



**ILLINOIS THEATRE**

## ***THE REVOLUTIONISTS***

By Lauren Gunderson

Nisi Sturgis, director

Saturday, November 5, 2022, at 2pm and 7:30pm

Wednesday-Friday, November 9-11, 2022, at 7:30pm

Saturday-Sunday, November 12-13, 2022, at 2pm

Studio Theatre

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# WELCOME

I'm delighted to welcome you to our Illinois Theatre 2022-23 production season. It has been a joy to watch our rehearsal rooms, stages, shops, and classrooms refill with the exciting energy and creative potential of new and returning students. Working together with faculty, staff, alumni, and guest artists, our students are helping to renew and reshape theatrical performances for our 21st-century audiences. Our season offers a range of rich storytelling styles, voices, and worlds that bring us together to illuminate the past, question our current paths, and imagine possible futures. Theatrical performance allows us to gather, join together in laughter and heartache, experience surprise and awe, and, hopefully, build stronger communities. Our season demonstrates our commitment to cultivating new voices for the

American stage through new work development as well as finding innovative approaches to drama that has endured many ages. As we continue to weather the surprises of this new decade, we can see how the performing arts around the globe have helped raise spirits, hold together struggling communities, reckon with fraught pasts, and provide hope and solace. Thank you for joining us. We're glad you are here and hope to see you again soon!

—Valleri Robinson  
Associate Professor and Head, Theatre

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# PROGRAM

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**SETTING:** *Now, Paris, The Reign of Terror (1793). A safe place, a study, a prison cell, the Tribunal. Then the scaffold.*

*This production includes a 20-minute intermission.*

*This production includes the smoking of tobacco products.*

*This production contains adult content and is intended for mature audiences only.*

*This production contains profuse swearing and is intended for mature audiences only.*

*Commissioned and first produced by Cincinnati Playhouse in the Park.*

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# DIRECTOR'S NOTE

So, the “revolution” the title of this play refers to is the French one back in the late 1700s. That blade in the air is made for a guillotine (gee-o-teen if you want to sound all French about it), which is a method of execution that got verry popular in that particular time and place.

It's pretty secure up there. I wouldn't worry about it.

The “-ists” the title refers to are four women. You may recognize some of them from your history classes. You may not.

A thing about a big revolution like the French one:

One person's treason is another person's liberty.  
One person's murder is another person's capital punishment.

One person's insanity is another person's genius.

It depends on who wins.

History, as they say, is written by the victors.

And the victors are, historically, men.

So women are, historically, *foutues*.

Especially the revolutionary ones. The radical, subversive, insurgent, rebellious, rioting, anarchistic, defiant, disobedient women are all too easily labeled crazy, emotional, weak, slutty, bitchy, hormonal, hysterical, irrational by those who fear them. They are dismissed and forgotten or remembered as cautionary tales or—worst—punchlines.

Still, history is not set in stone. When new facts emerge, it gets revisited.

Contexts become evident, complexities are unraveled, and legacies are recast.

Anyway, you aren't in a history class—you're in a theater. You're here to see and hear a story. Why? Were you dragged? Did you think it'd be fun? Are you starting to worry you've made a horrible mistake? Did you think something interesting might happen: you might be entertained, surprised, moved? Did you think this play might matter?

Does it matter? You're in Urbana, Illinois in 2022 watching a made-up play about four women in eighteenth-century Paris. So what? It's funny—one of the characters is a playwright wondering if her work can make a difference (in a play written by a playwright wondering if her work can make a difference).

We are not in control of our legacies, no matter how much we try with famous last words, names on buildings, memoirs, wills, curated social media pages. In the end, once we've sailed off, it isn't up to us what we leave in our wake. It's up to the people who tell our story.

The fact is, we are in a constant state of revolution, of growth and change—sometimes violent, sometimes gentle, sometimes great, sometimes nearly imperceptible, sometimes French, sometimes not-so-French. That kind of revolution gets helped along by stories like this one that might entertain, surprise, move you. So, in whatever way, this story will be part of your revolution, your change, and the histories of these women will then be written by you.

And that matters.

—Nisi Sturgis, director

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# ***THE REVOLUTIONISTS***

## **PLAYWRIGHT**

Lauren Gunderson

## **DIRECTOR**

Nisi Sturgis

## **SCENIC DESIGNER**

Will Sexton

## **COSTUME DESIGNER**

Khetag Tsabolov

## **LIGHTING DESIGNER**

Kyle Wurtz

## **SOUND DESIGNER**

Sarah Calvert

## **STAGE MANAGER**

Meghan Kegeris

## **DRAMATURG**

Anne Kolaczkowski-Magee

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# CAST

## **OLYMPE DE GOUGES**

Lauren Ashley Hayes

## **CHARLOTTE CORDAY**

Kim Fernandez

## **MARIE-ANTOINETTE**

Vivien Cohen

## **MARIANNE ANGELLE**

Noelle Klyce

## **CHARLOTTE CORDAY UNDERSTUDY**

Cocoa Afonso

## **OLYMPE DE GOUGES UNDERSTUDY**

Gina White

## **MARIE ANTOINETTE UNDERSTUDY**

Gracie Benson

## **ENSEMBLE CREW**

Konstanza Stormont

Madelyn Childress

Evan Arnold

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## DRAMATURG'S NOTE

Playwright Lauren Gunderson is one of the most produced playwrights in the United States, and she has yet to land a play on Broadway. Productions of her plays, such as *Miss Bennet: Christmas at Pemberley*, *Bauer*, and *Silent Sky* are produced frequently in regional theatre, but Broadway has remained elusive. In an interview with *Slate* in 2019, Gunderson acknowledged that perhaps her plays are too “cheesy” for New York. While that may be true, the popularity of her plays throughout the United States speaks to Gunderson’s ability to reach the hearts of American audiences. Her plays often feature strong women from history who not only have a strong point of view, but also a great sense of humor.

Gunderson uses the French Revolution as the setting for four such women. The Revolution began in 1789 with a generally united population of the working poor and bourgeoisie of Paris determined to bring “*Liberté, Égalité, Fraternité*” to the people of France. By 1793 it had devolved into a war of factions between the radical Jacobins and the more moderate Girondins. The Jacobins, under Robespierre, saw no place for the monarchy or the aristocracy in France. The Girondins were willing to consider a constitutional monarchy. Robespierre held the position that anyone who disagreed with him was a traitor to the Revolution and instituted a calculated campaign to guillotine anyone who expressed sympathy for the monarchy or spoke against the Jacobins. Known as the Reign of Terror, from July of 1793 to July of 1794, almost 3,000 men and women were executed in Paris.

In *The Revolutionists*, four women gather in the Paris home of Olympe de Gouges in the midst of the Reign of Terror. The women have little in common, yet they are all here in search of one thing—the right words. Olympe is searching for the words to write a new play. Marianne needs a pamphlet to be written that effects change in Saint-Domingue (Haiti). Charlotte Corday longs to find the perfect last words. Marie Antoinette demands a rewrite of her life. Each woman is desperate to find the right words to cut through the noise of extremism that characterized the Reign of Terror.

No matter our politics, we know to some degree what it is like to be caught in the storm of extremist words. What are we, today, to make of these four women who are caught in a similar maelstrom? They search for words that will be powerful. They search for words that will be heard. They search for words that will stop the guillotine and bring freedom to enslaved peoples. Their words may have been lost in the noise of 1793 Paris, but the play shows us that history, at least, listens.

— Anne Kolaczowski-Magee, dramaturg

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# PROFILES

**Cocoa Afonso (Charlotte Corday US)** is currently pursuing a BFA in acting and a BS in psychology at the University of Illinois Champaign-Urbana. This is their first time onstage at Krannert, but they worked as a crew member in Varslaren last semester. Last fall, they acted at the Armory Free Theatre in *Chasing The Ghost* (Spectre), directed by Rebecca Goodman. Cocoa also has acting experience from their time at Uni High in Urbana, and in that time they worked on shows like *Noises Off* (Lloyd), *Crimes of The Heart* (Babe), *The Frogs* (Dionysus), *Black Comedy* (Clea), and *A Midsummer Night's Dream* (Hypolita). They are excited for what their future holds in this program, and what life has in store for them after.



**Gracie Benson (Marie Antionette US)** is currently pursuing a BFA in acting at the University of Illinois Urbana-Champaign. She was previously seen onstage at Illinois in *Native Gardens* (Landscape) and *The Gulf* (Kendra). Gracie has taken part in many productions with Libertyville High School prior

to joining the Illinois Theatre program, including *Love/Sick* (Kelly), *Pippin* (Aerialist/Ensemble), and *Romeo and Juliet* (Benvolio). In addition to these performances, she performed with her local community theater in *The Diary of Anne Frank* (Anne Frank), and *A Thousand Paper Cranes* (Sadako).

**Madelyn Childress (Ensemble Crew)** (they/she) is pursuing an acting BFA at the University of Illinois after transferring from Parkland College with an AA in Theatre Performance. They made their Illinois Theatre debut in *The Neverland* (Mary 1/

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

**Vivien Cohen (Marie Antoinette)** is a sophomore pursuing a BFA in acting at the University of Illinois. She has previously performed at the Krannert Center in the playwriting festival, The 48, where she played Mannie in *Group Therapy*. She also performs as a member of the Spicy Clamato improv troupe here on campus. She has studied acting and improv at The Second City in Chicago, Actors Training Centre in Wilmette, and the Piven Theatre in Evanston. When she is not onstage, she still loves to be a part of the creative process, either writing or directing.



**Kim Fernandez (Charlotte Corday)** (she/her) is a senior pursuing a BFA in acting at the University of Illinois Urbana-Champaign. Credits with Illinois Theatre include: *The Neverland* by Madeline Sayet (Chesa), *Redline Collection* by Kristen J. Bjorge (Laurel), *She Kills Monsters: Virtual Realms* by Qui Nguyen

(Tilly), and *Impulse 24/7*. Kim is a graduate of Niles North High School where her credits include: *The Matchmaker* by Thornton Wilder (Irene Malloy), *Tick, Tick...BOOM!* by Jonathan Larson (Susan/

Karessa), *The Little Prince* by John Scoullar (Little Prince), and *In The Heights* by Lin-Manuel Miranda (Nina Rosario).



**Lauren Ashley Hayes (Olympe de Gouges)** is a current senior pursuing her BFA in acting at the University of Illinois after completing her Associate's degree at Rock Valley College in Rockford, Illinois. Her previous Illinois Theatre credits include *Varlaren (The Whistleblower)* (Gertie), *Origin Story* (Val),

and *She Kills Monsters: Virtual Realms* (Evil Tina). She was seen in the Armory Free Theatre's production of *Stupid F\*cking Bird* (Emma Arkadina). Some of her previous 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). Lauren is interested in pursuing acting opportunities in Chicago, Illinois in her near future. In the seemingly distant future, she intends to pursue her MFA in acting to later become a professor with the intention of sharing the gifts of self-love, discovery, the unknown, and healing through theatre.

**Noelle Klyce (Marianne Angelle)** holds an acting BFA ('18) from University of Illinois Urbana-Champaign. Her most recent theatre credits include a vocalist in *ShakesFest: A Chicago Shakespeare Community Cabaret* (Chicago Shakespeare Theater in the Parks), *Mistress Page* in *Merry Wives of Windsor* (Hoosier Shakespeare Festival), *Lady Macduff/Hecate/Donalbain/Menteith* in *Macbeth* (Hoosier Shakespeare Festival), *Maven* in *It's Just Like Coming to Church* at Black Ensemble Theater (nominated for a 2022 Black Theater Alliance Award for the Eartha

Kitt Award: Best Featured Actress in a Musical), Lana Sherwood in *It's a Wonderful Life: A Live Radio Play* (Oil Lamp Theater), Ted Sorensen in *Thirteen Days* (City Lit Theater), and Alonsa in *The Tempest* (Oak Park Festival Theatre). She is also an Arts Partner with Chicago Shakespeare Theater and a voiceover artist. 1 John 3:18



**Konstanza Stormont (Ensemble Crew)** is a junior pursuing her BFA in acting as well as her pre-physical therapy requirements at the University of Illinois. Her past Illinois Theatre credits include the playwriting festival The 48 (Sarah in *How to be a Big T\*\*ty Goth Girlfriend*) and Inner Voices Social Issues

Theatre's *Fragmented: Voices From The Pandemic* (ensemble member). Last semester she worked with Latrelle Bright and Champaign Urbana Theatre Company on a production of *The Tempest* (Ferdinand), a process where she learned a lot about herself and her identity as an artist. She has done past productions with Illinois student organizations, her favorite being *The Laramie Project* (Aaron/Leigh/Romaine/Zackie) with the Penny Dreadful Players. Konstanza is also a dancer and a part of Legend Dance Company here at Illinois where she dances and choreographs. This past summer she also spent her time participating in a work-study program at Visceral Dance Center in Chicago. She would like to thank her family for their support and artistic values.



**Gina White (Olympe de Gouge US)** is a junior pursuing a BFA in acting and a minor in psychology at the University of Illinois Urbana-Champaign. Previous Illinois Theatre credits include *Varslaren* (The Whistleblower) (u/s Townspeople), and *The 48: Group Therapy* (Ansley).

Originally from the Bay Area, California, her California theatre credits include *It's All So Beautiful Now* (Martha), *Ava Hearts Riley* (Riley), and *The Insanity of Mary Girard* (Mary Girard).

**Nisi Sturgis (Director)** is happy to serve as an assistant professor of acting with Illinois Theatre. In 2020, she directed *The Wolves* right here in the Studio Theatre. At the Arkansas Shakespeare Theatre, she directed *The Winter's Tale*, where she served as a founding member of its Artistic Collective. As a member of the Actors' Equity Association, she has performed on Broadway (*The 39 Steps*) and Off-Broadway/NYC (*White on White*, *Intimate Apparel*, *The Pretty Trap*, *Dysphoria*, *The Less We Talk*). As an actor, she has worked all over the country at theatres including JACK, the Goodman, Berkeley Rep, Seattle Rep, Chautauqua Theatre Company, Pioneer Theatre Company, San Jose Rep, the Olney Theatre Center, Capital Rep, Geva Theatre, Theatre at Monmouth, Merrimack Rep, the Williamstown Theatre Festival, three seasons with the Cleveland Play House, three with the Illinois Shakespeare Festival, and three with the Arkansas Shakespeare Theatre, four seasons with the Old Globe, five with the Denver Center, and seven seasons with the Shakespeare Theatre of New Jersey. She has helped develop new work for Manhattan Theatre Club, Lark Theatre, New Harmony Project, Dramatist Guild, Colorado New Play Summit, and OSF's PlayOn! Project. Nisi won

a Bay Area Theatre Award for her performance as Emily Kapoor in Ayad Akhtar's *Disgraced*, a Rose Bruford Award from the Chautauqua Institute for her work as Maggie Dalton in George Brant's *Into the Breeches*, was included as one of the top 40 actors in 40 years at the Illinois Shakespeare Festival, and won the National Irene Ryan Award at the Kennedy Center for the Performing Arts. As a member of the Screen Actors' Guild, she played June Thompson in all five seasons of HBO's *Boardwalk Empire* and was included in a SAG Award for Best Ensemble nomination. Nisi holds an MFA from the Old Globe USD Professional Actor Program. To my loves Jordan and Owen, Merci Beaucoup!

**Sarah Calvert (Sound Designer)** is currently a third-year graduate student pursuing her Masters's in sound design at the University of Illinois. She attended Michigan Technological University for her undergraduate degree in sound design. Sarah 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. Sarah was the sound designer for the University of Illinois's most recent production *Varslaren*. She is also a co-director for the SoundGirls organization and is an active writer for their website. After graduation, she will be pursuing a teaching position and is excited to develop her own program to help the progress of the audio industry.

**Meghan Kegeris (Stage Manager)** is a senior 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 *Varslaren* (The Whistleblower) (Illinois Theatre), 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 manager.

**Anne Kolaczowski-Magee (Dramaturg)**

is pursuing an MA in theatre studies at the University of Illinois. She was the assistant dramaturg for Illinois Theatre’s production of *Varslaaren*. She also served as the assistant director for *Bad F-ing Hamlet* at the Armory Free Theatre. Anne is a thirty-five-year veteran of high school teaching and directing who is now relishing the comparatively easier life of a graduate student.

**William Sexton (Scenic Designer)** is an Air Force veteran and second-year scenic design MFA candidate with his BA in theatre arts and BS in business management from Bridgewater State University. Previous scenic design work includes *Moana Jr.*, *Descendants: The Musical*, *James and the Giant Peach Jr.* (Ogunquit Playhouse), *Constellations*, *The Totalitarians*, and *The Bald Soprano* (Bridgewater State University). He recently presented at the United States Institute for Theatre Technology on his topic: “Integrating Military Experience into an Undergraduate Education.” Further, William was the carpenter for *The Nutty Professor* and *Mr. Holland’s Opus* (Ogunquit Playhouse), a touring production of *Much Ado About Nothing* (Brown Box Theatre Project) and was the Crew Chief/Deck Carpenter at Barrington Stage Company for *Into the Woods*,

*Gertrude and Claudius*, and *Fall Springs*. He would like to thank his fiancée, Angela, and his mentors for their continued support in his journey.

**Kyle Wurtz (Lighting Designer)** is a second year graduate student at the University of Illinois Urbana Champaign. This is Kyle’s tenth year working in theatre and his nineteenth production as the principal designer. Kyle would like to thank his parents for always supporting his creativity, his little brother for always being his best friend, his uncle for introducing him to the world of theatre, and the rest of his family and friends for supporting him. He would also like to thank all the mentors and professors at Pepperdine and the University of Illinois Urbana-Champaign for guiding him through his time there and preparing him for a career in theatre.

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# PRODUCTION STAFF

## **PRODUCTION MANAGER**

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Kenneth Church

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Madeline Carroll

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Gina White

Cocoa Alfonso

Gracie Benson

Konstanza Stormont

## **PROPS CREW**

Emilie Gilles

Madelyn Childress

## **SWING**

Al Vogelmeier

## **WARDROBE CREW**

Riley McClean

Evan Arnold

Cashmere Williams

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## **STUDENT DRAPER**

Sarah Havens

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## **Land Acknowledgement**

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

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

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

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

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## MAKING THEATRE MAKERS SINCE 1967

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

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*Contributions to Friends of Illinois Theatre can be made by visiting **[theatre.illinois.edu/about/giving](http://theatre.illinois.edu/about/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 2022-23 donors listed below for your generous contributions.***

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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

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## EVENTS

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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## PROGRAMMING AND ENGAGEMENT

Jason Finkelman, Artistic Director of  
Global Arts Performance Initiatives  
Emily Laugesen, Co-Director of  
Engagement  
Sam Smith, Director of Civic Engagement  
and Social Practice

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## ADVANCEMENT

Cheryl Snyder, Director of Advancement  
Bethany Whoric, Assistant Director  
of Advancement  
Ellen Fred, Advancement Support  
Associate

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## FINANCE AND OPERATIONS

### Business Office

Katie Brucker, Debbie Delaney, Stacey  
Elliott, Shelly Thomas-Eichorn,  
Accounting Staff  
Tara Heiser, 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  
Scott Butler, Eric Carr, Emmett Catlin,  
Austin Dearth, 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

Sean Kutzko, Assistant Communications  
Director  
Nicholas Mulvaney, Senior Designer  
Jodee Stanley, Program and Web Editor

## Public Services

Lisa Lillig, Client & Food Services Director  
Elizabeth Henke, Catering Manager  
Michael Bunting, Intermezzo Supervisor  
Zia Moon, Krannert Center Showcase  
Director, Office and Communications  
Support Specialist  
Whitney Havice, Interim Ticketing and  
Patron Services Director  
Ty Mingo, Assistant Ticket Services  
Director  
Jon Proctor, Nick Wurl, Ticket Sales  
Supervisors  
Ann-Marie Dittmann, Patron Services  
Assistant Director  
Adrian Rochelle, Front of House  
Performance Supervisor

## PRODUCTION

Terri Anne Ciofalo, Associate Director  
for Production

## Audio Department

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

## Costume Shop

Andrea Bouck, Costume Director  
Richard Gregg, Costume Rentals Director/  
Wardrobe Adviser/Associate Costume  
Director  
April McKinnis, EB McTigue,  
Cutters/Drapers  
Juliana Steitz, Kari Little-McKinney,  
Theatrical Stitchers

## Lighting Department

Lisa Kidd, Lighting Director  
David Krupla, 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  
Bobby Reynolds, Theatrical Scene Shop  
Assistant  
Liam Romano, 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

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**



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