in the meantime, Wen continued to perform in over six Armory Free Theatre shows including *For Love, Johnny and Lisa* (Lisa), and the musical *Gay Card*. She aims to try her hand at every aspect of theatre and theatre tech. Her most recent venture was directing "Bitter Root," a short play in *The 48* collection. Wen is grateful to the crew and designers who pulled together such a beautiful piece of art during such a trying time.



**Gina White**, she/her, (Understudy all Townspersons) is currently a sophomore pursuing a BFA in acting at the University of Illinois. Originally from the San Francisco Bay Area, she has previously performed with San Francisco Shakespeare Festival, Upstage

Theatre, and Northside Theatre Company, among others. Most recently, virtual theatre credits include *Ava Hearts Riley* (Riley) with Dragon Theatre, *It's All So Beautiful Now* (Martha) with Paranoia Productions, and *Book of Will* (Marcus) with South Bay Musical Theatre.

**Kat Blakeslee** (Scenic and Media Designer) is in her fourth and final year as an MFA scenic design student at the University of Illinois. Most recently for Illinois Theatre, she designed the set for last spring's *The Heist: A Theatrical Escape Room* and created concept art for the piece "They Say" as part of the FOLXTALES media installation. Other previous design credits include *The Musical Adventures of Flat Stanley* at Walnut Street Theatre, *Doctor Faustus* and *Act of Contrition* at Smith College, and several forays into the world of interior design. Blakeslee is especially interested in design for immersive entertainment and designs for a local escape room company in her free time. You can see more of her work in Lyric Theatre @ Illinois' spring production of *The Marriage of Figaro*.

**Sarah Calvert** (Sound Designer) is currently a second-year graduate student pursuing her master's in sound design at the University of Illinois. She attended Michigan Technological University for her undergraduate degree in sound design and music composition. Calvert was a resident sound designer for the Ohio Light Opera in the summer of 2019 where she worked on productions of *Into the Woods*, *Music in the Air*, and *The Devil's Rider*, which had its United States premiere that summer. She was the audio engineer for the University of Illinois' most recent productions of *The Turn of the Screw* and *Native Gardens*. She is also a co-director for the SoundGirls organization and is an active writer for its website. After graduation, Calvert will be pursuing a teaching position and is excited to develop her own program to help the progress of the audio industry.

**Vincent Carlson** (Dramaturg) is a PhD candidate in the theatre studies program at the University of Illinois. He has a BA in acting/directing and an MA in British literature from the University of Nebraska-Omaha (UNO). Carlson was the associate literary manager for Queens Theatre (New York City) for the 2016 season. He was a 19-year company member of Nebraska Shakespeare, serving six years as artistic director, has also performed with Utah Shakespeare, Nebraska Theatre Caravan, the BlueBarn Theatre, the Rose Theatre, the Great Plains Theatre Conference, and with Taffety Punk Theatre Company at the Folger Shakespeare Theatre in Washington DC. Carlson is an associate member of the Stage Directors and Choreographers Society.

**Hannah Haverkamp** (Costume Designer) is a Minnesota-born costume designer and illustrator. Recent design credits include costume design for *Great Scenes from American Kitchen Sink Theatre* through Illinois Theatre, *My Dear Watson* for the Chicago Musical Theatre Festival, and the short films *Deliver Me* and *Pride and Prejudice and Gays* for Columbia Film School. She designed and illustrated *The Boy Who Was Too Much Trouble* by Mary Jurmain, which was published last summer, and she has done illustration work for the American Players Theatre in Wisconsin and *The Emily Spinach Show* in New York. She made her first step into playwriting this year with "Bitter Root" for Illinois Theatre's *The 48*. Haverkamp is third-year MFA candidate at the University of Illinois.

**Meghan Kegeris** (Stage Manager) is a junior at the University of Illinois Urbana- Champaign and is currently pursuing a BFA in stage management. At Krannert Center, she has served as the stage manager for *Lyric Theatre Under the Stars* (Lyric Theatre @ Illinois) and for Anna Sapozhnikov's piece "Svad'ba" in November Dance 2021 (Dance at Illinois). Additionally, she was the assistant stage manager for *Tryon Scenes* (Lyric Theatre @ Illinois) and "The Piano Lesson" as part of Illinois Theatre's production of *Great Scenes from American Kitchen Sink Theatre*. Outside of Krannert Center, Kegeris has worked with Central Illinois Stage Company since 2015, stage-managing their summer musicals, most recently *A Grand Night for Singing* and *Mamma Mia!* She is also the Illinois Theatre social media co-manager.

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# PRODUCTION STAFF

**PRODUCTION MANAGER**

Terri Ciofalo

**TECHNICAL DIRECTOR**

Ryan Schultz

**PROPERTIES MANAGER**

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**HAIR AND MAKEUP  
COORDINATOR**

Colin Grice

**ASSISTANTS TO THE  
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**ASSISTANT STAGE  
MANAGERS**

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Amanda Rokosz

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**ASSISTANT SOUND  
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Adam Soper

**SCENIC CHARGE**

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**HEAD ELECTRICIAN**

Quinn Schuster

**AUDIO ENGINEER**

Austin Fuoss-Feinberg

**ASSISTANT AUDIO ENGINEER**

Darrien Durrell

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Jason Jakubaitis

**MEDIA OPERATOR**

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**SOUND BOARD OPERATOR**

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**DECK CREW**

Emilia Consalvi

Addie Hoeberg

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**SWING**

Charlotte Howard-Check

**WARDROBE SUPERVISOR**

Meici Yang

**WARDROBE CREW**

Paddy Berger

Julia Clavedester

Jimmy Cone

Jaylon Muchison

Elisabeth Sandoval

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## **Land Acknowledgement**

The University of Illinois System carries out its mission in its namesake state, which includes the traditional territory of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands continue to carry the stories of these Nations and their struggles for survival and identity.

As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution for the past 150 years. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them. This acknowledgement and the centering of Native peoples is a start as we move forward for the next 150 years.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.



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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.

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*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.*



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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.

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# DEPARTMENT OF THEATRE

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Christina Rainwater  
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James Berton Harris  
Wendy McClure Knight  
Robin McFarquhar  
Kathy Perkins  
Shozo Sato

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Business Services Manager: Cindi  
Vandeventer  
Business Services Support: Debbie  
Delaney, Stacey Elliott, Tara Heiser  
Office Administrator: David Swinford  
Photographer: Darrell Hoemann

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Emily Baker  
Tracee Bear  
Kathryn Blakeslee  
Samantha Boyarsky  
Emma Brutman  
Brandon Burditt  
Sarah Calvery  
Vincent Carlson  
Mitchel Civello  
Megan Coffel  
Julia Kalvaitis Colombo  
Julia Colpitts  
Dakota Erickson  
Madison Ferris  
Rachael Fox  
Zia Fox  
Gillian Frame  
Tanner Funk

Austin Fuoss Feinberg  
Emily Goodell  
Katie Greve  
Colin Grice  
Angela Harrington  
Sarah Havens  
Hannah Haverkamp  
Erica Cruz Hernandez  
Charence Higgins  
Margaret Hortsman  
Carlee Ihde  
Conner Jones  
Courtney Anderson Kelly  
Dan Kipp  
Ann Kolaczowski-Magee  
Meghan Landon  
Minghan Ma  
Kaitlyn Meegan  
Maria Miguens  
Toyosi Tejumade-Morgan  
Andrew Morrill  
Ian Olson  
M. Ospina Lopez  
Charles Pascale  
Taylor Pfenning  
Treasure Radice  
Nathan Ramsey  
Devin Richard  
Daniel Rivera  
Katayoun Salmasi  
Quinn Schuster  
Mariana Seda  
Will Sexton  
Kayla Sierra-Lee  
Nicolas Sole  
Kathryn Spaderman  
Sidney Sprunger  
Patrick Storey  
Timothy Swift  
Yingman Tang  
Alyssa Thompson  
Amy Toruño  
Khetag Tsalobov  
Yu Wu  
Kyle Wurtz  
Danny Yoerges  
Nick Yovina  
Thom Zhang

# 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  
Felix 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

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# KRANNERT CENTER STAFF

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

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## 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

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## ADVANCEMENT

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

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## 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

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## MARKETING

Maureen V. Reagan, Associate Director  
for Marketing

## Communications Office

Vanessa Burgett, Communications  
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

Lisa Lillig, Co-Director of Patron Services  
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  
Nick Wurl, Ticket Sales Supervisor

## 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  
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  
Kira Lyon, Assistant Properties Director

## 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  
Bobby Reynolds, Theatrical Scene Shop  
Assistant

## Stage Management

Cynthia Kocher, Production Stage Manager

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# WE'RE SO GLAD YOU'RE AT THE CENTER

We work to create the best possible setting for the experiences you seek and find here.

## NECESSARIES

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

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

## SIGHTS AND SOUNDS

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

## LATE ARRIVALS

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

## LOST ITEMS

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

## TICKET RETURNS

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

## SERVICES

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

For assistance regarding your visit, please email: Para ayuda en relación con su visita, favor de enviar un email a:

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

欢迎! 如若您对您的造访需要帮助, 请发送电子邮件至:

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**

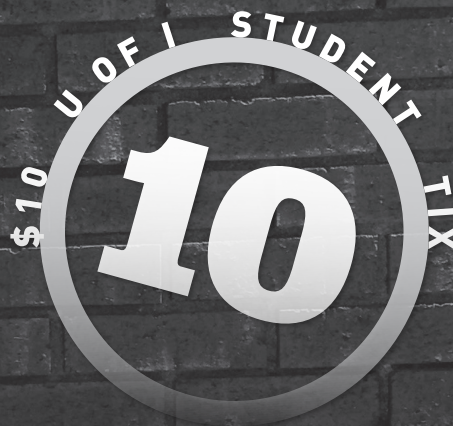
SUSTAINABLE SPECIALS +  
EVERYDAY INDULGENCES

**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