

ILLINOIS THEATRE

THE GANGSTER PLAY: CIRCUS/CIRCUS

**FORCIBLY ADAPTED FROM BRECHT'S
*THE RESISTABLE RISE OF ARTURO UI***

Robert G. Anderson and Christopher Gliege-Rose, directors

Friday–Saturday, April 12–13, 2024, at 7:30pm

Tuesday–Friday, April 16–19, 2024, at 7:30pm

Saturday, April 20, 2024, at 2pm

Studio Theatre

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

THANK YOU TO OUR SPONSORS

The Gangster Play: Circus/Circus is sponsored in part by the following generous donors:



BRENDA & STEPHEN PACEY

PROGRAM

THE GANGSTER PLAY: CIRCUS/CIRCUS

ILLINOIS THEATRE

Forcibly Adapted from Brecht's

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This production will be presented with no intermission.

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

This production includes strobe lighting.

This production contains the auditory use of gunshots, bombs, sirens, and other sudden loud noises.

This production includes the use of dummy firearms.

THE GANGSTER PLAY: CIRCUS CIRCUS

(FORCIBLY ADAPTED FROM BERTOLT BRECHT'S *THE RESISTABLE RISE OF ARTURO UI*)

PLAYWRIGHT

Bertolt Brecht

DIRECTORS

Robert G. Anderson*
Christopher Gliege-Rose†

SCENIC DESIGNER

José Díaz-Soto

COSTUME DESIGNER

Wesley Price

LIGHTING DESIGNER

Robbie Kaylor

SOUND DESIGNER

Lizi Shaul

MEDIA DESIGNER

Danielle Monet

VOCAL COACH

Allison Moody

STAGE MANAGER

Jessice Reddig

DRAMATURG

Dan Kipp

*Member: Actors' Equity Association

† Member: SAG-AFTRA



DIRECTOR'S NOTE

You have to act as if it were possible to radically transform the world and you have to do it all the time.

—Angela Davis

Linger your patience on, and we'll digest
Th' abuse of distance, force a play.

—*Henry V*, Shakespeare

My son Matthew did not look like a winner. He was rather uncoordinated and wore braces from the age of thirteen until the day he died. However, in his all too brief life he proved that he was a winner. On October 6, 1998, my son tried to show the world that he could win again. On October 12, 1998, my firstborn son and my hero lost. On October 12, 1998, my firstborn son and my hero died, fifty days before his twenty-second birthday.

I keep wondering the same thing that I did when I first saw him in the hospital.

What would he have become? How could he have changed his piece of the world to make it better?

—Dennis Shepard's statement
The Laramie Project

I want to burn with the spirit of the times. I want all servants of the stage to recognize their lofty destiny. I am disturbed at my comrades' failure to rise above narrow caste interests which are alien to the interests of society at large. Yes, the theatre can play an enormous part in the transformation of the whole of existence.

—Vsevolod Meyerhold

THE COMPANY

Paddy Berger

Vivien Cohen

Jimmy Cone

Isabella Cooper

Makeda Davies

Tony Garcia

Melíza Guterrez

Heraldo Hermosillo

Avery Luciano

Riley Starr McLean

Gabriel McNabb

Samantha Moormann

Ashanti Norals

Imran Rizvi

Y'vonne Rose Smith

Konstanza Stormont

Angela Tomaso

Julia Trenary

Kyglo Webb

Josie Zielke

DRAMATURG'S NOTE

In the latter part of Mel Brooks' World War II film *To Be Or Not To Be* (1983), a theatre company smuggles a group of Jewish refugees out of occupied Poland during a performance by disguising them as clowns to march through the theatre full of German soldiers to start their escape. All goes well until one refugee panics and freezes in fear in the center of the audience. Tension mounts as the audience becomes suspicious; the company member leading the refugees returns to the frozen woman and improvises by taking an officer's cap from the audience and assuming the role of a German officer. He turns and places a Star of David on the woman and whisks her out of the theatre. This causes waves of laughter in the audience. This is both frightening due to the actions of the German military in Europe during this time and funny because the audience sees themselves in the clown. It is funny because it is true.

Brooks' film is a remake of the 1942 film starring Jack Benny. During the rise of Hitler and fascism, many artists responded to the political climate of their time. Charlie Chaplin and Bertolt Brecht were among those who used their art to satirize and critique the oppressive regime. Chaplin's film *The Great Dictator* (1940), Brecht's plays *Fear and Misery in the Third Reich* (1938), and *The Resistible Rise of Arturo Ui* (1941) are influential works that expose the dangers of fascism. Benny, Brooks, and Chaplin all used comedy to comment on the dangers of authoritarianism. This use of comedy can be traced throughout history. Chaplin's clownish character of The

Tramp can be seen as a descendant of Classic Greece's Satyr plays, Italian Commedia dell'arte, and Shakespeare's fool characters. The Fool in Shakespeare's *King Lear* is a counterpoint to the king, acting as a voice of reason and truth-teller in troubled times. Unfortunately, King Lear resisted the truths told and fell victim to his hubris.

Brecht, who escaped troubled times twice, once in fascist Europe and then again in Cold War North America, developed innovative and disruptive theories of theatre. As we go forward into the second century since the inception of Brecht's theatrical career, his groundbreaking theories have been absorbed into standard practices in contemporary theatrical storytelling. We now find ourselves in a post-Brecht era in theatre, coinciding with a post-truth and potentially post-fact era in our society. This forces us to revisit the invaluable lessons imparted by Chaplin and Brecht, shedding light on the perils of authoritarianism and the indispensability of truth and justice in our present world. This company has chosen to craft this production through the lenses of Brooks and Chaplin, of the clown and circus. A place where danger lurks, as truths are enacted by those both friendly and frightening, familiar and foreign. The story you are about to witness is bizarre yet recognizable, ancient yet alarmingly contemporary. Will you resist the tale that the troupe will tell?

—Dan Kipp, dramaturg

PROFILES

THE COMPANY



Paddy Berger (he/him) is a junior acting major from Chicago, Illinois. He attended Lane Technical High School. His Illinois credits include *Urinetown* (Tiny Tom) as well as *Valiente* (Derrick) and *Stupid F*cking Bird* (Con) at the

Armory Free Theatre. He is also a member of Spicy Clamato, the university's oldest improv troupe. When not acting, Paddy can be found acquiring clown-themed items and engaging in mirthful banter. He would like to thank everyone involved in the creative process of the show and would adore nothing more than for you to enjoy the show!



Vivien Cohen is a third-year undergraduate pursuing a BFA in acting. She was last seen at Krannert Center as Robin in Matthew-Lee Erlbach's *The Birds of North America* and Marie Antoinette in *The Revolutionists*. She will be

acting, doing improv, writing, directing, and making music for the rest of her foreseeable future.



Jimmy Cone (he/him) is a junior in the BFA Acting Studio at the University of Illinois Urbana-Champaign. His previous credits with Illinois Theatre include *Witch* (Frank Thorney), *The Realness* (Lord Style/Roy Understudy), *Close*

(Jimmy Cone: *The Close Show* Host), *Urinetown* (UGC Exec, Boy Cop, Barrel Understudy), and *The 48* (Borachio). His film credits include 2022's

Voices of Memory Project, in collaboration with the University of Illinois Humanities Research Institute. When not performing on stage, Jimmy loves working with the University of Illinois Hive Society Improv team and immersing himself in the theatre. Jimmy would like to thank his wonderful family, friends, faculty, and the creative team for all of their love and support and is thrilled to share their work with you!



Isabella Cooper is a senior acting major at the University of Illinois Urbana-Champaign. Her credits with Illinois Theatre include *The Heist* (Peyton), *Close* (Ensemble), and *Rent* (Mimi US/Ensemble). She also appears on screen in the films

Don't Let Me Stay, written and directed by Aaron Thomas; *F'd*, directed by Ash Hamilton; the short film *Inner Child*, written and directed by Madeline Blair; and the web series *Writer's Block*, written by Elazia Key. In addition to acting on stage and behind the camera, she has also written and directed her own short film (which she is excited to share with the world), *Dear Eliza*, which is currently in post-production. Along with her passion for the arts, she enjoys watching movies (especially Wes Anderson flicks), lifting weights, reading fantasy novels, playing video games, and backflipping.



Makeda Davies (she/her) is a second-year acting student with a dual major in clinical psychology at the University of Illinois Urbana-Champaign. She has performed in *Fefu* and *Her Friends* (Paula) with La Estación Gallery in Urbana-Champaign.

In addition, she has also been seen in the Armory

Free Theatre's *Hurricane Diane* (Renee). When she isn't acting, Makeda spends a lot of her time reading novels, playing board games, or working with residential life to provide an inclusive and secure transition into college for incoming students as an RA or NACURH representative.



Tony Garcia is an actor from Chicago Heights, Illinois. He is currently a senior pursuing his BFA in acting at the University of Illinois Urbana-Champaign. Tony started college at the University of Illinois at Chicago until he transferred to his community college, Prairie State College, where he played Edwin Greener, Orderlies, and The Vagrant in *Miss Holmes*. After graduating with his associate's degree in liberal arts, he transferred to Illinois to perform in *Final Rotations* as Oscar at the Armory Free Theatre, *Native Gardens* as Ensemble, *Nightingale Won't Remember* by *Tomorrow* as Matthew, *Valiente* as Robin, *The Realness* as Roy, and a few local films in Champaign-Urbana and Chicago. Apart from his acting and academics, Tony likes to work independently on his music and fitness.



Meliza Guterrez (she/they) is an actor, playwright, and poet from Southern California. She received her BA in drama with honors in acting from the University of California, Irvine where she also served as artistic director for Brown Bag Theater Company and Schrodinger's Cast: 30 Plays in 60 Minutes. They are currently an MFA in acting candidate at the University of Illinois Urbana-Champaign where they were recently seen as Volumnia in *Coriolanus*, Joanne in *Rent*,

and Contestant Two in *So You Think You Can Stay?* Meliza is thrilled to collaborate with such brilliant artists on this incredible production. Instagram: @melizakg Website: www.melizagutierrez.com.



Heraldo Hermosillo is a sophomore acting student. He recently performed as Castaño in the Station Theatre's production of *House of Desires* and as Multiple Player Guy in Twin City Theatre's production of *Leaving Iowa*. Originally from the city of Guadalajara, capital of Jalisco, Mexico, Heraldo immigrated from his home city to pursue a BFA in acting at the University of Illinois. His Guadalajara credits include Linus in *Eres bueno Charlie Brown* and Kamilo in *Turisttoocc*. In his spare time he does drag, twirling around house shows and parties as well as clubs in the Guadalajara night scene when he's back home and collaborating with visual artists on campus, offering his drag persona Lydia Ryder to be put in different artistic playing fields.



Avery Luciano is a current sophomore acting major at Illinois Theatre. She was recently in a production of *The Realness* (Ensemble/Prima understudy), directed by Aaron Muñoz. She was also in a staged reading of *The Birds of North America* as Celia, written by Matthew-Lee Erlbach and directed by Latrelle Bright. She competed in the August Wilson Monologue Competition from 2018 to 2022 and advanced to the finals in 2021. Avery was in the Senn Arts Theatre program.



Gabriel McNabb (they/them) is a second-year acting student delighted to be pursuing their BFA at the University of Illinois. Previous credits with Illinois Theatre include *The Birds of North America* (Jay). Other on-campus credits include *The*

Book of Magdalene (Cicada) and *Impulse 24/7* with Armory Free Theatre; they have also performed in *Fefu and Her Friends* (Cecilia) with La Estación Gallery. Prior to college, Gabriel attended high school in Chicago at Jones College Prep, where they appeared in *Anastasia the Musical* (Count Ipolitov, U/S Dmitry), *Spamalot* (Concorde), *Horror Movie 101: Failing Can Be Deadly* (Cal), and *Carrie the Musical* (Frieda). When they're not performing, Gabriel can be found practicing banjo, playing D&D, and taking long walks around campus.

Riley Starr McLean is currently a sophomore pursuing a BFA in acting at the University of Illinois. She is a native of Urbana, now attending the U of I herself. This is her first performance with Illinois Theatre, which she is very proud to be a part of. She has previously performed as part of Illini Film and Video club as well as several other productions. Outside of a degree, Riley also studies folklore and pursues a passion for writing.



Samantha Moormann is currently a sophomore pursuing a BFA in acting at the University of Illinois Urbana-Champaign. Her theatre credits include *She Kills Monsters* (Agnes) at Lakes Community High School, *Lord of the Flies* (Bill) at Lakes

Community High School, and *Pippin* (Head of Ensemble) at Lakes Community High School. Additionally over the summer this year they worked at Six Flags Great America in the

entertainment department with the costumed character crew! When not acting on stage you can commonly find Samantha either drawing, reading, or writing, whether it be plays, novels, scrambled thoughts, or comic books.



Ashanti Norals (she/her) is a sophomore currently attending the University of Illinois and is majoring in acting with a minor in psychology. Since 2017, she has gifted audiences with her presence on stage in roles like the Abbess and C-fake in *The*

Bomb-ity of Errors and *The Fairy Godmother*. She has also received acting training at Moraine Valley Community College before continuing her training at the U of I. When she's not on stage you could find her with friends or listening to music. She expresses her gratitude for the support from her friends and family as well as the Illinois theatre program.



Imran Rizvi (he/him) is a sophomore at the University of Illinois Urbana-Champaign pursuing a BFA in acting. Previously with Illinois Theatre, he was in *Rent* (Ensemble). Other on-campus credits include Illini Student Musicals'

production of *Grease*. Imran is a graduate of Barrington High School with credits there including *Medea* (Jason), *Mamma Mia!* (Harry Bright), and *Clue* (Mr. Green). He has also worked with the Goodman Theatre in Chicago on *Alone Together: A Solo Voices Project* (Solo Performer) and Actor's Training Center in Wilmette on *Urinetown* (Tiny Tom/Bobby Strong u/s). When not performing on stage, Imran spends his free time playing tabletop role-playing games, video games, guitar, and drums in his band Odd Men Out.



Y'vonne Rose Smith is currently a second-year graduate student pursuing an MFA in theatre performance at the University of Illinois Urbana-Champaign. After completing her undergraduate degree in 2021, she went on to study at

the Eugene O'Neill Theatre Center in Waterford, Connecticut. There she went through a Summer Intensive Theatremakers Program at the National Theatre Institute where she was being trained seven days a week, twelve-hour days by professionals in the theatre and film industry. She was then inducted into the Lin-Manuel Miranda Fellowship, where she was and continues to be mentored by the Miranda family. Additionally, she was able to perform at the Monte Cristo Awards alongside Forrest McClendon, who starred in the Broadway premiere of *Thoughts of a Colored Man*. She also starred in a short film called *The Cure*, which one of her master teachers produced. Rose has recently completed a Shakespeare Summer Intensive in Oxford, England, where she developed and strengthened her classical skills in Shakespeare. With her talent, she will continue to tell stories that are meant to be heard.



Konstanza Stormont is a senior pursuing her BFA in acting as well as her pre-physical therapy requirements at the University of Illinois. Her past Illinois Theatre credits include *On The Verge* at the Armory Free Theatre, *A Dance in the Dark*, *The Revolutionists*, and *The 48*. Other

productions include CUTC's *The Tempest* (Ferdinand) and Penny Dreadful Players' *The Laramie Project* (Aaron/Leigh/Romaine/Zackie). Konstanza is also a dancer with Legend Dance Company here at Illinois and interned with the Joffrey Ballet School this past summer.



Angela Tomaso is a current sophomore in the BFA acting program at the University of Illinois with a minor in child health and wellbeing. On campus, Angela is in the Odd Request Improv Troupe and is involved in Illini Student

Musicals, having been previously seen in *The Prom* (Kaylee) and *Grease* (Patty Simcox). Other recent theatrical credits include *Heathers* (New Wave), *Clue* (Mrs. Peacock), *Beauty and the Beast* (Mrs. Potts), *Spelling Bee* (Logainne), and *Newsies* (Katherine). Angela also works as a professional Disney Princess character performer at My Party Princess through the Chicagoland area.



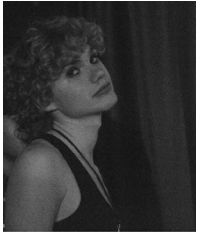
Julia Trenary is a sophomore pursuing a BFA in acting at the University of Illinois. Outside of theatre, she is interested in animal science, psychology, and music. She would like to thank her family, friends, and everyone who helped bring this performance together.



Kyglo Webb was born in Auburn, California but spent most of his adult life in San Diego which he considers his home. Kyglo is currently pursuing an MFA in acting at the University of Illinois Urbana-Champaign. His most notable

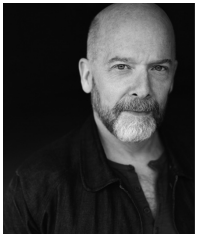
performances were as First God in *The Good Person of Setzuan* and Mr. Stewart in *Valiente*. He also was in *Outrageous Fortunes* with Glassdoor Theatre in San Diego and *Believe* with Grossmont College. Kyglo has performed in short student films within the San Diego State University's theatre program and in the San Diego area. His debut acting role was in an independent web series called *Recruited*. During his last semester

of undergrad, he enjoyed being a student and a performer for the The National Comedy Theatre in downtown San Diego.



Josie Zielke is a junior acting major at the University of Illinois at Urbana-Champaign. Her previous productions with the U of I include *Urinetown* (Senator Fipp), and *Close* (Ensemble). She is also the drummer for the local band

Angel Village and enjoys playing and writing music in her spare time.



Robert Gerard Anderson (Co-Director) is a founding member of Struan Leslie's 21st Century Chorus, a UK-based collaborative theater project, working on devising new work. Recently he has worked with *Kill Your Darlings*, a Los

Angeles queer/female writing group, as a member of their acting cohort. His latest film projects, *Final Summer* and *Mondo Hollywoodland*, are streaming on Amazon Prime. He has produced and directed two feature-length documentary films: *Within a Play* (HBO Doc Day Series/Toronto Film Festival) and *The Actual Authentic Version of Who You Say I Am* (Premiered at the Champaign Art Theater/Finalist: Louisville International Film Festival). A member of the Actors' Equity Association, he has performed across the United States in over 100 productions with the Utah, Chicago, Idaho, Illinois, Arkansas, and Baltimore Shakespeare Festivals, The Rep (Delaware), and The Empty Space Theatre (Seattle), among others. As a theater director he has collaborated on over 30 productions here and abroad. He holds an MFA in acting from the University of Delaware's Professional Theatre Training Program (PTTP) and

is an associate professor in the Department of Theatre and the former coordinator of the Graduate Acting Program at the University of Illinois Urbana-Champaign, where he trains actors to join the profession. He will be completing the devising process for a one-man show, *Man With Night Sweats*, based on the work of poet Thom Gunn at the Royal Welsh College of Music and Drama (Cardiff) in the coming year.



Christopher Gliege-Rose (Co-Director) is an actor, creator, director, and educator. He is a member of the inaugural MFA class from ArtHaus Berlin, which is affiliated with both Columbia College Chicago and the London International School of the Performing Arts.

His artistic career has uniquely equipped him to bridge the realms of classical acting training, which he received here at the University of Illinois, and his MFA in European movement, rooted in Lecoq training. Christopher emphasizes ensemble work, where students honor and express their personal narratives using original texts and movement scores, oscillating between the micro and macro elements of the creation process. The Company is formed through this beautiful collaboration. His notable performances include various productions, such as *The Wizards* at the Goodman Theatre, *Dinner Dance* at the MCA, *The Stacy Plays* at the Nuyorican Poets Cafe, *Mothers and Sons* at the Beverly Arts Center, and *The Confidence Mat* with The Woodshed Collective Off-Broadway. He's appeared in the queer show series *Brujos* on OpenTV and as Carl "Ginger" Hearnes in *Chicago PD* (NBC Universal). In addition, Christopher has worked with in development with ArsNova, Primary Stages, and Columbia University.

Christopher's artistic endeavors have recently

included a new work titled *Table For Two* at the National Women's Theatre Festival, which he devised and performed in collaboration with his artistic partner. And *GAYHAMLET; a tale told by an idiot*, is his own devised show that includes his personal narrative told through modern clowning. He is a member of SAG-AFTRA.



José Manuel Díaz-Soto (Scenic Designer). A native of Bayamón, Puerto Rico, José holds a BA in fine arts from the University of The Sacred Heart, credits in drama from the University of Puerto Rico, and an MFA in scenic design from the

University of Illinois Urbana-Champaign.

José has been designing for drama, musical theater, and film for twenty years. Recent projects include: *Time Is On Our Side*, *The Explorer's Club*, *The Madres*, *American Journalero*, *Polaroid Stories* and *Red*. Musical Theater and Opera: *Burnham's Dream*, *Don Giovanni*, *Evita*, *Godspel*, *Les Misérables*, *Fun Home*, *Sister Act*, and *Fiddler On The Roof*.

José is part of the faculty of the Department of Theatre at the University of Illinois as a scenic design professor. www.josemanueldiaz.carbonmade.com



Robbie Kaylor (Lighting Designer) (he/him/his) is a second year MFA lighting design and technology student from Colorado Springs, Colorado. Robbie received his BA in theatre arts from the University of Northern

Colorado in 2021. His previous design credits include Sarah Ruhl's *Eurydice*, Shakespeare's *Macbeth*, and several dance concerts for the University of Northern Colorado, as well as *Dance at Illinois Downtown* for Dance at Illinois. Robbie's

recent production credits include serving as the head electrician for *The Wild Party* for Lyric Theatre @ Illinois, the head electrician for *A Chorus Line* and *Guys and Dolls* for the Southeastern Summer Theatre Institute, and the assistant lighting designer for *February Dance* for Dance at Illinois. Robbie is excited to return to his home state this summer to serve as the production electrician for the Colorado Shakespeare Festival. Robbie is extremely grateful to be a part of this team and would like to send warm gratitude to his mentors and fellow students for their support.

Lizi Shaul (Sound Designer) (she/they) is currently pursuing their MFA in sound design and engineering at the University of Illinois. They are originally from Canton, Massachusetts and received their BFA in theatre design and technology and BA in psychology at the University of Connecticut. Previous sound design credits include *Synesthesia*, *ROE*, *Metamorphoses*, and *Seven Spots on the Sun*, *VOICES*, and *Antigone* at Connecticut Repertory Theatre. They also recently were the audio engineer for *Airness* at Illinois Theatre. Assistant sound design credits include *The Smile of Her* (Berkshire Theatre Group) and *The Curious Incident of the Dog in the Nighttime* (Connecticut Repertory Theatre). Lizi also enjoys combining the arts and psychology to create projects of her own, like her recent project *Synesthesia* at the University of Connecticut.

Danielle Monet (Media Designer) is a multimedia designer with experience in theatrical and themed entertainment. She received her Bachelor of Arts in design and technology from San Diego State University. While in San Diego she worked in technical entertainment and aided in the grand opening of a local theme park. Her credits include *A Raisin in the Sun* at San Diego State University, *The Royale*, and media in pieces from

October Dance 2023 and *February Dance 2024* at Krannert Center Danielle is currently a second-year graduate student pursuing a Master of Fine Arts at the University of Illinois with an emphasis in media design and technology.

Allison Moody (Vocal Coach) is the Teaching Assistant Professor of voice and speech for the BFA and MFA acting programs in the Department of Theatre at the University of Illinois Urbana-Champaign. She is a designated Linklater teacher, a guild-certified Feldenkrais practitioner, and is working toward her certification in Estill voice training figure proficiency. She is also an active member of vocal health education and is a vocal health first aider. Allison is a proud member of Actors' Equity Association and favorite roles include Soccer Mom in *The Wolves* for Illinois Theatre, The Doctor in *Reckless* for Gallery Players (Brooklyn, New York), and Richard Henry Lee in *1776* for Musical Theatre Heritage (Kansas City, Missouri). She has been a voice/dialect coach for the following productions: *Witch, Rent, Origin Story, Titus Andronicus, Cabaret, Gem of the Ocean, Because I Am Your Queen, The Curious Incident of the Dog in the Nighttime, Twelve Angry Men, Holmes and Watson, The Importance of Being Earnest*. Allison is originally from Kansas City, believes KC BBQ is the best BBQ.

Dan Kipp (Dramaturg) (he/him) grew up in rural Illinois. He received a BFA in theatre design from Illinois Wesleyan University. He worked as a stage technician, designer, and event coordinator from Chicago to New York, Los Angeles, and Las Vegas. He obtained an MFA in playwriting from the Actors Studio Drama School at New School University. At the University of Illinois Urbana-Champaign, he received an MA in theatre studies and is currently a PhD candidate. He has served as the dramaturg for *Lysistrata, Police Deaf Near Far*, and the 2023 Theatre Studies New Works Project. His play *Coasters*

received a staged reading at the 2022 MATC Playwriting Symposium. His research centers on the development and intersections of Chicago's theatre and queer communities.

Jessica Reddig (she/her) is a second-year MFA stage manager. Her work while attending the University of Illinois includes *A Little Night Music, Dance at Illinois, The Realness*, and *MET: The Musical* (workshop). While attending the University of Central Arkansas, some of her projects included *Little Shop of Horrors, From Up Here, Do You Feel Anger?, Fool for Love*, and *Lungs*. She spent this past summer working on *Don Pasquale* with Opera Saratoga and has previously spent her other summers with TEXAS! Outdoor Musical, Arkansas Shakespeare Theatre (*Macbeth* and *Comedy of Errors*), and Youth Theatre of Central Arkansas. This summer she'll be returning back to Opera Saratoga for their 2024 festival!

PRODUCTION STAFF

PRODUCTION MANAGER

Mary Lewis

TECHNICAL DIRECTOR

Raven Shales

PROPERTIES MANAGER

Emery Smith

HAIR AND MAKEUP SUPERVISOR

Paige Stewart-Rankins

HAIR AND MAKEUP COORDINATOR

Chantel Renee

ASSISTANT STAGE MANAGER

Anna Compton

Emmaleah Stapp

ASSISTANT DRAMATURG

Leoni Reilly

Madeline Santori

ASSISTANT SCENIC DESIGNER

Fallon Podrazik

ASSISTANT COSTUME DESIGNER

Claire Yuccas

ASSISTANT LIGHTING DESIGNER

Roger Holben

ASSISTANT HEAD ELECTRICIAN

Addie Hoegberg

HEAD CARPENTER

Morgan Lin

SCENIC CHARGE

Fallon Podrazik

SCENIC DRAFTER

Morgan Lin

HEAD ELECTRICIAN

Trinity Nett

AUDIO ENGINEER

Noah McLeod

CRAFTS HEAD

Elizabeth Swanson

PROGRAMMER/BOARD OP

Maggie Hershey

MEDIA BOARD OPERATOR

Campbell Coker

LIGHT BOARD OPERATOR

Margaret Hershey

SOUND BOARD OPERATOR

Dominic Bradburn

DECK CREW

Lulu Llewellyn

Mads Ren

WARDROBE SUPERVISOR

Ella Johnson

WARDROBE CREW

Mihir Apte

Kobe Gosha

Aliza Gussin

Nori (Maria) Seng

Chloe Totman

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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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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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:

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