



FEBRUARY DANCE 2024
DANCE AT ILLINOIS

Paige Cunningham Caldarella and Jacob Henss, concert directors
Wednesday, January 31, 2024, at 7:30pm, virtual performance
Thursday–Saturday, February 1–3, 2024, at 7:30pm
Tryon Festival Theatre

PROGRAM

FEBRUARY DANCE 2024

DANCE AT ILLINOIS

Paige Cunningham Caldarella and Jacob Henss, concert directors
Thursday–Saturday, February 1–3, 2023, at 7:30pm
Tryon Festival Theatre

FRAME OF REFERENCE

Elliot Reza Emadian

TAKE IT TO THE CYPHER

Jaymes Crowder-Acres

SHOUT THE CALL (FARYAD)

Banafsheh Amiri

GOOD GIRL

Anna Peretz Rogovoy

CHRONIC TRANSLATION

Sojung Lim

This performance will be presented without an intermission.

WELCOME

Tonight's *February Dance* performance is a moment to embrace the beauty of dance and its offerings, in unison with the profoundly hard questions that dance can often provoke within us. The range of bodies and movement vocabularies of Iranian dance, house dance, postmodern, and contemporary dances showcase the vibrancy and fierce physicality that is the hallmark of a Dance at Illinois artist. For these creatives, Krannert's Tryon Festival Theater becomes a frontier for prolific trailblazing. We share with you tonight five original pieces that feature the voices of faculty members, graduate students, and undergraduate students who share generational space and knowledge and expand our understanding of what dance is, what it can be, and what it can communicate. We welcome you to Dance at Illinois' *February Dance* concert, and we promise you that it will not disappoint.

To start us off, Elliot Reza Emadian's *Frame of Reference*, in collaboration with dramaturg Betsy Brandt, invites us into a performance installation that redefines the stage space while exploring the invisible forces that move our world and bring our collective perspective into focus. Jaymes Crowder-Acres makes his choreographic mainstage debut with his explosive and dynamic work *Take It to the Cypher*, an ode to house music and street/club dance. Iranian dancer Banafsheh Amiri presents *Shout the Call (FARYAD)*, a solo that explores Iranian dance

and carries with it the history of the imprisoned homeland with a resounding call for freedom. Anna Peretz Rogovoy's work, *Good Girl*, crashes into notions of dominance, legacy, and beauty. This multigenerational cast and choreography problematizes movement vocabularies that strategically employ gender and sexuality to either diminish or highlight individual power.

Rounding out the evening is Sojung Lim's *Chronic Translation*. Reflecting on her presence in the United States and South Korea, Lim's creation looks at feelings of alienation and belonging while oscillating between two cultures. By expressing through a confluence of movement strategies, she communicates without words the fragility of embodiment, translation, and how to endure chronic discomfort.

We are deeply proud of the artists represented on the stage this evening and all the work that went into making *February Dance* possible. We hope that you walk away from tonight's performance overwhelmed by the power and beauty of an art form that is needed now more than ever in these complex and uncertain times.

—Paige Cunningham Caldarella and Jacob Henss
February Dance Concert Directors

FRAME OF REFERENCE

CHOREOGRAPHY

Elliot Reza Emadian, in collaboration with the dancers

DRAMATURGY

Betsy Brandt

SOUND

Elliot Reza Emadian

COSTUME COORDINATOR

KHetag Tsabolov

LIGHTING DESIGNER

Kyle Wurtz

SOUND DESIGNER

Daniella Brown

PRODUCTION STAGE MANAGER

Joshua K. Stenger

DANCERS

Jaden Monroe

Yuno Kimura

DRAMATURG'S NOTE

How do we frame and delineate a performance space like this stage? How can we unsettle our spectatorship of the proscenium and make its constructed dimensions more visible and more imbricated with the choreography it purports to contain? In this work, a single dancer travels methodically across the floor with sober concentration, navigating minimalized encounters with sounds, objects, and other bodies. There is logic here, but it is cryptic. The complex movement schema sits in austere juxtaposition to the simple geometries of the space. A haze of choreographic systems, conjured like a spell through the sequencing of one thing after another, starts to smudge the lines between dancer and landscape.

ACKNOWLEDGMENTS

Thank you:

Dance at Illinois, for celebrating these young creative voices.

Betsy, for the many hats you don and doff with such aplomb.

Jaden and Yuno, for diving in with your whole selves.

Elsa, for the creative dregs you left here.

TAKE IT TO THE CYPHER

CHOREOGRAPHY

Jaymes Crowder-Acres

MUSIC

"Prelude," Landon Allender

An original composition (untitled) by DJ Kamaumau

COSTUME DESIGNER

Nicolás Dudit Pardo

LIGHTING DESIGNER

Kyle Wurtz

SOUND DESIGNER

Daniella Brown

MEDIA DESIGNER

Danielle Monet

FILM VIDEOGRAPHER

Jaymes Crowder-Acres

STAGE MANAGER

Lydia Przybylski

DANCERS

Landon Allender

Nawal Assougdam

Hailey Brown

Khiari Everett

Erin Fabian

Alana Larry

Anna Lillig

Brooklyn Lutz

Genesis Medious

Damiyah Williams

Jaymes Crowder-Acres (Understudy)

NOTES

This piece serves as an ode to house music and street/club dance. Giving appreciation to and referencing African dance that informs modern-day Black dance, this work also explores improvisational dance circles known as cyphers, how community is formed in those spaces, the freedom to express oneself, and how we feed off of each other to push past our energetic limits. Please feel free to clap and cheer as desired.

ACKNOWLEDGMENTS

A very warm thank you to my cast for working tirelessly and being vulnerable as dancers and humans to bring this piece together. Without any of you, there would be no piece. Thank you to Ty for being a dear friend and a reassuring second set of eyes. Lastly, thank you to the department and crew for having faith in me, working alongside me, and giving me the opportunity to achieve this dream so very early in my career.

SHOUT THE CALL (FARYAD)

CHOREOGRAPHY

Banafsheh Amiri

LIVE MUSICIAN

Bahram Khani

MUSIC

"Ghateye Torkaman (Avaze Faryad)"

Vocals: Mohamadreza Shajariyan

Composer: Hosein Alizadeh

COSTUME COORDINATOR

KHetag Tsabolov

LIGHTING DESIGNER

Kyle Wurtz

SOUND DESIGNER

Daniella Brown

MEDIA DESIGNER

Danielle Monet

STAGE MANAGER

Lydia Przybylski

DANCERS

Banafsheh Amiri

Bellamy Negron (Understudy)

NOTES

While the dance metaphorically echoes Persian art and music, it also conveys the idea that this art and heritage are somehow imprisoned within their homeland, shouting to be heard and seen. It reflects the Iranian voices calling for justice.

ACKNOWLEDGMENTS

Thank you to Sara Hook, for the sincere opportunity and support. Roxane D'Orléans Juste, for the invaluable advice throughout every step. Bellamy, for the hard work alongside me. Bahram, for the soulful musical collaboration. My MFA cohort and Dance faculty for the encouragement.

Special thanks to:

Ostad Hosein Alizadeh, for composing enduring music and allowing me to use it for my dance.

Mahbobeh Golzari, my patient vocal master, nurtured my voice and framed it for the stage.

Ehsan Amiri and a friend, for a generous offering of their precious pieces of Persian calligraphy.

And, to my parents, for their lifelong support and unwavering faith in my dreams.

GOOD GIRL

CHOREOGRAPHY

Anna Peretz Rogovoy

MUSIC

Original score by the musicians

MUSICIANS

Guitar: Mark White

Drums: James Mauck

Keyboards: John Toenjes

Bass: TBA

LIGHTING DESIGNER

Kyle Wurtz

SOUND DESIGNER

Daniella Brown

PRODUCTION STAGE MANAGER

Joshua K. Stenger

DANCERS

Juliann Craft

Sara Hook

Anna Peretz Rogovoy

NOTES

This work does not seek to vilify nor endorse any existing persons, systems, or aesthetics. Rather, it seeks to trouble our assumptions and our comfort around our roles as viewers, performers, makers, teachers, lovers, and agents of power.

ACKNOWLEDGMENTS

Thank you to Juli and Sara for your trust. Thank you to John for our continued sonic partnership. Thank you to Renée Wadleigh for your contributions to this work and to the field. Thank you to my MFA committee and cohort, to my family, and to my partner for all of your support.

This work is dedicated, with eternal love and gratitude, to Janet Panetta (1948–2023).

CHRONIC TRANSLATION

CHOREOGRAPHY

Sojung Lim

SOUND

Original score by Brant Roberts
in collaboration with Sojung Lim

Performed by Brant Roberts

FILM

Mouth to Mouth (1975) by
Theresa Hak Kyung Cha*

입에서 입으로 (1975) by 차학경

COSTUME COORDINATOR

Carlee Ihdee

LIGHTING DESIGNER

Kyle Wurtz

SOUND DESIGNER

Daniella Brown

MEDIA DESIGNER

Danielle Monet

STAGE MANAGER

Lara Stone

DANCERS

Lily Freebery

Haley Krause

Tessa Olson

Avi Pellegrinetti

Isabella Saldaña

Sarah Rose Vickerman

Kennedy V. Wilson

NOTES

Chronic Translation is an intricate response to the sense of alienation and discomfort arising from the gap between life in South Korea and the United States. It embodies the constant effort required to navigate and understand the languages, cultures, and societies of both, addressing the struggle of translating thoughts and emotions between Korean and English. This struggle extends to themes of cultural identity and preserving oneself amidst societal pressures.

ACKNOWLEDGMENTS

I sincerely thank my dancers Tessa 테사, Isabella 이사벨라, Kennedy 케네디, Lily 릴리, Sarah 사라, Haley 헤일리, and Avi 아비, and my fellow musician Brant 브랜트 for taking this journey with me.

I thank Juliann, Jackie, Jasmine, Gabriel, Isabella, and Alfonso for their contribution from the beginning of the process.

I want to express my gratitude to Dance at Illinois, my MFA cohort and committee, my family, and my partner for their unwavering support.

Special thanks go to Theresa Hak Kyung Cha.

Mouth to Mouth (1975) is used by permission of the Collection of the University of California; Berkeley Art Museum and Pacific Film Archive; and Electronic Arts Intermix (EAI), New York. Gift of the Theresa Hak Kyung Cha Memorial Foundation. Copyright © Regents of the University of California.

*Theresa Hak Kyung Cha (1951-1982) was a remarkable Korean American artist and writer, known best for her avant-garde work in literature, film, and visual art. Cha's *Mouth to Mouth* (1975) is an eight-minute video meditation on how language can convey nuanced feelings of displacement.

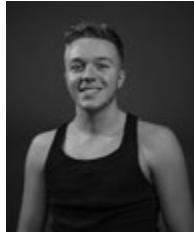
February Dance 2024



Banafsheh Amiri
Choreographer, Dancer



Nawal Assougdam
Dancer



Landon Allender
Dancer



Betsy Brandt
Dramaturg



Hailey Brown
Dancer



Paige Cunningham
Caldarella Concert Co-director



Juliann Craft
Dancer



Jaymes Crowder-Acres
Choreographer, Dancer



Elliot Reza Emadian
Choreographer



Khiari Everett
Dancer



Erin Fabian
Dancer



Lily Freebery
Dancer



Sarah Hook
Dancer



Yuno Kimura
Dancer



Jacob Henss
Concert Co-director



Haley Krause
Dancer



Alana Sahara
McKeever Larry
Dancer



Anna Lillig
Dancer



Sojung Lim
Choreographer



Brooklyn Lutz
Dancer



Genesis Medious
Dancer



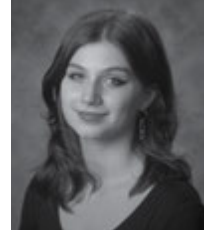
Jaden Monroe
Dancer



Bellamy Negrón
Dancer



Tessa Olson
Dancer



Avi Pellegrinetti
Dancer



Brant Roberts
Composer



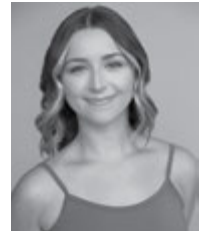
Anna Peretz Rogovoy
Choreographer, Dancer



Isabella Saldaña
Dancer



John Toenjes
Composer



Sarah Rose Vickerman
Dancer



Damiyah Williams
Dancer



Kennedy V. Wilson
Dancer

PROFILES

Paige Cunningham Caldarella (Concert Co-director) is a dance educator, choreographer, performer, and mother whose research interests include contemporary ballet and codified modern dance techniques. She's presented her ballet research entitled *Barre Lab: Embodying Change* with educator Emily Stein at NDEO, ILDEO, and CORPS de Ballet International. She is working on a new duet, entitled *Ponzy Scheme*, in collaboration with fellow dance artist Alfonso Cervera, which recently premiered at the Cleveland Dance Fest.

Caldarella joined the dance faculty at the University of Illinois Urbana-Champaign in 2022, after fifteen years on faculty at the Dance Center of Columbia College Chicago. She performed with the Merce Cunningham Dance Company, touring nationally and internationally, and worked with The Seldoms, Darrell Jones, Timothy Buckley, and Onye Ozuzu, among others. She holds a BFA from the Juilliard School and an MFA from the University of Illinois Urbana-Champaign.

Jacob Henss (Concert Co-director) is a dancer, producer, choreographer, and teacher primarily based in the Midwest. Henss has been a lecturer and staff member for the University of Illinois-Urbana/Champaign since 2022 and an adjunct faculty member at Millikin University since 2020. He holds an MFA in dance from the U of I (2019–22) and a BA in dance and music from Webster University (2014-17).

Henss has performed with the Modern American Dance Company (MADCO), located in St. Louis, Missouri, where he was a MADCO2 founding member (2017–18) and an apprentice for MADCO(2018–19). Work post-undergraduate graduation includes being the artistic director for Space Station Dance Residency, an

organization dedicated to supporting St. Louis choreographers, performers, and experimental dance to support the future of dance in the Midwest. In his own choreography, there are several works important to him, which include *Harbored Weight*, *Storytime*, *The Other Sides*, *Conservation*, and *Non Cura*.

Banafsheh Amiri (Choreographer/Dancer) is an Iranian dancer, choreographer, instructor, and dance educator. She earned her BA in fine art from Tehran Alzahra University in 2006 and her MFA in interior design from the University of Brighton in 2009. Since 2022, Banafsheh has been pursuing an MFA in dance at the University of Illinois Urbana-Champaign, with her research interests focused on Iranian dance and choreography. She has developed her Iranian dance methodology for over seventeen years, while also learning various dance styles from around the world. She has extensive experience in Iranian classical, contemporary, and folkloric dances, as well as Cuban-style Latin salsa. While practicing Iranian classical dance, she recognized the importance of understanding Iranian traditional music to create new movements. In 2013, she began training as a vocalist in Radifhaye-Avazi (Iranian traditional modal songs). Banafsheh is dedicated to innovative choreography that enriches the vocabulary of Iranian dance. Her work includes flowy movements that convey cultural and spiritual themes, as well as the grace, femininity, and natural elements associated with Iranian art. To promote the new Iranian dance methodology, Banafsheh founded the Miniature Dance Academy and established the Miniature Dance Group in 2012, which performed for women in Tehran, Iran until 2022.

Jaymes Crowder-Acres (Choreographer/Dancer), originally from Chicago, is a dancer, choreographer, and senior BFA candidate in dance at the University of Illinois whose work explores themes of comfort, individuality, and self-expression. His practices include street and club styles, Umfundalai, jazz, and ballet among other contemporary movement styles. He's performed in works by master teachers C. Kemal Nance, Tere O'Connor, and Roxane D'Orléans Juste, as well as graduate and undergraduate student works and dance films. He premiered his first two choreographic works in *Skeleton Dance 2022* and will make his main stage choreographic debut in *February Dance 2024*. Additionally at Dance at Illinois, he's a student board representative, intern, black advocacy team member, lead coordinator of the mentoring program, and high school summer intensive counselor. In 2022 he was the sole male dancer in the Champaign-Urbana-based Wrapsody Dance Company and became active in the street battle scene under the alias Echo Enigma.

Elliot Reza Emadian (Choreographer/Live Stream Director/Camera Operator) is a gender-nonconforming interdisciplinary artist, teacher, and scholar. Their work occurs in the intersection of dance and choreography, video art and editing, sound and music, light and photography, and popular culture. Elliot has presented their choreographic work at venues including the Ailey Citigroup Theater and Abrons Arts Center in Manhattan, the Center for Performance Research and Triskelion Center for the Arts in Brooklyn, and the Boston Center for the Arts. Elliot was also a 2021 Co-MISSION Artist in Residence at Links Hall in Chicago. Their current long-term project, Open-Source Choreography, is a highly collaborative endeavor that fuses personal, cultural, and historical information into interconnected, independent works: visualizing

a web of humanity via the choreographic. Elliot holds a Bachelor of Science in mathematics from Washington and Lee University and a Master of Fine Arts in dance from the University of Illinois. More information at elliottreza.com

Sojung Lim (Choreographer) is a choreographer and dancer from South Korea. She is currently a third-year MFA candidate in dance at the University of Illinois Urbana-Champaign. She earned her BA in dance from the University of Washington. Sojung also explored theatre production and creative writing at Birbeck College, University of London. Throughout her diverse dance journey while living in multiple places, Sojung's ongoing research investigates her Korean identity in contemporary dance. Sojung presented her choreographies *Do We Have Home?* at the Seattle International Dance Festival 2020 and *Two Chairs* at the American College Dance Association 2023 (informal). She has been involved in the Martha Graham's historical 1936 work *Steps in the Street* (from *Chronicle*) (2023), *S45* with Merce Cunningham's iconic 1956 work, *Suite for Five* (2023), Residency Cunningham Centennial Celebration (Seattle, 2019), and Migra project with Kamchatka Theatre, Spain (Seoul, 2015), among others. Sojung has worked with Paige Cunningham-Caldarella, Elizabeth Auclair, Miki Orihara, Alfonso Cervera, Donald Byrd, Rachel Lincoln, John Toenjes, Jo Blake, Laura Peterson, and Junhee Park. More information at sojunglimdance.com

Anna Peretz Rogovoy (Choreographer/Dancer) is a dancer, choreographer, and teaching artist. Anna earned her BA in dance and literature from Bennington College and began her professional career in New York City. Her dances, called "choreography for movement purists" (*The Dance Enthusiast*), were presented at venues including The Flea Theater, the 92nd St Y, JACK, University Settlement, HERE Arts Center, and Triskelion

Arts, among others. Anna is currently a third-year MFA candidate in the Department of Dance at the University of Illinois Urbana-Champaign. At the U of I, she has performed works by Sara Hook, Sarah Marks Mininsohn, Rebecca Nettle-Fiol, Tere O'Connor, Dr. M. Cynthia Oliver, and Rachel Rizzuto. Anna made her Chicago performance debut in Merce Cunningham's *Suite for Five* at SITE/less (October 2023). Her dance *In the Weeds*, which premiered in March 2023 at the Virginia Theater in Champaign, was selected for the Cleveland Dance Festival in November 2023. For more information: annarogovoy.com

Landon Allender (Dancer), originally from Springfield, Illinois, is a senior at the University of Illinois Urbana-Champaign. He is currently pursuing a BFA in dance with a media minor. He has had the opportunity to work with many established artists such as: Bevara Anderson, Ty Lewis, Dr. C. Kemal Nance, Donald Byrd, and many other student choreographers. He also served as a teaching assistant for Serouj Aprahamian. He recently debuted his first solo work in *Intricate Nerves, Expanded Bodies*, the student works concert. In 2022, he was awarded the Undergraduate Performance Award. Outside of the department, he is an artistic director on Dance 2XS UIUC, a hip-hop performance group on campus. He also teaches weekly classes and privates at Urbana Dance Company. Aside from his choreography and performing, he is a part of video crew, where he has been a camera operator and livestream director for many of the shows. He also has experience in music production, with his work being featured on some streaming platforms as well as in the IzlesSenior Thesis Concert in 2022 and Solace Fall Senior Thesis Concert in 2023.

Nawal Assougdam (Dancer) is a dancer, performer, choreographer, and student. Originally from Aurora, Colorado, Nawal is a current third-

year BA candidate in dance and BS candidate in kinesiology. In her time at the University of Illinois Urbana Champaign, she has performed in works by Roxane D'Orléans Juste, Laura Chiaramonte, John Toenjes, and Jakki Kalogridis, as well as senior thesis projects by Helena Gorgol, Jade O'Connor Katch, and Kymani Davis-Williams. Nawal is a member of DAI's student board and an undergraduate student representative in the BA planning committee. As recognition of her efforts, Nawal has been awarded the Rahiem White Scholarship Award two years in a row, the Talented Student Tuition Award, and the Courtney Kellog Memorial Fund. In the fall, Nawal Assougdam made her mainstage choreography debut when she premiered her work titled *Atay?* in *October Dance 2023*.

Teaching Associate Professor **Betsy Brandt** (Dramaturg) is an interdisciplinary dance educator, dramaturg, writer, maker, and mover. A pioneer of the emergent role of dramaturgy in dance and film projects, Brandt defines the dramaturg's role as part advocate, part curator, part skeptic, and part embodied witness. In this ever-evolving capacity, Brandt has collaborated with Sara Hook, Elizabeth Johnson, Kate Corby, Paul Matteson, Jennifer Monson, Joanna Dee Das, Elleleanor Harrison, and Paul Moon, among others. She has presented her scholarship at the Special Topics conference for the Congress on Research in Dance, the Dance Writing Lab at NCCAkron, and the Lorado Taft Lecturehip series. She earned her MFA in dance, with a research emphasis in art history, from the University of Illinois Urbana-Champaign and her BA in dance and political history from Kenyon College.

Hailey Brown (Dancer) is a third-year dance major at the University of Illinois Urbana-Champaign. Originally from Louisville, Kentucky, she grew up training with the Louisville Ballet in

their pre-professional program. Graduating as a dance major from the Youth Performing Arts High School, she trained with Josh Ford at the Louisville Dance Alliance alongside YPAS training. While pursuing her BFA in dance at Dance at Illinois, she's had the opportunity to learn from Dr. Kemal Nance in numerous performances and classes. She had also had the chance to work with the wonderful Cynthia Oliver in *Summon. Sow. Reap.*, as well as with Jakki Kalogridis, Kennedy Cowan, Prishina Coleman, and many more. She serves as vice president of the Dance at Illinois student board and actively dances outside of the department in RSO group 2XS UIUC. She is excited to keep pursuing dance as a career after her journey at Illinois ends.

Juliann Craft (Dancer) is a student set to graduate in May 2024 with a Bachelor of Fine Arts degree in dance from University of Illinois Urbana-Champaign. She is a passionate dancer and creator with a background in competitive dance around the Chicagoland area. Since beginning her higher education with Dance at Illinois, she has found a niche within modern and contemporary dance styles and the holistic conditioning practice of Pilates. Juliann has danced in works by Bevara Anderson, Tere O'Connor, Sarah Marks Mininsohn, Ty Lewis, Paige Cunningham-Caldarella, and Martha Graham. In addition to mainstage performances, she has participated in undergraduate thesis works and graduate student process projects. She attended intensives at Grand Rapids Ballet in Michigan and Steps on Broadway in New York City. During school breaks, you can find her teaching all ages at the dance studio she grew up in. Juliann aspires to have a long career in performance, choreography, and pedagogy.

Khiari Everett (Dancer) is a BFA candidate in dance whose choreography focuses on

connecting the feelings of the audience and displaying enjoyment. With a concentration in hip-hop, acting, and performance, Khiari started dancing at the age 10 at Mayfair Dance Academy in Chicago. Afterwards he spent his time dancing at his public high school while volunteering his choreography to many community, holiday, and police appreciation events. Khiari has performed in works choreographed by Kaphira Palmer, Prishina Coleman, Jakki Kalogridis, and Paige Cunningham-Caldarella, among others.

Erin Fabian (Dancer) is a sophomore undergraduate at the University of Illinois Urbana-Champaign pursuing her Bachelor of Fine Arts in dance. Originally a resident of Park Ridge, she has had previous experience as a dancer and co-choreographer at Ascension Dance Company, the Maine South Hawkettes dance team, and American Dance Training Camps. Since coming to U of I, she has embarked on a journey of creativity and passion through expanding her pedagogy and has had the opportunity to perform under works choreographed by Alfonso Cervera, Dr. Kemal Nance, Jade Katch, Anna Sapoznikov, Alexandra Barbier, and more. Working predominantly in high kick dance, musical theatre, jazz, and hip-hop, her goals set within the reach of Broadway and screen dance for the future. Erin would like to thank her friends, family, and Ms. Lori Buckley for inspiring her to continue diving into the world of performing arts.

Lily Freebery (Dancer) is a second-year undergraduate pursuing a BFA in dance at the University of Illinois Urbana-Champaign. She studied dance at the Academy of Dance Arts in Warrenville, Illinois from the age of six under the direction of Sherry Moray and Ricky Ruiz. Lily has studied in a variety of styles such as ballet, tap, jazz, contemporary, musical theatre, hip-hop, and modern. During her past three semesters

at the university she performed in pieces by Alfonso Cervera, Paige Cunningham-Caldarella, Alexandra Barbier, as well as senior thesis performances.

Sara Hook (Dancer) is Professor and Head of the Department of Dance at University of Illinois Urbana-Champaign, where she won the College of Fine and Applied Arts Excellence in Teaching Award in 2010 and the campus award for Excellence in Faculty Mentoring in 2020. Hook holds a BFA from the University of North Carolina School of the Arts, an MFA from New York University, and a certification as a movement analyst from the Laban Bartenieff Institute of Movement Studies. Her diverse performing career includes touring the world with Nikolais Dance Theater; dancing for Martha Graham luminaries Pearl Lang, Jean Erdman, and Stuart Hodes; and being a frequent guest artist/collaborator with David Parker and the Bang Group. Her choreography has been produced in numerous New York City venues; in theatres across over half of the American states; and in the Netherlands, Canada, Mexico, Italy, Ecuador, Slovakia, and the Czech Republic.

Yuno Kimura (Dancer) was born and raised in Tokyo, Japan. Yuno started her ballet training at age two. After she entered elementary school she auditioned at the Tokyo Ballet and trained there until she moved to Chicago at the age of 10. She studied at the Faubourg School of Ballet after moving to the US, where she got to train in styles of ballet and contemporary. During these years, Yuno performed in productions of *The Nutcracker* with the Joffrey and Moscow ballets and did modeling work for dance stores. After entering high school she knew she wanted to pursue dance in the future and trained professionally at A&A Ballet, which is a recipient of the 9 YAGP Outstanding School Award. There she received

YAGP 1st place in the Group Contemporary category and performed *The Art Deco Nutcracker* for three years. Currently, Yuno is a junior at the University of Illinois Urbana-Champaign working toward a BFA in dance. At the U of I, she has performed Martha Graham's *Steps in the Street* and other pieces choreographed by faculty members here.

Haley Krause (Dancer) is a Chicago-based dancer and choreographer, currently pursuing her BFA in dance, along with a minor in media and cinema studies at the University of Illinois Urbana-Champaign. Her choreographic debut, entitled *They Were Wrong*, was chosen to represent Evanston Township High School at the IHS Dance Festival in 2018, followed by her work *Somebody to You* in 2019. She trained at Visceral Dance Chicago under Nick Pupillo and his renowned faculty for one year before starting undergrad in 2020. Since then, she has expanded her training to include modern, house, and Umfundailai and is working to cultivate her artistic voice through choreography and videography. Krause has performed in works by Bevara Anderson, Anna Sapozhnikov, Dr. Kemal Nance, Jakki Kalogridis, and Laura Chiaromonte. She also represents her class on the Dance at Illinois Student Board (2020-present) and interns for the program under Anna Sapozhnikov. After undergrad, Krause plans on dancing professionally and expanding her choreographic career through multimedial exploration.

Alana Sahara McKeever Larry (Dancer) is a Chicago-based dancer and choreographer currently pursuing her BFA in dance at the University of Illinois Urbana-Champaign. She has been dancing for eleven years, during which time she was able to tour with Hiplet Ballerinas, performing in the 2017 Paris Fashion Week for Moncler and season five of *Empire*, and dance

locally for Noumenon Dance Ensemble— all before earning her high school diploma. At the U of I, Alana has continued to grow in techniques such as Graham, Umfundalai, house, ballet, Cunningham, and contemporary, and was an assistant teacher for Creative Dance for Children. She is currently the co-president of the Black Advocacy Team within the department, secretary for Wrapsody Dance Company, and the Luminaria chair for American Cancer Society on campus. Alana shared the lead role of *Steps in the Streets* from *Chronicles*; danced for charity through the Kellogg School of Management at Northwestern; and performed for Paige Cunningham-Caldarella, Laura Chiaramonte, and many student works including that of Jaymes Crowder-Acres ('24), Jasmine Chavez ('23), and Nia Khan ('22). After graduation, she will be continuing her career in dance with aspirations to one day join a modern dance company.

Anna Lillig (Dancer) is a junior at the University of Illinois Urbana-Champaign pursuing a BFA in dance with a minor in business. She was born in Houston, Texas, but spent much of her childhood training in Calgary, Canada; Brisbane, Australia; and Sugar Land, Texas. Prior to her time at Illinois, Anna was a principal dancer in the pre-professional company BalletForte and presented as an emerging choreographer at RDA Southwest's festival in 2020 and 2021. She currently serves as the president of the DAI student board, is a dance department intern, and is a teaching assistant for Dance Documentation (DANC 330). On top of several student works, Anna has been featured in main stage performances choreographed by Anna Sapozhnikov, Jakki Kalogridis, Laura Chiaramonte, Dr. Kemal Nance, and Nawal Assougdam. In recognition of her efforts at Illinois, Anna has received the Jan Erkert Leadership Award, the Dance Partner

Undergraduate Project Award, and multiple Talented Student Tuition Awards.

Brooklyn Lutz (Dancer) is a junior undergraduate student pursuing her BFA in dance. She is a dancer, choreographer, and performer. She grew up in Bloomington, Illinois but trained in dance all over the country. She was a world-class competitive performing Irish dancer for 15 years and studied at the McNulty School of Irish Dance, the Flannery School of Irish Dance, and the Dillon-Gavin School of Irish Dance. She has also performed with and trained under professional members of *Riverdance*. She is heavily involved in musical theatre as a member of Illini Student Musicals and the Community Players Theater in Bloomington. In her time at DAI, she has performed in works created by Alfonso Cervera, Abby Williams Chin, Jasmine Chavez, Aliah Teclaw, Noa Greenfeld, and Martha Graham's *Steps in the Street* restaged by Miki Orihara and Elizabeth Auclair. She recently debuted her own choreography, titled *pyramids*, in the fall Student Works Concert. She is currently working as a freelance choreographer, as well as a teacher at the Shamrock Academy of Irish Dance here in Champaign.

Genesis Medious (Dancer) is currently earning her BFA in dance and a minor in business at the University of Illinois Urbana-Champaign. Genesis is a well-rounded industrious student who commits to excellence and scholastic achievement. During her years of study at Dance at Illinois, she has studied numerous dance techniques such as Umfundalai, Cunningham, house, Graham, hip-hop, Fosse, and much more. She has also received training and experience as a teaching assistant and in choreographing at a production level. She debuted her thesis work, *Resilient Reflections*, at the Solace Senior Thesis Concert in December. In addition to her studies, she has been serving as the president

of Wrapsody Dance Company for the past two years, co-leading the Black Advocacy Team at DAI, and serving as the Community Service Chair of a prominent black RSO on campus. Adding to her list of achievements, she holds the position of head choreographer for the upcoming production *Cotton Club Variety Show*, set to premiere in February 2024. Following her graduation, she envisions a global exploration driven by her profound talent in dance and passion for choreography, intending to tour alongside prestigious companies and artists. Subsequently, she aspires to establish a company aimed at providing dancers of color the opportunity to attain their aspirations in the realm of dance. Her ambition is to empower individuals in communities like her hometown of Chicago, Illinois.

Jaden Monroe (Dancer) is a performer and choreographer from Tulsa, Oklahoma. Jaden is set to graduate in May 2024 with a dual degree in dance (BA) and kinesiology (BS) at the University of Illinois Urban-Champaign. She has taught and choreographed various styles such as drill team kick, jazz, contemporary, and lyrical for competition teams in Tulsa. Jaden has a varied background in styles such as ballet, jazz, tap, lyrical, contemporary, and drill team kick. Coming to the U of I, Jaden has expanded to styles such as modern, improvisation, African diaspora, and hip-hop. While attending the university, Jaden has worked with choreographers Jakki Kalogridis, Anna Sapozhnikov, Abby Chin, Ty Lewis, Ibrahim Sabbi, and Nawal Assoungdam.

Bellamy Negron (Dancer) is a junior BFA candidate in dance. She has been dancing for 15 years and for seven years trained in modern and ballet at Dance Center Studio in Evanston, Illinois. This is her first time understudying for a solo since becoming a student at the U of I.

Tessa Olson (Dancer) (she/they) is a junior at the University of Illinois Urbana-Champaign working toward her BFA in dance. While here, she has performed in works by Jakki Kalogridis, John Toenjes, and Martha Graham, as well as numerous undergraduate thesis works. They worked prominently with faculty members Sara Hook, Roxane D'Orléans Juste, Dr. Kemal Nance, and Alexandra Barbier. Tessa completed the Choreolab and Dance360 intensives with DanceWorks Chicago, the Hubbard Street CREATE Intensive, and held a work study position at Visceral Dance Center. Through those opportunities, they worked with choreographers Juel D. Lane, Hanna Britson, Morgan Clune, and Joseph Hernandez. Tessa is also an avid choreographer and has premiered five works while at the U of I. They plan to pursue a dance and choreography career in Chicago after graduating.

Avi Pellegrinetti (Dancer) is a sophomore at the University of Illinois Urbana-Champaign working toward their BFA in dance with a minor in integrated biology. Avi grew up in Buffalo, New York and has danced there for 13 years. During their time at Illinois, they have performed in works by Alfonzo Cervera, Kemal Nance, Cynthia Oliver, Jade Katch, Tessa Olson, and Brooklyn Lutz, and studied at Turku University of Applied Sciences. They have worked with Chautauqua Dance Company, Jacob Jonas the Company, and LIV Dance. After graduating, they plan to pursue a career abroad in dance and choreography. They would like to thank their family and friends for always cheering them on.

Brant Roberts (Composer) is a freelance percussionist and music educator living in Champaign, Illinois, finishing his DMA in percussion performance and literature at the University of Illinois Urbana-Champaign. Roberts

is currently serving as music education faculty at the University of Louisville and is a professor of percussion at the University of Illinois Springfield. He obtained his MM in percussion performance from the Mason Gross School of the Arts at Rutgers University and holds a BS in music education from Indiana University of Pennsylvania. He has performed with many orchestras, including Sinfonia da Camera, Champaign-Urbana Symphony, Bravura Philharmonic, Garden State Philharmonic, and Danville Symphony Orchestra. Accompanying modern dance played a large role in his freelance career, and he has worked at Rutgers University, The Martha Graham School (New York City), Peridance Center (New York City), and the University of Illinois Urbana-Champaign. He has also recorded numerous tracks for dancers and written accompaniment for full-length choreography.

Isabella Saldaña (Dancer) is a Chicago-based dancer, choreographer, and educator. She is pursuing her BFA in dance as well as a pre-physical therapy track at the University of Illinois Urbana-Champaign. Isabella has trained in numerous dance styles for 18 years. At the U of I, Isabella has continued to train and choreograph in techniques like modern, Umfundalai, contemporary, and ballroom. She has performed in works by Bevara Anderson, Abby Williams Chin, Anna Rogovoy, Ty Lewis, Hannah Tharp, and Jasmine Chavez. Isabella has worked in collaboration with Dr. Cynthia Oliver and Sojung Lim, as well as with other fellow undergraduate students. She has been awarded the Aaron R. White, Lydia E. Parker Bates, and the Talented Study Tuition awards from Dance at Illinois. Aside from dancing, Isabella is currently a social media intern for DAI and a teaching assistant for the College of Fine and Applied Arts. After graduation, she will continue her dance and choreographic journey prior to earning her DPT.

She hopes to eventually become a physical therapist specializing in dancers.

John Toenjes (Composer) is Professor, Music Director, and Co-Director of Undergraduate Education at the University of Illinois Department of Dance, and past president of the International Guild of Musicians in Dance. He has written over 30 scores for choreographers, including Lucas Hoving and Joe Goode. Since 2004, he has focused on producing computer-assisted interactive dances such as *Inventions Suite* (2008 Cleveland Ingenuity Festival), telematic dances such as *Timings: An Internet Dance* with dancers in Tokyo connected to live avatars, and smartphone-enhanced works such as *Kama Begata Nihilum*, featuring dancers carrying networked iPads and an audience AR app. In 2014 he established the Laboratory for Audience Interactive Technologies, which has designed an app system for live performance called Mosho. Dances that integrate Mosho include *Critical Mass* (2017), and *Alternate Reality* (2018). He now researches game structures for dance while creating a new VR dance adventure game called Master Dancer.

At Bret Harte Elementary school, **Damiyah Williams** (Dancer) took her first ballet class in first grade and received jazz, hip-hop, and lyrical training in middle school through an after-school program sponsored by the Hyde Park School of Dance. There she was also trained in African dance. She then attended King College Prep where she became a majorette and acquired the skill of baton twirling, earned her first captain position from 2019–2021, and was trained in Soca and cha-cha for two years. She was also a praise dancer her freshman year of high school, and after graduation she participated in an After School Matters program with Joffrey Ballet that introduced her to bachata, salsa, and contemporary. She takes pride in her TV

appearances such as Chance the Rapper's 2020 All Star Game Halftime Show and her participation in Chicago's annual Bud Billiken parade in 2018, 2019, and 2021. She is now pursuing a BFA in dance and has been the captain of Hipnotic Dance team since the spring 2022 semester.

Sarah Rose Vickerman (Dancer) is currently in her third year as an undergraduate pursuing a Bachelor of Fine Arts in dance as well as a minor in business. With a dance journey spanning 17 years, Sarah trained at Classical Dance Academy in Pekin, Illinois, where she explored various dance styles. During her high school years, Sarah was a member of the Morton High School dance team and graduated in 2021. Sarah earned a spot on the nationally ranked Lindenwood University Lion Line, where she competed at the Universal Dance Association College Nationals in Orlando, Florida. Sarah has performed in works choreographed and instructed by Toya Ambrose, Laura Edwards, Terrill Mitchell, Nick Pupillo, Kim McSwain, Dr. Kemal Nance, Alfonso Cervera, Abby Williams Chin, Madison Hicks, Miki Orihara, and Elizabeth Auclair, among others. Throughout her journey, Sarah was the principal role in productions of classical ballets such as *Coppélia* and *The Nutcracker* and showcased her talent in *Peter Pan* and *Beauty and the Beast*. Highlighted trainings include the Joffrey Ballet in Chicago, the Cunningham Summer Intensive, and the Chicago Luvabulls Dance Team Clinic.

Kennedy Veronica Wilson (Dancer) is a dancer, performer, and violinist from Louisville, Kentucky. Originally a ballet dancer from the age of three, she later attended the Youth Performing Arts School of duPont Manual High School, where she picked up modern and contemporary techniques. During her high school years, she also danced at Sacred Heart Academy, Elevate studios, and the University of Louisville Dance Academy where she performed in *The Nutcracker*, Spring Gala,

and the yearly Lecture Demonstration. Currently Kennedy is working to earn her BFA in dance at the University of Illinois Urbana-Champaign with a minor in Spanish. While attending the U of I, Kennedy has performed in works by Dr. Kemal Nance, Roxanne D'Orléans Juste, Bevara Anderson, Laura Chiamonte, Sojung Lim, Martha Graham, and a plethora of undergraduate senior theses; she has also participated as a member of Wrapsody Dance Company since 2021.

Laura Chiamonte (Dance Media Coordinator/Livestream Director/Camera Operator) is a choreographer, videographer, performer, and educator who has worked professionally in the dance field throughout the United States and abroad for the past twenty-seven years. Her movement research lies within the intersections of dance somatics and interdisciplinary art forms, synthesizing sound, moving images, design, and technology into performance. Laura is currently an Assistant Teaching Professor of dance, Dance Media Coordinator, and Archivist at the University of Illinois Urbana-Champaign Department of Dance, Head of Video Documentation for the Bates Dance Festival, along with serving as the Director and Curator of the Flatlands Dance Film Festival, dedicated to supporting and presenting the art of dance cinema.

Nicolás Dudit Pardo (Costume Designer) is a Colombian and French costume designer. He is currently pursuing an MFA in costume design at the University of Illinois. At Krannert Center for the Performing Arts, he has designed for the play *The Realness*, directed by Aaron Muñoz, and the dance piece *Take It to the Cypher*, choreographed by Jaymes Crowder-Acres. He began his studies as a designer in his home country, Colombia, at the Universidad de los Andes. In the past, he has worked as a costume designer in productions such as the opera *As One* and the plays *Miss Julie*, for the theatre company he belongs to

Anfibia Teatro, and *The Seagull*. In addition, he has worked as an assistant costume designer for the operas *Peter Grimes*, at the Festival Amazonas de Ópera in Manaus, Brazil, and *Tosca*, at El Teatro Mayor Julio Mario Santodomingo in Bogotá.

Joshua K. Stenger (Stage Manager) is a second-year graduate student in the MFA production/ stage management program. This is his second time working with Dance at Illinois after having called *Un Recuerdo* for *October Dance 2021*. He continues to work with Ballet Theatre Company (Hartford, Connecticut) and has stage managed their most recent productions of *Aladdin* and *Cinderella*. Be sure to check out his next project, *I WISH*, a theatrical escape room opening in April at CU Adventures in Time and Space. Much love to his cat Pip, and thanks to the banjo.

Kyle Wurtz (Lighting Designer) is a third-year graduate student at the University of Illinois Urbana Champaign. This is Kyle's final design at Krannert Center. His other design credits at Krannert include *Rent*, *The Revolutionists*, and *Studiosdance 2022*. 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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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. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them.

This acknowledgment and the centering of Native peoples is a start as we move forward.

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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Zia Moon, Krannert Center Showcase
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Support Specialist
Vanessa Lane, Office Manager

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, Sara Dietrich, John
Ekstrom, Jessica Fancher, Bryan
Franzen, Mark Lashbrook, Jacob Lerch,
Chad Schwenk, Attendants
Glenda Dalton, Operations Office
Support Associate

MARKETING

Maureen V. Reagan, Associate Director
for Marketing

Communications

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

Public Services

Amy Thomas, Food Services Director
Abraham Castro, Intermezzo Kitchen
Lead
Elizabeth Henke, Stage 5 Bar Manager
Michael Bunting, Hospitality Supervisor
Whitney Havice, 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, Director
of Production
Maria Miguens, Production Manager

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
Paige Stewart-Rankins, Hair & Makeup
Supervisor

Julianna Steitz, First Hand
April McKinnis, EB McTigue,
Cutters/Drapers
Kari Little-McKinney, Theatrical Stitcher

Lighting Department

Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director
Nick Jukes, Theatrical Lighting
Coordinator

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
Coordinator
Liam Romano, Kayley Woolums, Theatrical
Scene Shop Assistants

PERFORMING ARTS BUSINESS SERVICE CENTER

Debbie Delaney, Stacey Elliott, Shelly
Thomas-Eichorn, Accounting Staff

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.

PHONES AND DEVICES

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). We never charge a handling fee on ticket transactions.

ACCESSIBILITY

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