



ILLINOIS THEATRE PRESENTS

AIRNESS

by Chelsea Marcantel

Jordan Caughtry, director

Thursday–Saturday, February 29–March 2, 2024, at 7:30pm

Fat City Bar and Grill

WELCOME

Welcome and welcome back to Illinois Theatre! This season we invite you to join us as we present our productions—a range of new work and innovative approaches to performance—on campus and about town. We're excited that our student artists will have the opportunity to extend their education beyond the classroom on the stages of the Krannert Center for the Performing Arts as well as other performance spaces in Champaign-Urbana. We look forward to our collaborations at the Virginia Theatre, CU Adventures in Time and Space, and Fat City Bar and Grill for our 2023–2024 season. Our season invites you to dream, play, contemplate and connect in unexpected places and in new ways.

Fall 2023 marks the return of our Daniel J. Sullivan Playwright-in-Residency Program. Inaugurated with Chicago-based playwright Mallory Raven-Ellen Backstrom's *A Darkling at Nightfall*, this program allows us to engage in the early stages of development of new work by exciting American playwrights. This year, our alum and celebrated writer Matthew-Lee Erlbach returns to campus to develop a brand-new work, *Birds of North America*. Questions about displacement and extinction are at the core of this dark

comedy. We are thrilled to work with Erlbach just before his new play, *Revelations*, premieres on Broadway next year.

This season offers musical and satirical adaptations focusing on connection and discovery in unstable, unpredictable worlds. Some of the authors we showcase—Jonathan Larson (*RENT*), Jen Silverman (*Witch*) and Bertolt Brecht in adaptation (*The Resistible Rise of Arturo Ui*) look to the shadows of the past as a guide—or a warning—about the futures we build. The productions explore games, gameplaying, and gamesmanship—whether we watch the gamesmanship of a demagogue or a devil, see characters who win or lose at playing pretend, or play the games ourselves—this season brings new attention to the games we play. I hope you'll explore new worlds with us at Krannert Center and join us as we venture into spaces throughout Champaign-Urbana.

—Valleri Robinson
Associate Professor and Head, Theatre

PROGRAM

ILLINOIS THEATRE

AIRNESS

by Chelsea Marcantel

Jordan Caughtry, director

Thursday–Saturday, February 29–March 2, 2024, at 7:30pm

Fat City Bar and Grill

Time: About now

Place: Dirty, dingy bars across the United States

This production will be presented with no intermission.

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

No photography, video/audio recording, or real guitars are permitted during the performance.

AIRNESS is presented by special arrangement with Broadway Licensing, LLC, servicing the Dramatists Play Service collection. (www.dramatists.com)

AIRNESS

PLAYWRIGHT

Chelsea Marcantel

DIRECTOR

Jordan Coughtry*

SCENIC DESIGNER

Avery Tang

COSTUME DESIGNER

KHetag Tsabolov

LIGHTING DESIGNER

Rolando Cisneros Jr.

SOUND DESIGNER

Austin Fuoss

MEDIA DESIGNER

Lili Federico

STAGE MANAGER

Dominic Bradburn

INTIMACY DIRECTOR

Zev Steinrock

**Member: Actors' Equity Association and the Screen Actors Guild*



CAST

NINA

Jazmin Ciara Wilkins

SHREDDY EDDY

Jonathan Kaplan

FACEBENDER

Patrick Jackson

GOLDEN THUNDER

Noah Smith

D VICIOUS

David Sommer

CANNIBAL QUEEN

Mary Jane Oken

ANNOUNCER/SPRITE EXEC/HOODED FIGURE

Harrison Brown

DIRECTOR'S NOTE

"To err is human. To air guitar . . . divine."






—Björn Türoque (2nd Place Finalist, first US
National Air Guitar Championships, 2003)


We are all capable of more than we think we are. To achieve excellence, to experience something larger than yourself, to attain an ideal, to make a belief a reality – in other words: to Rock - sometimes you have to risk looking very . . . very stupid.

I imagine people have mimicked playing instruments since instruments were invented. In the 1860s, "musical pantomime" was considered a symptom of mental illness and treated as such. In the 1930s, phonographs started appearing in homes, and people would host parties where they'd practice "shadow conducting" along to recorded orchestras. And in the 1980s, a new term, "air guitar," started popping up here and there all over the world.

It started as a joke. In August 1996, an air guitar contest was thrown together as a side-show for a music festival in Oulu [OH-loo], Finland. It was formed around the stupid idea that it could heal the world. The tag line was: "you can't hold a gun if you're holding an air guitar." The contest blew up, got organized, and soon the Air Guitar World Championships were formed.

This heralded the coming of international champions like:

Zac "**Mr. Magnet**"  **Monro** (England)
Tarquin "**The Tarkness**"  **Keys** (New Zealand)
Aline "**The Devil's Niece**"  **Westphal** (Germany)
Nanami "**Seven Seas**"  **Nagura** (Japan)
Kirill "**Guitarantula**"  **Blumenkrants** (France)

and from the US :

David "**C-Diddy**" **Jung**
Justin "**Nordic Thunder**" **Howard**
Nicole "**Mom Jeans Jeanie**" **Sevcik**
Matt "**AlRistotle**" **Burns**
Christian "**Girth Hog**" **Hungagain**

These are all real and there are so . . . SO many more. Google them.

The funny thing is, air guitar transcends its own joke. Healing the world? I don't know. I mean, if the world is going to actually change, it'll take hard work, sacrifice, protest and pain. But if the world is going to *heal*, I believe it'll take joy, humility, empathy, fun, and probably some kick-ass tunes. So . . . why not?

Sometimes the shields that protect us from the world wind up just separating us from the world, from each other, even from ourselves. Air guitar is something anybody can do, and when you do it—when you drink from the chalice of Rock and give yourself over to this stupid, beautiful, unprofessional, funny, insane, amazing act - when you do a thing you didn't know you were capable of - you might reveal parts of yourself that you didn't know were there. There's a powerful freedom in that. Why couldn't that feeling spread through the whole world?

So lean in. Rock out.

Welcome to *Airness*.



—Jordan Coughtry, Director 

OFFICIAL RULES OF COMPETITION

US Air Guitar obeys the rules set forth by the Air Guitar World Championships:

- Each performance is played to one minute (sixty seconds) of a song.
- The sixty seconds can start anywhere in the song.
- The instrument must be invisible and be a guitar.
- A competitor does not have to live in a city to compete in a qualifier held there.
- **Stage Presence**
Anyone can do it in the privacy of their bedroom. Few have what it takes to rock a crowd of hundreds or even thousands – all without an instrument.
- **“Airness”**
The last criteria is the most difficult to define yet often the most decisive of all. Airness is defined as the extent to which a performance transcends the imitation of a real guitar and becomes an art form in and of itself.

ROUNDS

- **Round 1, Freestyle:** Each competitor performs to a song of their choice.
- **Round 2, Compulsory:** Top competitors from Round 1 perform a surprise song.

JUDGING CRITERIA

All performances are scored on a scale from 4.0 to 6.0—6.0 being the highest possible. A single score is given to each air guitarist based on their overall performance in that round. The scores from BOTH ROUNDS are added to determine the contestants’ final scores. The score reflects the quality of the performance based on three key criteria:

- **Technical Merit**
You don’t have to know what notes you’re playing, but the more your invisible fretwork corresponds to the music that’s playing, the better the performance.

PROFILES



Harrison Brown (Announcer/ Sprite Exec/Hooded Figure) is a sophomore acting student at the University of Illinois Urbana-Champaign. He wishes to pursue a career in both theatre and Film. Some of his credits are Cody in *Homegrown: An Insurrection Play* at the Station Theatre, Kulygin in Anton Chekhov's *Three Sisters*, and Wayne in Matt Cox's *Puffs*. He also recently assistant-directed the Station Theatre's production of *The Good Person of Setzuan*. One of his primary goals is to tell meaningful stories about people with mental health struggles and to expel the many stigmas that are associated with these struggles. In his free time, he enjoys swimming, spending time with friends and family, and the occasional round of golf.



Patrick Jackson (Facebender) (he/him) is a junior pursuing a BFA in acting at the University of Illinois. He has been seen in Illinois Theatre productions such as *Urinetown* (Hot Blades Harry/Old Man Strong), *Rent* (Ensemble), and *Close* (Eric/ Prince/Hansel). Patrick can also be seen on screen in short films such as *After Algos* (Mr. Cameron); *Oversight* (David); and *Tint of Red* (Gordon), winner of the Jury award at the University of Illinois film festival. When not on stage, Jackson enjoys working as a secretary in the Department of Theatre office at Krannert Center, as well as writing and painting in his free time.



Jonathan Kaplan (Shreddy Eddy) is a senior pursuing his BFA in acting at the University of Illinois. His Illinois Theatre credits include *Rent* (Mark Cohen), *Sweat* (Jason), *Coriolanus* (Adrian), *Urinetown* (Robby The Stockfish), and *Native Gardens* (Frank U/S and Landscaper). This past winter he was in *Romeo and Juliet* (Prague Shakespeare Company). His past theater credits include productions of *Matilda: The Musical* (Miss Trunchbull) and *Into the Woods* (Baker), based in his hometown of Park Ridge, Illinois. When not acting on stage, Kaplan spends his free time composing instrumental and lyrical music. He hopes to foster art that proposes and inspires more questions than answers.



Mary Jane Oken (Cannibal Queen) (she/her) is currently in her senior year at the University of Illinois Urbana-Champaign pursuing a BFA in acting. She has previously performed in her hometown of Deerfield, Illinois. There, she appeared in *You Can't Take It with You* (Martine Vanderhof), and *Mamma Mia!* (Donna). Mary Jane has also performed in various shows with Krannert Center for the Performing Arts, including *Rent* (Ensemble/ u/s Maureen), *Varslaren* (*The Whistleblower*) (Heidi), *Urinetown* (Josephine Strong), and *Coriolanus* (Sicinius). She has also played the Armory Free Theatre, appearing in *Stupid F***ing Bird* (Mash), *The Moors* (Moor-hen), and an upcoming production of *Macb*tches* (Hailey). This past summer, Mary Jane appeared

in *Ride the Cyclone* (Jane Doe) at the Station Theatre. In her time not spent with theatre she plays “there” guitar and leads vocals for her band Angel Village! She extends her immense gratitude to the cast, crew, and audience for helping to bring a wonderful production to life!



Noah Smith (Golden Thunder) (he/him) is currently a senior enrolled at the University of Illinois Urbana-Champaign pursuing a BFA in acting. His on-campus credits include an original, student-led piece, *Alternative Lifestyles* (Ian), with

the Armory Free Theater; *Sweat* (Brucie) by Lynn Nottage; *A Darkling at Nightfall* (Liridon) by Mallory Raven-Ellen Backstrom; *Urinetown* (Dr. Billeaux) by Greg Kotis; Shakespeare’s *Coriolanus* (Cominius), and most recently, *The Realness* (Lord Style). He is a Chicago native and a graduate of Lindblom Math and Science Academy, where his credits include *Anything Goes* (Elisha J. Whitney), *Dreamgirls* (Marty), *The Wiz* (Ensemble), *Anonymus* (Mr. Laius/Zyco/Ensemble), *Mamma Mia!* (Bill Austin), and more. He is also an alum of the NHSI Cherubs Theater Arts Program where his credits include *The Other Shore* (Ensemble) by Gao Xingjian. He would like to thank the cast and crew for being such amazing artists to collaborate with, and his family for their love and support.



David Sommer (D Viscious) (he/him) is a fourth-year BFA acting student at the University of Illinois Urbana-Champaign. He has performed in various roles with Illinois Theatre, including Benny in *Rent* (u/s Roger), *A Dance in the Dark* (David), and

Varlaren (*The Whistleblower*) (u/s Dr. Stockman, u/s Peter Stockman, u/s Morton Kiil). Beyond Krannert Center, he has been involved in productions such as *Little Women* (Professor

Bhaer) with Illini Student Musicals, *Jekyll and Hyde* (Dr. Jekyll) with the New Rebel Players, and *Stupid F*****G Bird* (Doyle Trigorin) and *The Moors* (the Mastiff) at the Armory Free Theater. During the past summer, he performed in *Ride the Cyclone* (Mischa Bachinski) at the Station Theatre. In his hometown, he was a member of the Playback Theatre Troupe. David’s passion for the arts extends to singing and art of all kinds. He envisions graduating from the University of Illinois and pursuing a professional acting career, aiming to create soul-stirring art, guided by the mantra: “Good art is fire, water, and steam for the soul.”
—Lisa Gaye Dixon.



Jazmin Wilkins (Nina) is a sophomore acting major at the University of Illinois Urbana-Champaign. She most recently was in the Ensemble for *The Realness* at Krannert Center for the Performing Arts. Last year, she played Rizzo at Lincoln Hall

for Illini Student Musicals’ production of *Grease*. At West Chicago Community High School, she played Ronnette in *Little Shop of Horrors* and Miss Scarlet in *Clue*. She also played Mrs. Wormwood in the Bright Lights Theater production of *Matilda* performed at Wheaton Academy. Jazmin also played in the 2022 All State production of *Cabaret*, playing featured dancer Lulu, performed at Bolingbrook High School. In her free time, she enjoys writing music and playing the guitar. .

Jordan Coughtry (director) is an actor, musician, and educator with the University of Illinois theatre studies faculty. He’s a graduate of the U of I MFA acting program. Illinois Theatre credits: *Assassins*, *In the Next Room*, *Iago’s Plot*, *Mr. Burns: a post-electric play*, and *John Steinbeck’s The Grapes of Wrath*. New York City credits include: *The Less We Talk*, *Winter Journey*, and *Murder in the Cathedral* with Hoi Polloi; *Very Very*, *Be Story*

Free with InVerse Theatre. Regionally, he has acted with Two River Theatre, Westport Country Playhouse, Pioneer Theatre, Williamstown Theatre Festival, the Shakespeare Theatre Company, the Alabama Shakespeare Festival, Williamstown Theatre Festival, Royal Shakespeare Company, and many more. He's also spent nine seasons with the Shakespeare Theatre of New Jersey, and five with both the Arkansas Shakespeare Theatre and the Illinois Shakespeare Festival, which have produced several of his original-song-infused adaptations including *Twelfth Night*, *The Two Gentlemen from Verona*, *A Midsummer Night's Dream*, and *As You Like It*. He's especially loved playing Mozart, Hamlet, Mortimer Mortimer, Feste, the 4th Tempter, Henry V, and Jesus. On TV, he's done *Chicago Med*, *PD*, and a buuuunch of commercials. He's a proud member of AEA and SAG-AFTRA.

Dominic Bradburn (Stage Manager) is currently a junior pursuing a BFA in stage management at the University of Illinois. Dominic is originally from Minnesota and recent theatre credits include Illinois Theatre's production of *The Revolutionists* and Lyric Theatre's productions of *City of Angels* and *The Wild Party*. He has also stage-managed the premiere of *G Train* at the Armory Free Theatre. He hopes everyone is ready to rock on to this amazing production!

Rolando Cisneros Jr. (Lighting Designer) is a senior lighting design and technology major at the University of Illinois Urbana-Champaign, originally from the suburbs of Chicago. At Illinois, he has worked on various productions such as *Origin Story*, *Varslaren*, *Revolutionist*, and *Intertwined Frequencies*, serving as either the head electrician, lighting designer, or assistant lighting designer. As an aspiring "jack-of-all-trades" Rolando spends his summer working as a lighting technician with LEC AVL, an entertainment lighting company based out

of Chicago. Here Rolando hones his skills as a designer and a technician. His experience here includes prepping large scale lighting rigs for some of the biggest EDM and popular music festivals. Rolando also assisted the company as a show technician for Dillo Day at Northwestern University, and Suenos Music Festival in Chicago, Illinois.

Austin Fuoss (Sound Designer) is in his third year of the MFA sound design and technology program at the University of Illinois. He also received his bachelor's in music technology at the Illinois School of Music. Austin has designed *February Dance*, *A Little Night Music* and *Coriolanus* during his time at Krannert Center. Austin has had experience designing at the Station Theatre, running live audio for events outside of Krannert Center, and recording local artists at his own studio. When not working at the Krannert Center or recording other artists he is either DJing or composing original compositions.

Reared by Cajuns in southwest Louisiana, **Chelsea Marcantel** (Playwright) has lived and worked among the peoples of the Midwest, Appalachia, the Mid-Atlantic, and now the West Coast. In 2016, she completed a Lila Acheson Wallace American Playwrights Fellowship at The Juilliard School. Her plays, which have been produced across the United States and Canada, include *Airness* (2018 M. Elizabeth Osborn New Play Award), *Everything is Wonderful*, *Tiny Houses* (2018 Roe Green Award), *Ladyish*, *Devour*, and the online theatrical experience *Citizen Detective* (*The New York Times* Critic's Pick).

As a member of the Walt Disney Animation Story Trust from 2022–2023, Chelsea collaborated on such films as *Strange World* (creative leadership credit) and *Wish* (creative leadership credit), in addition to films and series that have not yet been released. She has also developed features and series with Warner Brothers

Animation, the Weinstein Company, and other Hollywood storytelling outfits.

Chelsea has been entrusted with teaching young minds at Virginia Intermont College and Emory & Henry College, and loved every minute of it. As a writer, she is extremely interested in humans as small-group primates, and what happens when the rules and value systems of our chosen groups cease to serve us. She reads a lot of books, watches a lot of documentaries, and listens to a lot of podcasts. Chelsea is an enthusiastic member of the Writers Guild of America and the Dramatists Guild, and runs with a kick-ass group of activists called The Kilroys.

Chelsea's current theatrical projects include several new plays and commercial musical projects, as well as writing the book for the original musical *The Monster*, commissioned by Chicago Shakespeare Theatre, for which she and her collaborators won a 2021 Richard Rodgers Award for Musical Theatre.

Zev Steinrock (Intimacy Director) is a fight director, intimacy director, teacher, and performer, currently serving as Assistant Professor of acting at the University of Illinois Urbana-Champaign. He holds certifications from the Society of American Fight Directors, and Intimacy Directors & Coordinators, and is a recipient of the Paddy Crean Award and Darrel Rushton Teaching Award for his contributions to the field of stage combat. Zev's research into trauma-informed choreography practices is being presented to professional fight directors all over the country. National fight and intimacy direction credits include South Coast Repertory Theatre, Paper Mill Playhouse, Notre Dame Shakespeare Festival, Arkansas Shakespeare Festival, The Williamston Theatre, and Definition Theatre Company. Steinrock holds degrees in acting from Michigan State University and the University of Illinois.

Avery Tang (Scenic Designer) is a first year MFA candidate in scenic design at the University of Illinois. They are from Orange County, California, where they received their BA in theatre studies at Chapman University (2021). Professional scenic design credits include *Brackish*, *Actually*, *JUICE*, *In the Green* (The Wayward Artist); *Rocky Horror Show*, *Beauty and the Beast* (Cypress College Theatre Arts), *Colonialism Is Terrible But Phở Is Delicious* (Chance Theater). Professional film production design includes *They Slay* (2023), a queer horror-comedy short film. They were also a participating artist of the "Gallery Beyond Walls" art exhibition hosted by the Vietnamese Arts and Letters Association (VAALA) in Orange County, spring 2022. Last summer, Avery was on the design team for Critical Putt, an immersive minigolf experience hosted by Champaign Urbana Adventures in Time and Space, featured at Gen Con Indianapolis 2023. Avery loves RPG video games. To connect, visit www.averytang.com.

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LAND ACKNOWLEDGMENT

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. 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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MAKING THEATRE MAKERS SINCE 1967

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

*Contributions to Friends of Illinois Theatre can be made by visiting **theatre.illinois.edu/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 2023-24 donors listed below for your generous contributions.

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Lynda Lopez
Penny Lopez
Pezz Lopez
Virginia Lozar
Nico Lynx
Fallon MacFarland
Lorraine Maimborg
Christina Majchizak
Kendra Marsh
Maria Martin
Bobbi McCall
Jeannine McDonald
James McEnerney
Linda McEnerney
Bridget McGill
Emilee McGill
Linda Meachum
Kathleen Metcalf
Sharron Mies
Carol Miles
Carol Miller
Amy Mills
Julie Mills
Patrick Mills
Susan Mitze

Carol Mizrahi
Frank Modica
Lisa Mullins
Heather Munro
Christina Myers
Nguyen Nguyen
Debbie Nickey
Judy Nolan
Dick Norton
Angela O'Brien
Marjorie Olson
Volodymyr Opryschenko
Irem Orsei
Carol Osgood
Brenda Pacey
Cecillia Paoppi
Eric Peters
Brittney Pillow
Sarah Pirila
Mark Polland
Tressa Porter
Renee Potter
Rosa Pullen
Robert Rasmus
Gloria Rendon
Gail Rice
Lan Richart
Nancy Rickey
Jordan Rinkenberger
Linda & Ronald Roaks
Judy Rudnicke
Teresa Rupsch
Barbara Schleicher
Mark Sellers
Christel Seyfert
Lei Shanbhadg
Carolyn Sharp
William Shaw
Beth Shelton
Mary Shultz
Connie Smith
Pierre Stephens
Deb Stoltz
Carrie Storrs
Kelli Stretesky
Steven Stuff
Shandra Summerville
Zhuoqi Tao
Alice Taylor

John Taylor
Sarah Taylor
Donna Telley
Marissa Terronez
Catherine Testory
Tracy Thomas
Susan Thompson
Joy Thornton- Walker
Marina Tinone
Lee Trail
Karla Trimble
Owen Tucker
Delaney Valese
Rodney Vanous
Patti VerStrat
Brenda Wakeland
Mary Walker
Qin Wang
Kelly Warner
Jean Weigel
Whitney Welsh
Taylor White
Liesel Wildhagen
Douglas Williams
Jessica Williams
Julie Wirth
Erik Wolfing
Lowre Young
Rui Zhao
Russell Zillman

Emma Chang
Xixi Chen
Ti-Chung Cheng
Judy Chiang
June Chun
Leanna Cui
Amanda DuVall
Yating Feng
Ramya Gandhi
Griffin Garrett-Grossman
Rashmi Ghonasgi
Vix Henry
Uma Iyer
Marge Jerich
Xiaorui Jiang
Yixuan Jin
Nithya Kalwala
Andrew Kloop
Susan Koernr
Maria Kozar
Mildred Kumar
Toby Kutz
Maria Kuzniar
Amani Lalial
Lucas Langley
Jessica Larri
Erin Lee
Isabella Lee
Joy Lee
Edward Li
Zilu Li
Tina Lin
Wei Liu
Xiangyi Liu
Utsav Majumdar
Liliana Mansfield
Anne Margalith
Emma Mayes
Morgan Miller
Ethan Miranda
Kevin Nie
Qiaoyi Nie
Nicholas Orr
Steven Ortega
Yingrui Ouyang
Suraj Patel
Wesley Pereira
Diana Pham
Natalia Rafalko
Malika Raffensperger-Schill
Eliza Refaat
Nicolle Reynolds
Julia Rhodes

Jacqueline Perez Rivas
Trevor Santiago
Anna Schuster
Kaustabh Sharma
Dan Shen
Bangyan Shi
Zhan Shi
Patricia Simpson
Pratik Sinha
Daniel Song
Wenjie Song
Lea Stangenes
Deepak Subramanian
Pooja Tetali
Alexandria Thomas
Tejashree Tirunagari
Jenny Tran
Kelly Trevillian
Jiaxin Wan
Gloria Wang
Yining Wang
Cierra Welch
Samyla Williams
Nicholas Wooden
Ananya Yammanuru
Huiya Yang
Jie Zhang
Nicole Zhang
Bowang Zhou
Ino Zhu

**KRANNERT CENTER
STUDENT ASSOCIATION**

Aminah Adebayo
K. Rae Ambroz
Helen Anil
Yusra Ansari
Caroline Atkinson
Claire Baffes
Subhodeep Bakshi
Kirsten Barker
Josie Besch
Aakash Bhide
Surman Bhowmick
Alyx Bibbs
Nick Boivin
Zach Bottoms
Alexa Bucio
Andrew A. Butterworth
Danielle Caccamo
Alice Cao

KRANNERT CENTER STAFF

Mike Ross, Director
Cheryl Snyder, Director of Advancement
Terri Anne Ciofalo, Associate Director
for Production
Maureen V. Reagan, Associate Director
for Marketing
Julianne Ehre, Assistant Director for
Programming and Engagement

EVENTS

Andrew Giza, Events Director
Andrew Almeter, Senior Production
Coordinator for Events
Bree Brock, Production Coordinator
for Events
Seth Wheeler, Technical Coordinator
for Events

PROGRAMMING AND ENGAGEMENT

Julianne Ehre, Assistant Director for
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

ADVANCEMENT

Cheryl Snyder, Director of Advancement
Bethany Whoric, Associate Director
of Advancement
David Drake, Advancement Team
Assistant
Frank Niemeyer, FAA Annual Giving
Officer

FINANCE AND OPERATIONS

Director's Office

Zia Moon, Krannert Center Showcase
Director, Office and Communications
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:

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