



ILLINOIS THEATRE PRESENTS

A View from the Bridge

By Arthur Miller
Katayoun Salmasi, director

Friday-Saturday,
November 7-8, 2025
7:30pm

Wednesday-Friday,
November 12-14, 2025
7:30pm

Saturday
November 15, 2025
2pm

Studio Theatre



PROGRAM

A VIEW FROM THE BRIDGE

Playwright: Arthur Miller

DIRECTOR

Katayoun Salmasi

SCENIC DESIGNER

Mena Perkins

COSTUME DESIGNER

Nicolás Dudit Pardo

LIGHTING DESIGNER

Cameron L Strandin

SOUND DESIGNER

Erica Feagin

VOCAL COACH

Allison Moody*

MOVEMENT DIRECTOR

Genesee Spridco

INTIMACY COORDINATOR

Sarah Wigley

MUSIC CREATION

Josie Zielke, Lead

Imran Rizvi

FIGHT DIRECTOR

Ty Hudson

STAGE MANAGER

Emmaleah Stapp

DRAMATURG

Jessica Page Elliott

A View from the Bridge is presented by special arrangement with Broadway Licensing LLC, servicing the Dramatists Play Service collection.

A View from the Bridge was first staged on September 29, 1955, as a one-act verse drama with *A Memory of Two Mondays* at the Coronet Theatre on Broadway.

**Member of Actors' Equity Association*

TIME
.....

THEN and NOW

PLACE
.....

A working-class immigrant neighborhood

A View from the Bridge is presented with a 20-minute intermission between Act I and Act II.

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

CAST
.....

CATHERINE

Victoria Renguso

RODOLPHO

Jake Majerczyk

BEATRICE

Ari Warner

MARCO

Mihir Apte

ALFIERI

Chris Ramshaw

EDDIE

Calvin Pennington

CHORUS/MR. LIPARI

Harmony Johnson

**CHORUS/FIRST
IMMIGRATION OFFICER**

Winnie Blanchfield

CHORUS/LOUIS

Sammie Cruz

CHORUS/MIKE

Zandra Miller

**CHORUS/SECOND
IMMIGRATION OFFICER**

Nori Seng

CHORUS/TONY

Julia Stern

CHORUS/MRS. LIPARI

Abby Weber

PROGRAM

DIRECTOR'S NOTE

Justice arrives by ration, not by right. Across decades, the legal machinery has shifted, but the pattern endures: some are sheltered, others exposed; some are granted a future, others kept waiting.

We treat Arthur Miller's *A View from the Bridge* as a public argument about belonging. Not nostalgia. Not a case study. An argument. The strain is civic and intimate at once. Love, loyalty, pride, and desire do not live outside power; they move through it. Under strain, care can harden into control. Desire can arrange itself as protection. Affection can claim ownership. That is where harm begins.

Our focus is the collision of private feeling with public rule. We trace how human pride borrows the language of law, how neighbors become agents of enforcement, how silence performs official work. The stage frames a hearing. The actors bring the case. The audience serves as witness.

Selective justice remains the central antagonist. The founding promise of freedom and welcome is weighed on a tilted scale. Immigration rules sort people by paperwork: "compliant" or "suspect." Documents become virtue; poverty becomes fault. Public opinion hardens into policy long before any statute. The result is an economy of permission that rations opportunity for immigrants and for citizens alike.

A View from the Bridge affirms Arthur Miller's legacy: a drama of ordinary lives under relentless pressure, whose questions have not expired. The names change; the pressure endures. The play asks for responsibility, not blame or sympathy. If justice is to matter, love cannot

be used as leverage. It must protect rather than possess, make room rather than build walls, and keep faith with the living over the rules that would shrink them.

— Katayoun Salmasi

DRAMATURG'S NOTE

The ancient originators of dramatic tragedy maintained that a tragic hero be of elevated social status such as royalty or nobility. From this great height, his inevitable fall from power and privilege would render his suffering more visible and consequential. One of American playwright Arthur Miller's most significant contributions to modern drama, however, was his assertion that the "Common Man" possesses sufficient dignity, moral struggle, and personal stakes in his humble life that he, too, could occupy the role of tragic hero.

Such a chance presented itself to Miller in a story told to him by his friend Vinny Longhi about a New York City longshoreman who informed on his own relatives to the Immigration Bureau. Miller recognized the "Greek drama [that] was taking place" in the shadows of the Brooklyn Bridge, and from this tale he crafted Eddie Carbone, a proud longshoreman from the Red Hook neighborhood who betrays undocumented immigrant brothers, Marco and Rodolpho, in a desperate attempt to keep his niece Catherine from marrying the younger of the two. Though Eddie does not fall from a lavish throne or a political podium, his fateful and pride-fueled choices still cost him everything he values – his good name, his family, and his place in the community. Through the stories of Marco and Rodolpho, Miller also illuminates the perilous realities faced by immigrants and the risks they are willing to take to improve their lives and those of their family.

The play premiered on Broadway in 1955 as a one-act written in verse – a heightened, lyrical style reminiscent of classical Greek tragedies. Considered a mild failure in its ambitious designs for the tragic form, Miller subsequently revised and expanded the work into a full-length, two-act play written in the more naturalistic prose of its midcentury working-class Brooklynite characters. This version opened in 1956 in London's West End with a warmer reception and has since become the definitive text.

By situating this drama in 1955, Miller inevitably engages the social and political contexts of postwar America. In a nation of immigrants, anti-immigrant sentiment during the midcentury was deeply shaped by Cold War anxieties and social transformations following World War II. During this period, nonconformity was often conflated with unpatriotism, placing immigrants (as well as queer communities) under heightened scrutiny. The McCarran-Walter Act of 1952 institutionalized these fears by authorizing the deportation of both citizens and noncitizens suspected of communist sympathies. This legislation was simply the most recent development in the nation's well-established history of discrimination, significantly limiting immigration quotas and amplifying public paranoia, which increased the perception that foreigners were potential threats to national security. The political climate further reinforced suspicion and social policing of nonconforming groups.

In its 70-year history, *A View from the Bridge* has been produced on Broadway and in the West End multiple times each decade, its relevance renewed with each generation. Some consider our prejudicial and violent past to be a time of lost American "greatness," but did we ever truly leave that racist ethos behind? Immigration remains central to the national discourse of a country

founded as a refuge for the tired, poor, huddled masses of the world yearning to breathe free. The immigrant arrests, deportations, confinement, denial of due process, and blatant xenophobic attacks that define our current political landscape expose a profound contradiction between America's founding principles and its lived values. A reckoning is here, as we grapple with our nation's past and forge its future.

Miller's vision of the "Common Man" as tragic hero has indeed been realized: his plays now stand as canonical depictions of ordinary lives with monumental stakes. The challenge in 2025 is to question how "common" this figure truly is, and whom this universality includes. Whose lives, dreams, and losses matter? The way we frame immigration today – whether as a threat or as a continuation of the democratic ideal – reveals whether our conception of the "Common Man" is expansive and humane or narrowly self-protective. This production invites us to ask ourselves, with urgency and humility, what it is we choose to build next: more walls, or new bridges?

–Jessica Page Elliott

You are invited to explore the dramaturgical research curated for this production by scanning this QR code before and after the performance.



PROFILES



MIHIR APTE
(Marco)

Mihir Apte is a junior studying acting at the University of Illinois at Urbana-Champaign. This is Mihir's third Illinois Theatre production; previous credits include *Dracula*, *A*

Feminist Revenge Fantasy, *Really* (Miller/Merchant) and *Plumas Negras* (Virgilio). Outside of theatre, Apte is a huge Chiefs fan and works as a personal trainer at the Activities and Recreation Center (ARC). True story: Apte is able to play the piano with his toes.



WINNIE BLANCHFIELD
(Chorus, First Immigration Officer)

Winnie Blanchfield, a senior acting major, is excited to return to the Krannert Center stage after playing Hope in *The Algorithm* last spring. Some of their other

recent projects include *Space Girl* at Twin City Theatre Company, *Referral* by Will Link, and *Remember* by KC Blaze Entertainment. When not on the stage or the screen, they can usually be found crocheting, playing Dungeons & Dragons, or listening to the Magnus Archives podcast.



SAMMIE CRUZ
(Chorus, Louis)

Sammie Cruz is a sophomore working toward a BFA in acting at the University of Illinois at Urbana-Champaign. She discovered her love for theatre at the "ripe old"

age of four and has since participated in numerous productions. Recent credits include *Mean Girls* (Gretchen Weiners), *The Addams Family Musical* (Morticia), *Annie* (Miss Hannigan), *The Wizard of Oz* (Dorothy), and *Clue: On Stage* (Miss Scarlet). In addition to acting, Cruz is passionate about jazz and currently serves as the lead vocalist in the Jazz Vocal Combo 2 of the School of Music's Jazz at Illinois program.



HARMONY JOHNSON
(Chorus, Mr. Lipari)

Harmony Johnson is delighted to be making her debut with Illinois Theatre. Recent shows in which she has participated include *She Who Kills Monsters* and *Mamma*

Mia with Thornton Fractional South High School, and *The Secretaries* and *The Happenings of Jackson Street* with the Armory Free Theatre. A sophomore acting major, Johnson's background includes 15 years of classical dance and nine years of classical vocal training.



JAKE MAJERCZYK
(Rodolpho)

Jake Majerczyk is a Chicago-based actor and current senior at the University of Illinois at Urbana-Champaign where he's had the wonderful opportunity to work on diverse and multileveled projects. He blindly wandered his way through the interactive escape room *I Wish*, haunted England in *Dracula: A Feminist Revenge Fantasy*, *Really*, and brought Anton Chekhov to life in the semi-biographical new work *Clouds Shaped Like Pianos*. Majerczyk is thrilled to be returning to the Studio Theatre to sing his way through *A View from the Bridge*.



ZANDRA MILLER
(Chorus, Mike)

Zandra Miller is currently a sophomore at the University of Illinois at Urbana-Champaign pursuing a BFA in acting and a minor in dance. Some of her recent credits include *Matilda the Musical* (Mrs. Wormwood), *The Little Mermaid* (featured dancer), and *The Lightning Thief Musical* (featured dancer and assistant choreographer). When Miller is not on stage, she enjoys playing piano, reading, relaxing in nature, and listening to music at all times possible.



CALVIN PENNINGTON
(Eddie)

Calvin Pennington is a junior pursuing his BFA in acting at the University of Illinois. This is his fourth Illinois Theatre production. His previous Illinois Theatre credits include *Clouds Shaped Like Pianos* (Konstantin), *Dracula: A Feminist Revenge Fantasy*, *Really* (Swing), *No Puedo*, *I'm Sorry* (Ensemble), and *I Wish* (Rapunzel's Prince). You also may have seen him at the Armory Free Theatre in *Spot of Brazil* (Eddy). Right now, Pennington is reading *The Silmarillion* by J.R.R. Tolkien.



CHRIS RAMSHAW
(Alfieri)

Chris Ramshaw (Alfieri) is thrilled to be making his Illinois Theatre debut! Currently pursuing a Bachelor of Fine Arts in acting, his recent credits include *True West* (Lee), *Prodigal Son* (Carl), *Sweeney Todd* (Sweeney Todd), and *Death of a Salesman* (Willy Loman). Ramshaw is honored to work with such a talented cast and crew.



VICTORIA RENGUSO
(Catherine)

Victoria Renguso is a fourth-year BFA acting major at the University of Illinois at Urbana-Champaign. She is thrilled for her senior year and to see what will blossom in her acting training in this last year.

PROFILES

Through her time here she has been in *Through the Elevated Line* (Narrator, Beth) directed by Katayoun Salmasi, *Orlando* (Euphrosyne, Chorus) directed by Kim McKean, *Clouds Shaped Like Pianos* (Nina) directed by Layla Eygabroad, *BRIDGE Project: A Mini Midsummer* (Titania) directed by Aaron Muñoz with tech from John Boesche, SPOT theatre, and now is eternally grateful to dive into the life of Catherine in *A View from the Bridge* directed by Katayoun Salmasi.



NORI SENG
(Chorus, Second
Immigration Officer)

Nori Seng is an acting undergraduate student in her third year. You may have seen her on the Krannert Center stage as Isla in *The Algorithm* or at the Armory

Free Theatre in *Hurricane Diane* and *The Secretaries*. Seng wants to thank everyone who has supported her acting journey, especially her parents. She hopes you enjoy the show!



JULIA STERN
(Chorus, Tony)

Julia Stern is a sophomore acting major from Chicago, Illinois. She was recently in a production of *Assassins* playing Lynette "Squeaky" Fromme at

the Station Theatre. Stern attended The Chicago High School for the Performing Arts and participated in Northwestern University's High School Acting Intensive summer program, Cherubs, in 2023. Roles she has

played include Puck in *A Midsummer Night's Dream*, Gladys in *The Skin of Our Teeth*, Morgan in *Godspell*, and Mother Superior in *Sister Act*. Stern is involved in Odd Request and Spicy Clamato Improv, the Krannert Center Student Association, and Alpha Gamma Delta for which she serves as the current Director of Chapter History. Outside of acting, Stern enjoys singing, dancing, crocheting, sewing, skiing, and spending time with her miniature poodle, Wes. She is grateful to be in this production and hopes you enjoy the show.



ARI WARNER
(Beatrice)

Ari Warner (she/they/he) is a second-year BFA student pursuing acting and dance at the University of Illinois. Their most recent projects have included Illinois

Theatre's *Orlando* (Understudy), the Station Theatre's *Dance Nation* (Zuzu), and two consecutive years of the Senior Showcase (2024 and 2025) with Dance at Illinois. They aspire to create work that showcases their culture, intersectionality, joy, and love. They are hoping to explore all varieties of performance arts during their education at Illinois. Warner would like to thank Illinois Theatre, their mom, as well as all of the amazing people who have continuously supported them.



ABBY WEBER
(Chorus, Mrs. Lipari)

Abby Weber is a sophomore pursuing a BFA degree in acting at the University of Illinois at Urbana-Champaign. Her previous credits include *Sister Act* (Sister Mary

Patrick), *The Wedding Singer* (Rosie Hart), and *Godspell* (Ensemble). She also has experience in film, including a recent Armory Free Theatre credit in *Spot of Brazil* (Evangeline). Weber co-directed *Dracula* at the Chicago High School of the Arts (ChiArts). A former dancer of 15 years, she is most proficient in jazz, ballet, modern, and contemporary dance styles.



KATAYOUN SALMASI
(Director, she/her)

Katayoun Salmasi is a director, playwright, dramaturg, and theatre scholar whose work explores migration, identity, modernity, and classical form. Over the past three decades, she has directed more than 20 productions across the United States and Iran. Her work blends classical structure with contemporary resonance, often centering themes of displacement, resistance, and cultural memory.

Selected directing credits include *Through the Elevated Line* by Novid Parsi (Illinois Theatre, EDI Outloud, 2024); *Letters to a Gay Black Boy* by Terry Dyer (Illinois Theatre, EDI Outloud, 2023); *Death of Yazdgerd* by Bahram Beyzaie (Illinois Stock Pavilion, 2016); *Arash* by Bahram Beyzaie (Illini Union, 2016); *Medea of Saint Medard* by Anca Visdei (Tehran, 2006); *Faust* by Johann Wolfgang von Goethe (Tehran, 2005); *Man in a Case* by Wendy Wasserstein (Tehran, 2002); and *The Proposal* by Anton Chekhov (Tehran, 1994).

Salmasi serves on the editorial board of the peer-reviewed journal *Critical Stages/Scènes critiques* and has been a member of the International Association of Theatre Critics since 2000. She has taught theatre

for more than two decades, with a focus on directing, modern and immigrant drama, and American playwrights. She holds a PhD in theatre studies from the University of Illinois.

NICOLÁS DUDIT PARDO
(Costume Designer)

Nicolás Dudit Pardo is a Colombian and French costume designer currently pursuing an MFA in costume design at the University of Illinois at Urbana-Champaign. This season at Krannert Center for the Performing Arts, he serves as costume designer for *A View from the Bridge* (Illinois Theatre) directed by Katayoun Salmasi and *Little Women* (Lyric Theatre @ Illinois) directed by Dawn Harris. At the U of I, he has also designed for the productions *The Winter's Tale*, *The Realness*, *Oklahoma!*, and the dance piece *Take It to the Cypher*. He began his studies as a designer in his home country, Colombia, at the Universidad de los Andes. His credits include working internationally as a costume designer and assistant for the Teatro Mayor Julio Mario Santodomingo in Bogotá, Colombia; the Festival Amazonas de Ópera in Manaus, Brazil; and the theatre company Anfibia Teatro.

JESSICA PAGE ELLIOTT
(Dramaturg)

Jessica Page Elliott (she/her) is completing her master's degree in theatre studies at the University of Illinois at Urbana-Champaign this semester. Her research focuses on staging psychorealism and cognitive affects. Previous Illinois Theatre credits include *Romeo & Juliet* (Assistant to the Director) and *Kingdom City* (Assistant to the Director). Champaign-Urbana credits include *Quantum Voyages* (Assistant Director, CASCaDe), *Love*

PROFILES

Letters (Director, Dark Horse Theatre Company), *You Can't Take It with You* (Director, Champaign Urbana Theatre Company), and *As Wind in Dry Grass* (Director/Playwright, Armory Free Theatre). Elliott is currently developing a two-act adaptation of a WWII novella and is also an ISBE-licensed high school social studies teacher who is passionate about working with students. She extends her thanks to her friends and family for the conversations and encouragement that supported her while in process with this project, and this degree.

ERICA FEAGIN (Sound Designer)

Erica Feagin is a second-year MFA sound design student from Biloxi, Mississippi. She earned her BFA in theatrical design and technology from the University of Louisiana at Lafayette in 2019. Since beginning her journey as an audio engineer, Feagin has worked and apprenticed with companies such as New York Stage and Film (2018, 2021), Contemporary American Theatre Festival (2019), and Baltimore Center Stage (2020, 2021). At the University of Illinois, her credits include *February Dance* (sound designer) and *Orfeo* (audio engineer). Feagin is passionate about collaboration and is dedicated to captivating audiences through innovative soundscapes and emerging technologies.

TY HUDSON (Fight Director)

Ty Hudson, a native Nebraskan with a BFA in acting from the University of South Dakota and an MFA in acting from Minnesota State University, Mankato, is currently a PhD student in theatre studies at the University of Illinois. Between academic adventures, he spent 10

years as a professional actor and educator in the Twin Cities (Minneapolis-St. Paul). He has written, directed, and produced multiple films that are currently playing at film festivals across the nation. He was the production dramaturg, fight choreographer, and intimacy director for *Clouds Shaped Like Pianos* at the U of I last season, and the dramaturg, fight, and movement assistant for *The Play That Goes Wrong* this season. He loves his wife dearly, especially when she lambasts him on their podcast *Summers Off*.

AUDREY MAUE (Properties Manager)

Audrey Maue is a second-year student in the MFA Properties Design and Management Program at the University of Illinois at Urbana-Champaign. Her recent credits include Props Manager for *Plumas Negras* for Illinois Theatre; Props Artisan for the 2023 and 2024 seasons of the Contemporary American Theater Festival; Assistant Props Coordinator for *Cinderella, A Pantomime* for Las Vegas at the Nevada Conservatory Theatre; and Assistant Prop Shop Supervisor for Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery* at Peninsula Players Theatre. She received her BS in the Entertainment Technology & Design Program at the University of Nevada, Las Vegas.

ALLISON MOODY (Vocal Coach)

Allison Moody is the Teaching Associate Professor of Voice and Speech for the BFA and MFA Acting Programs in the Department of Theatre. 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 the Voice Director and Dialect Designer for the following productions: *Orlando*; *Dracula: a Feminist Revenge Fantasy, Really*; *Witch*; *RENT*; *Origin Story*; *Titus Andronicus*; *Cabaret*; *Gem of the Ocean*; *Because I Am Your Queen*; *The Curious Incident of the Dog in the Night-Time*; *Twelve Angry Men*; *You Can't Take It With You*; *Holmes and Watson*; and *The Importance of Being Earnest*.

MENA PERKINS

(Scenic Designer)

Mena Perkins is pursuing his MFA in scenic design at the University of Illinois at Urbana-Champaign. After receiving his BA from Southeastern Louisiana University, he spent two years working as a costume and scenic designer in the greater New Orleans area. This past summer, he returned to his position as scenic charge artist for Jefferson Performing Arts where he charged *Chicago Teen*, *Beetlejuice Jr.*, *School House Rock*, and the world premiere of *Our City of Saints*. As a member of the scenic artist team at Krannert Center for the Performing Arts, his work has been seen in *Plumas Negras*, *The Winter's Tale*, *Anastasia*, *The Play That Goes Wrong*, and *A View from the Bridge*. Perkins would like to thank Illinois Theatre for everything he has learned in the past year, and his family for their continued support. His previous work can be found at minaperkins.com.

IMRAN RIZVI

(Music Creation)

Imran Rizvi is a senior pursuing a BFA in acting at the University of Illinois at Urbana-Champaign. His Illinois Theatre credits include *Dracula*, *A Feminist Revenge Fantasy, Really* (Doctor George Seward), *RENT* (Ensemble/Mark U/S), *Clouds Shaped Like Pianos* (Trigorin), and *The Gangster Play: Circus/Circus* (Company). Additional Champaign-Urbana credits include *BRIDGE Project: A Mini Midsummer* (Armory Free Theatre), *The Play Called Corpus Christi* (U of I History Department (Poculi Ludique Societas), and *Lavender* (Station Theatre). His Chicago credits include *Twelfth Night* (Oak Park Festival Theatre) and *Spring Awakening* (Steel Beam Theatre), as well as educational work at Goodman Theatre and the Actors' Training Center.

GENESEE SPRIDCO

(Movement Director)

Genesee Spridco is a Movement and Devising Instructor at Illinois Theatre, where she brings her passion for physical storytelling to the next generation of theatre artists. She holds an MFA from Dell'Arte International School of Physical Theatre and is certified as a yoga instructor and Alexander Technique teacher. Her movement direction credits at Krannert Center include *The Curious Incident of the Dog in the Night-Time*, *The Adventures of Little Sharp Ears*, and *Pshitter! As a devising director*, Spridco has led original works such as *Varslaren: The Whistleblower* and *I Wish: A Theatrical Puzzle Room*, the latter created in partnership with CU Adventures in Time and Space. Outside the academic sphere, Spridco tours nationally with the acclaimed Dirty Laundry comedy act, the Washing Well Wenches, recognized as one of the top comedy acts in the nation.

PROFILES

EMMALEAH STAPP

(Stage Manager)

Emmaleah Stapp is a senior BFA stage management student at the University of Illinois at Urbana-Champaign. Her previous credits include Theatre Studies New Works (Illinois Theatre, stage manager), *Orlando* (Illinois Theatre, assistant stage manager), *The Gangster Play: Circus/Circus* (Illinois Theatre, assistant stage manager), *Cetacean: The Whale (The Unreliable Bestiary)*, assistant stage manager), and *Die Fledermaus* (Lyric Theatre @ Illinois with Sinfonia da Camera, assistant stage manager). She is a proud transfer student from the University of New Mexico where she stage-managed *Frankenstein*, The Linnel Festival of Plays, and *Polaroid Stories* with UNM Theatre. On campus, she has served as an Illini Transfer Ambassador and is a current Social Media Intern for the College of Fine & Applied Arts. She sends love to Mom, Jacob, Sissy, and Gran'pa! She would also like to shoutout to her puppy Marlo who keeps her sane.

CAMRON STOCKLEY

(Head Electrician)

Camron Stockley is completing his final year at the University of Illinois at Urbana-Champaign, pursuing a BFA in lighting design and technology. His Illinois Theatre credits include *The Royale* (fly rail operator); *The Realness*, *Carnavall*, and *Oklahoma!* (programmer/board operator); *Solace*-Senior Thesis Dance Concert, *Cloven III*, and *StudioDance 2024* (lighting designer); and Theatre Studies New Works Project, *StudioDance 2025*, and *Plumas Negras* (assistant head electrician).. Stockley has been passionate about lighting design and technology since starting middle school, and Illinois

Theatre has helped make his dreams achievable. In this last year, he is excited to sculpt and strengthen his skills and continue to share new experiences. Outside of lighting, Stockley loves watching the Red Sox and Patriots. He also is a largemouth bass angler in the Illini Bass Fishing Club. He would like to thank his Mom, Dad, Nana, and brother Jack for getting him where he is today, as well as his girlfriend for being his better half and biggest supporter.

CAMERON L STRANDIN

(Lighting Designer)

Cameron L Strandin (he/him) is currently pursuing an MFA in lighting design at the University of Illinois. He earned his BFA in theatre design and production technology from the University of Nebraska–Lincoln. Strandin has designed professionally with the Nebraska Repertory Theatre, Timber Lake Playhouse, Circa '21 Speakeasy, and Mississippi Bend Players. He also worked as the Interim Lighting Supervisor at the Lied Center for Performing Arts in Lincoln, Nebraska. In his spare time, Strandin enjoys sailing and gaming with friends. strandin.design

SARAH WIGLEY

(Intimacy Coordinator)

Sarah Wigley is a Clinical Professor of Voice for the Lyric Theatre Program at the University Illinois at Urbana-Champaign, where she instructs Lyric Theatre Studio, BMA Senior Showcase, and applied voice. Frequently stage directing both opera and musical theatre, directing credits with Lyric Theatre @ Illinois include *Oklahoma!*, *35MM: A Musical Exhibition*, *Fugitive Songs*, *City of Angels*, *Fun Home*, *The Marvelous Wonderettes*,

Ordinary Days, *Lyric Under the Stars*, *Crazy for You*, *She Loves Me*, *Kiss Me Kate*, *25th Annual Putnam County Spelling Bee*, *Title of Show*, *A Psalm of Silence*, *The Adventures of Little Sharp Ears*, and both *La Bohème* and *Don Giovanni* in collaboration with Nathan Gunn. Wigley holds an MM in voice performance from Colorado State University and a BM in voice from the University of Minnesota. While residing in Minneapolis, Wigley performed professionally with regional companies such as the Guthrie Theatre, Skylark Opera, Mystery Cafe, Minnesota Centennial Showboat, and Minnesota Opera. Wigley's Denver credits include roles such as Aldonza in *Man of LaMancha*, Emma in *Jekyll and Hyde*, Dolores in *The Wild Party*, and Miss Scarlett in *Clue: The Musical*. Wigley has served as faculty for the Musical Theatre Department at the University of Northern Colorado as well as Parlando School for the Arts in Boulder, Colorado, and has had several students appear on Broadway and in national tours and regional theatres across the nation.

Wigley is an internationally certified Estill Voice® Master Trainer and contemporary voice specialist, known for her engaging workshops on flexible vocal technique and crossover training. She has presented at national and international conferences for the National Association for Teachers of Singing, Voice and Speech Trainers Association, International Congress of Voice Teachers, Estill World Voice Symposium, Illinois Music Education Association, Iowa Choral Directors Association, and Minnesota Music Education Association.



JOSIE ZIELKE **(Lead, Music Creation)**

Josie Zielke is a musician and actor who received her BFA in acting from the University of Illinois in 2025. Currently the drummer for the band Dollhouse, she is also a published writer.

PRODUCTION STAFF

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Christina Rainwater

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Camron Stockley

AUDIO ENGINEER

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SOUND BOARD OPERATOR

Robert Johnson

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Sean Meeks

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Brandon Dirden
Diana and Robert Digman
Lisa Dixon
Eileen and David B Dunlap
Cathy and Matthew Feely
Richard Furr and Margie Harris
Vincent Gattton
Marita Geraghty
Cynthia Grant
Nobuko Graves and Robert
Graves (Deceased)
Jessica Hahn

Michael and Susan Haney
Melissa and Peter Hartman
Lon Hoegberg
Steven Hofmann and Scott Allen
Diana Jaher
Robert Jenista
Jon and Amanda Karagiannakis
Daniel and Lyra Kelly
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Thomas Miller
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J.W. and Ann Marie Morrisette
Susan Muirhead
Walter and Jane Myers
Brenda and Stephen Pacey
Lynn Peters

Michael Pettersen and Jan
Aramini
Marlyne and Johnny Pineda
Jacob Pinholster
Angela Pinholster
Peggy Pinholster
Mark Rhodes
Rebecca and Verlin Richardson
Valleri Robinson
Stephen and Deborah Rugg
Kathryn Rybka and Darrell
Hoemann
Zachary Saunders
Mariana Seda
Dan and Alys Shin
John and Glendia Strandin
Yingman Tang
Jamie Thomas-Ward
Charles and Sandra Thompson
Jiachen Tu
Steve Walker
Jiaxin Wan
Royal Ward
Lauren Whittingham-Bonse and
Alan Bonse
Carl Wisniewski
Ruth Wyman and Juan Alvarez
Claire Zinnes

LAND ACKNOWLEDGEMENT

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

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

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.



COME BE CONNECTED.

Bringing the community together



krannert center

KRANNERT CENTER VOLUNTEERS

Krannert Center Community Volunteers

K. Rae Ambroz
Rick Balsbaugh
Jane Barry
Ann Bergeron
Deborah Bramowicz
George Brock
Jonne Brown
Julian Carrero
Felix Chan
Molly Chartrand
Yvonne Chen
Kathy Cimaskasy
Pamela De Ley
Karen Decker
Lori Deyoung
Sun Dieker
David Dorman
Debra Eichelberger
Roger Epperson
Pat Fang
Judy Federmeier
Roger Fredenhagen
Robin Goettel
Barbara Gordon
Gene Grass
Katherine Hansen
Sophia He
Kathleen Henry
Jill Hieronymus

Marcy Joncich
Mary Ann Judd
Carl Kagawa
Bruce Kruger
Rudy Leon
Lynda Lopez
Penny Lopez
Pezz Lopez
James McEnerney
Linda Meachum
Brenda Mehnert
Kathleen Metcalf
David Mies
Sharron Mies
Carol Miles
Carol Miller
Julie Mills
Patrick Mills
Frank Modica
Heather Munro
Christina Myers
Marjorie Olson
Natalia Ospina-
Munoz
Brenda Pacey
Jane Pica
Jerry Pica
Renee Potter
Rosa Pullen
Carol Sato
Barbara Schleicher
Christel Seyfert
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Neil Sullivan
Alice Taylor
John Taylor
Rodney Vanous
Yuankun Wang
Kelly Warner
Jay Weber
Jean Weigel
Liesel Wildhagen
Benjamin Williams
Douglas Williams
Julie Wirth
Krystal Ye
Hahwi Yoon
Joseph Zumalt

Krannert Center Student Ambassadors

Kaitlyn Adaya
Fiyin Adekoya
Saksham Aggarwal
Emily Aldrich
Smaya Anand
Aditya Barman
Zuzana Bielak
Ann Biju
Thomas Bobitz
Zoe Bohannon
Zach Bottoms
Lexi Cao

Kayla Cash
Xixi Chen
Leon Chien
Iyesha Childress
Rachel Choi
Leanna Cui
Nooriyah Doriwala
Nicole Dudek
Joseph Edamala
Nia Ellis
Maricruz Figueroa
Myra Gallant
Andros Gao
Shuoyuan Gao
Jada Giddens
Finn Gray
Vedansh Gupta
Jiho Han
Grace He
Atalhea Herman
Kaye Hidalgo
Yanshu Hou
Justin Huff
Hemanth Itte
Uma Iyer
Fasih Javed
Hyorim Jin
Yixuan Jin
Jade Johnson
Rachana Kanathur
Asheera Kaul
Sophie Kim
Ellen King

Pallavi Kochar
Kyle Krisdakumtorn
Amelia Lamis
Maddie Lawson
Irie Lee
Isabella Lee
Julianna Lee
Jungeun Lee
Leo Lee
Tristan Lee
Zachary Lee
Ava Lendman
Tavisha Lijhara
Hanning Lin
Sara Lin
Marlo Lindquist
Chenzhi Liu
Chunyu Lu
Yamini Malli
Julian Martinez
Maddie McCammon
Margaret Meagher
Daniel Mend
Zixiang Meng
Audrey Miller
Francis Moffatt
Emily Murawski
Samuel Naatz
Ruka Nakatani
Stuti Pai
Dhairya Vibhav
Parikh

Diana Patiño-	Lixin Wu
Carreon	Sissi Wu
Karol Penuelas	Lily Xie
Christopher Perez	Ziruo Yang
Niranjan Pillai	Qingping Ye
Adithya Raman	Haelly Young
Carolina Rosas	Qihao Zhan
Sukhbir Singh Saggi	Canwen Zhang
Ava Saldana	James Zhang
Eva Santoyo	Jie Zhang
Ellie Schmidgall	Qi Zhang
Santino Schrieber	William Zhang
Carissa Schultz	Xinyu Zhang
Megna Sivakumar	Yijia Zhang
Julia Stern	Jiesheng Zheng
Cliff Sun	Ryan Zhou
Aiki Suzuki	Yifna Zhu
Mann Talati	Margaret Zywicki
Greyson Talkington	
Thomas Valerius	
MacKenzie Van	
Ryne	
Alex Von Holten	
Connor Waddell	
Rebekah Wakayama	
Archie-Em Walker	
Tess Walker	
Jiaxin Wan	
Xile Wang	
Elodie Ward	
Ari Warner	
Jastina Washington	
Trey Weitner	

KRANNERT CENTER STAFF

Mike Ross, Director
Cheryl Snyder, Director of Advancement
Terri Anne Ciofalo, Associate Director for Production
Maureen V. Reagan, Associate Director for
Administration and Patron Experience
Lindsay Dalrymple, Assistant Director for Operations
Julianne Ehre, Assistant Director for Programming
and Engagement
Craig Miles, Assistant Director for Marketing and
Communications

EVENTS

Andrew Almeter, Senior Production Coordinator
for Events
Bree Brock, Production Coordinator for Events
Rachel Gladd, Performing Arts Events Coordinator

PROGRAMMING AND ENGAGEMENT

Julianne Ehre, Assistant Director for Programming
and Engagement
Jason Finkelman, Artistic Director of Global Arts
Performance Initiatives
Emily Laugesen, Director of Community Engagement
Sam Smith, Director of Civic Engagement and Social
Practice
Nick Wurl, Engagement and Programming Coordinator

ADVANCEMENT

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

OPERATIONS

Lindsay Dalrymple, Assistant Director for Operations

Director's Office

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

Building Operations

John O. Williams, Facility Manager
Tony Mapson, Assistant Facility Manager
Joe Butsch, Building Electrician
Steven Lessor, Assistant Chief Building Operations
Engineer
Scott Butler, Eric Carr, Emmett Catlin, Austin Dearth,
Sara Dietrich, Jessica Fancher, Bryan Franzen, Salatheo
Kindle, Jacob Lerch, Chabu Nsokoshi, Chad Schwenk,
Robert Shaw, Attendants

MARKETING AND COMMUNICATIONS

Craig Miles, Assistant Director for Marketing and
Communications
Sean Kutzko, Assistant Communication Director
Nicholas Mulvaney, Art Director

ADMINISTRATION AND PATRON SERVICES

Maureen V. Reagan, Associate Director for
Administration and Patron Experience

Food Services

Amy Thomas, Food Services Director
Michael Bunting, Hospitality Supervisor

Elizabeth Henke, Stage 5 Bar Manager
John Ingalls, Intermezzo Kitchen Lead

Ticketing and Patron Services

Whitney Havice, Ticketing and Patron Services Director
Ann-Marie Dittmann, Patron Services Assistant Director
Ty Mingo, Assistant Ticket Services Director
Jon Proctor, Ticket Sales Supervisor
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 and Video Director
Tyler Knowles, Assistant Audio Director, Live Stream Engineer

Costume Shop

Andrea Bouck, Costume Director
Richard Gregg, Costume Rentals Director and Associate Costume Shop Director
Paige Stewart-Rankins, Hair and Makeup Supervisor
Julianna Steitz, First Hand
April McKinnis, EB McTigue, Cutters/Drapers
Kari Little-McKinney, Theatrical Stitcher
Chantel Renee, Costume Crafts

Lighting Department

Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director

Properties Department

Adriane Binky Donley, Properties Director
Kira Lyon, Assistant Properties Director

Scene Shop

Ryan Schultz, Technical Director
Tatsuya Ito, Associate Technical Director
Bill Kephart, Office Administrator
Bobby Reynolds, Theatrical Scene Shop Coordinator
Anna Atkinson, Theatrical Scene Shop Assistant
Rebecca Russell, Acting Crew Head
Kayley Woolums, Theatrical Scene Shop Assistant

PERFORMING ARTS BUSINESS SERVICE CENTER

Jenell Hardy, Director of Business Services
Macauley Allen, Business Services Specialist
Debbie Delaney, Accounting Staff
Angela Wang, Business Services Specialist

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 or 217.333.6280). 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 contact patronservices@krannertcenter.illinois.edu or 217.333.9716 or visit go.KrannertCenter.com/Accessibility.

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