



Illinois Theatre presents

RADIUM GIRLS

By D.W. Gregory

José Manuel Díaz-Soto, director

Friday-Saturday
April 10-11, 2026
7:30pm

Tuesday-Friday
April 14-17, 2026
7:30pm

Saturday
April 18, 2026
2pm



Studio Theatre

THE ACT OF GIVING

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PROGRAM

RADIUM GIRLS

A Play in Two Acts

BOOK BY

D.W. Gregory

DIRECTOR

José Manuel Díaz-Soto

SCENIC DESIGNER

Jordan Couper

COSTUME DESIGNER

Sophia Doret

LIGHTING DESIGNER

Maggie Hershey

SOUND DESIGNER

Daniella Brown

VOICE COACH

Marie Ramirez Downing

STAGE MANAGER

Francesca Butera

DRAMATURGS

Angela Pinholster
Kit Carter

DEPARTMENT OF THEATRE HEAD

Valleri Robinson

PRODUCER OF ILLINOIS THEATRE

Thom Miller

Radium Girls is produced by special arrangement with The Dramatic Publishing Company of Woodstock, Illinois.

Radium Girls was originally produced by Playwrights Theatre of New Jersey and developed with a commissioning grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project.

CAST

GRACE FRYER

Alexandra Munguia-Mueller (Track 1)

**KATHRYN SCHAUB/SOCIETY WOMAN/
SHOPGIRL/BOARD MEMBER #1**

Jazmin Wilkins (Track 2)

**IRENE RUDOLPH/MISS KATHERYNE WILEY/
MRS. MICHAELS**

Samantha Moormann (Track 3)

SOB SISTER/MRS. ALMA MACNEIL

Kassidee Barlow (Track 4)

**MRS. DIANE ROEDER/HARRIET ROEDER/
CUSTOMER/PHOTOGRAPHER**

Ariah Lee (Track 5)

**DR. MADAME CURIE/CLERK/BOARD MEMBER #2/
ELDERLY WIDOW/MRS. ANNA FRYER**

Reilly Bickel (Track 6)

ARTHUR ROEDER

Austin Applegate (Track 7)

**C.B. "CHARLIE" LEE/WILLIAM BAILEY/
MALE SHOPPER**

Aiden Garland-Sutter (Track 8)

**RAYMOND BERRY/DR. HARRISON MARTLAND/
DR. FREDERICK FLINN/STORE OWNER**

Tyren Ollie (Track 9)

**TOM KREIDER/DR. JOSEPH KNEF/
VENECINE SALESMAN/COURT**

Calvin Pennington (Track 10)

**EDWARD MARKLEY/DR. VON SOCHOCKY/
DR. CECIL DRINKER**

Forrest Holsteen (Track 11)

**REPORTER JACK YOUNGWOOD/BOARD MEMBER #3/
LOVESICK COWBOY**

Heraldo Hermosillo (Track 12)

UNDERSTUDIES

Samantha Moormann (Grace)

Abby Weber (Track 2)

Zandra Miller (Track 3)

Alyssa Williams (Track 4)

Amelia Schmidt (Track 5)

Sammie Cruz (Track 6)

Calvin Pennington (Roeder)

Aiden Garland Sutter (Track 9)

Heraldo Hermosillo (Track 10)

Tyren Ollie (Track 11)

Forrest Holsteen (Track 12)

RADIUM GIRLS

A Play in Two Acts

TIME

.....

1918-1928

PLACE

.....

In and around Orange, New Jersey

ACT I

.....

- SCENE 1:** A room in the U.S. Radium Corporation factory
- SCENE 2:** The street
- SCENE 3:** The studio, four years later
- SCENE 4:** The dining room of Grace's childhood home
- SCENE 5:** Roeder's office
- SCENE 6:** Roeder's office
- SCENE 7:** The Health Department
- SCENE 8:** The front porch of Roeder's house, late afternoon
- SCENE 9:** Dr. Knef's dental office
- SCENE 10:** Grace's house, some months later
- SCENE 11:** The Woman's Club of Orange

20-MINUTE INTERMISSION

ACT II

.....

SCENE 1:	Reporters—a Sunday Feature unfolds
SCENE 2:	Berry’s office
SCENE 3:	A hospital room
SCENE 4:	U.S. Radium Corporation boardroom
SCENE 5:	A room in the Essex County Courthouse
SCENE 6:	Reporters
SCENE 7:	The parlor in Roeder’s house
SCENE 8:	Reporters
SCENE 9:	Grace’s house
SCENE 10:	The empty dial painting studio
SCENE 11:	Grace’s home
SCENE 12:	Von Sochocky’s home
SCENE 13:	A courtroom
SCENE 14:	A cemetery
SCENE 15:	A cemetery

Author’s Note:

Radium Girls is a work of historical fiction. Although it is based on events that occurred in and around Orange, New Jersey, between 1918 and 1928, the characters and incidents portrayed have been shaped to serve the drama. Certain characters are entirely fictitious and others are based on multiple individuals.

PROGRAM NOTES

DIRECTOR'S NOTE

When I began working on *Radium Girls*, I encountered a story that—though set in the 1920s—resonates with an unsettling force in our present. This play is not only about a group of women in a factory; it speaks to all those who have been silenced, ignored, or sacrificed in the name of progress. It speaks to the human cost of ambition, and to the courage of those who choose to raise their voices even when the odds are against them.

As a Latino director, I was deeply moved by the way these women—young, working-class, many from humble backgrounds—faced systems far larger than themselves. There is something in their struggle that feels familiar: the pursuit of justice when justice seems like a luxury, the defense of dignity against erasure, the solidarity that emerges in the midst of adversity. In their stories, I found echoes of our own, of those we see in our communities, of those still happening today. As an artist, I've always identified with social causes and I try, whenever possible, to accept projects that help advance them. In the current political climate, many of these causes have become more evident, and fighting for them is even more necessary.

With this production, my intention is to honor those voices. Not just to recount a historical event, but to illuminate—just as radium once illuminated the dials of watches—the uncomfortable truths we often prefer to keep in the shadows: the fragility of the body in the face of industrial machinery, the ease with which truth can be manipulated, and the high price of saying “enough.”

This group of theatre makers—actors and designers—has worked with immense sensitivity and bravery, embracing a piece that demands humanity, rigor, and an open heart. Together, we have explored not only the pain, but also the hope, humor, camaraderie, and resilience that define those who refuse to be invisible.

I hope that as you watch this story, you find something that moves you, challenges you, or inspires you. May these women—their laughter, their struggles, their silences—stay with you beyond this performance. And may the question at the heart of the play linger long after the lights fade:

What is a life worth when the world only sees the shine of what we produce?

—José Manuel Díaz-Soto

PROGRAM NOTES

DRAMATURG'S NOTE

D.W. Gregory's *Radium Girls*, first produced in 2000, tells the story of young women who worked as watch dial painters in a factory using radium-infused paint to make the dials glow in the dark. While some portions of this story have been fictionalized for Gregory's play, the main thrust of the plot was written from factual evidence. The young women depicted in this play, namely Grace, Kathryn, and Irene, were real women who endured radiation poisoning that caused horrendous pain and disfigurement years after working in the U.S. Radium Corporation factory in Orange, New Jersey. Similar events occurred closer to this staging, in Ottawa, Illinois, approximately 125 miles from Krannert Center for the Performing Arts.

Radium is now understood to be a highly dangerous and radioactive element, but when first introduced, it was thought to have cancer-curing properties, and some radium-laced products were marketed to the public as wellness and other luxury items. Marie Curie, two-time Nobel prize winner in physics and chemistry, discovered radium just before the turn of the 20th century. Often, innovation has a cost, and in this case, the cost was workers' health and, eventually, lives.

This is a play about justice and prioritizing people over profit. It begs the questions: How much is a life worth? Are some lives worth more than others? Who gets to decide what conditions are safe enough? The play exposes the difficult journey that the Radium Girls took to seek justice from the company that employed them through both the newspapers and the courts. These women unwittingly made personal sacrifices that partially led to the creation of the U.S. workforce safety standards. Notably, the U.S.

Occupational Safety and Health Administration (OSHA), responsible for setting and enforcing workplace safety and health standards, was only created in 1970, nearly half-a-century after this play takes place.

Reflecting on her play, Gregory said: "This is a world in which the men hold the power and the women are fighting to be heard." Audiences witness this even in the way that *Radium Girls* unfolds. While this play is decidedly about the Radium Girls, much of the play is told through the perspectives of the men in positions of power—businessmen, scientists, doctors—many of whom took advantage of the women for financial gain and questioned their credibility. We see echoes of the dismissal of women's symptoms in medical practices even today, which often results in delayed diagnoses and insufficient treatment.

At its core, *Radium Girls* explores what happens when corporations go unchecked and the consequences their actions (or inactions) have on marginalized lives. Gregory says that the play explores the question of how this could happen, yet the sequence of innovation to widespread use to eventual safety restrictions continues, often revealing that corporations knew the dangers involved much earlier. We only need to look to recent history to see this pattern play out with the creation, use, and later restriction of common products such as asbestos, tobacco, and pesticides. How can prevention, accountability, and justice work together to address harmful practices so that this history does not continue to repeat itself?

—Angela Pinholster and Kit Carter

PROFILES



AUSTIN APPLAGATE **(Arthur Roeder)**

Applegate (they/them) is currently a senior pursuing a BFA in acting at the University of Illinois. They were most recently seen in Illinois Theatre's production of *The Play That Goes Wrong* (Max). They also performed multiple roles in *The Winter's Tale* and as a swing for multiple roles in *Orlando*. Applegate transferred from Illinois Central College where they were seen in shows such as *1984* (Winston), *A Macbeth* (Malcolm), and *Myth Adventures* (multiple roles). They enjoy working in the Armory Free Theatre and spent last summer working on The York Cycle Theatre Festival in Toronto, Canada. In their free time, they enjoy cooking, spending time with their three cats, and preventing their cats from eating the food that they're actively cooking when it's still on a hot stove.



KASSIDEE BARLOW **(SOB Sister)**

Barlow is a BFA acting major at the University of Illinois at Urbana-Champaign, where she is developing her craft through performance and ensemble collaboration. Her recent credits include *The Algorithm* (Maggie), *Dracula* (Understudy), and *No Puedo, I'm Sorry* (Ensemble). Barlow is passionate about storytelling and is excited to be a part of the Spring theatre season. Outside of rehearsal, she enjoys reading and binging romantic comedies!



REILLY BICKEL **(Dr. Madame Curie)**

Bickel is a junior earning her BFA in acting at the University of Illinois at Urbana-Champaign. She was most recently seen in *The Play that Goes Wrong* as an on-stage crew member. Some of her other previous credits include Angus/Caterpillar in *Alice by Heart* and Dorn in *Clouds Shaped Like Pianos*. She is part of the Illini Metagamers Club and is often found playing Dungeons and Dragons with her friends. She is excited to explore what she has learned so far and will learn in the future with her acting career.



SAMMIE CRUZ **(Understudy)**

Cruz found her passion for theatre at the "ripe old age" of four. Since then, she's been involved in countless performances with various theatres. She loves all the experiences and life lessons that she has gained from acting. Recent credits include *A View from the Bridge* (Louis/Chorus), *The Wizard of Oz* (Dorothy Gale), and *Mean Girls* (Gretchen Weiners) among others. Cruz thanks this incredible cast and crew for the opportunity to perform in this amazing production!

PROFILES



AIDEN GARLAND-SUTTER (C.B. "Charlie" Lee)

Garland-Sutter, a senior acting major at the University of Illinois at Urbana-Champaign, is from Rochester, Illinois. He has been doing theatre since he was eight years old. Some of his credits include *Antigonus* in Shakespeare's *The Winter's Tale* (Illinois Theatre), *Dennis* in *The Play That Goes Wrong* (Illinois Theatre), and the ensemble in *The Wild Party* (Lyric Theatre @ Illinois). In his free time, he loves to draw and make animations. Garland-Sutter thanks his family, directors, and professors over the years for supporting him and helping him get to where he is today. Lastly, he thanks you, the audience, for coming and supporting the show. Enjoy!



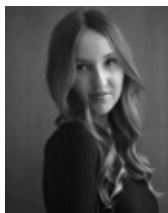
HERALDO HERMOSILLO (Reporter Jack Youngwood)

Hermosillo (he/him), a senior pursuing his BFA in acting at the University of Illinois, hails from Guadalajara, Jalisco. He was most recently seen as Trevor in Illinois Theatre's production of *The Play That Goes Wrong*. Previous credits include *Plumas Negras* (Alex/Eleuterio), *70 Secrets of Marmalade Kittens* (Tracy), *Orlando* (Chorus), *The Gangster Play: Circus Circus* (Company), and *House of Desires* (Castaño). In addition to acting, Hermosillo is an emerging writer, developing neo-expressionist stand-up comedy, theatrical texts, and performance art.



FORREST HOLSTEEN (Edward Markley)

Holsteen is a sophomore acting student at the University of Illinois at Urbana-Champaign. He has been seen on stage as Jack Worthing in *The Importance of Being Earnest*, Laurie in *Little Women*, and George Banks in *Mary Poppins*. At U of I, Holsteen has worked on deck crew for *Plumas Negras* and *Orlando*. Beyond the stage, he brings his passion for film, theatre, and art-making into every creative project he pursues. His interests in philosophy and storytelling inspire his approach to character work, encouraging him to explore each role with curiosity and depth. Holsteen is dedicated to continual growth as both an actor and a student, and he looks forward to further developing his craft throughout his time at the university.



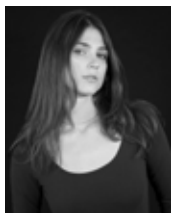
ARIAH LEE (Mrs. Diane Roeder)

Lee is pursuing a Bachelor of Fine Arts in acting at the University of Illinois at Urbana-Champaign. She has appeared in numerous theatrical productions including *Radium Girls*, *Clue*, *A Midsummer Night's Dream*, and *As You Like It*. Lee trained in voice and playwriting through Illinois State University and the University of North Carolina at Chapel Hill. She has also assisted in teaching acting techniques for junior high students. Lee is committed to developing her craft as an actor and continuing her work in theatre, film, and television.



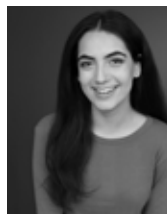
ZANDRA MILLER
(Understudy)

Miller is a sophomore BFA student, pursuing acting and dance at the University of Illinois at Urbana-Champaign. Some of her recent credits include *A View from the Bridge* (Mike/Chorus) with Illinois Theatre, *Matilda the Musical* (Mrs. Wormwood), and *The Lightning Thief Musical* (Featured Dancer) in which she also assisted with choreography. When not on stage, Miller spends her time devoted to her instruments (piano, flute, and guitar), reading an inordinate number of books, and relaxing outdoors.



SAMANTHA MOORMANN
(Irene Rudolph)

Moormann is a senior pursuing a BFA in acting at the University of Illinois at Urbana-Champaign. Her past credits include *The Secretaries* (Dawn Midnight/Buzz Benikie) at the Armory Free Theatre, *The Algorithm* (Esther/Reddit) at Krannert Center for the Performing Arts, *Dracula: A Feminist Revenge Fantasy*, *Really* (Marilla) at the Virginia Theatre, *The Gangster Play: Circus Circus* (Company) at Krannert Center for the Performing Arts, and *Macbitches* (Understudy/Swing) at the Armory Free Theatre. Additionally, she was a character performer at Six Flags Great America. In her free time, she enjoys reading Marvel and DC comics, performing standup comedy, and writing plays, short stories, and maybe a novel if she ever has enough free time.



ALEXANDRA MUNGUIA-MUELLER
(Grace Fryer)

Munguia-Mueller is a sophomore pursuing a dual degree in acting and clinical psychology at the University of Illinois. She was most recently seen performing with the Gus Giordano Dance Company in Chicago, as well as in various theatre and dance productions with Senn Arts. Mungia-Mueller is excited to continue her training at the University of Illinois and would like to thank the cast and crew for their support in bringing this production to life.



TYREN OLLIE
(Raymond Berry)

Ollie (he/him) is currently in his second year pursuing a BFA in acting at the University of Illinois at Urbana-Champaign. His most recent credit with Illinois Theatre is *The Play That Goes Wrong* as Jonathan. Additional credits include *The Laramie Project* (Ensemble) at Parkland Second Stage Theatre, *Spot of Brazil* (Mickey) at the Armory Free Theatre, and *Skeleton Crew* (Reggie) at the Station Theatre.

PROFILES



CALVIN PENNINGTON (Tom Kreider)

Pennington is a junior pursuing his BFA in acting at the University of Illinois. His Illinois Theatre credits include *A View from the Bridge* (Eddie), *Clouds Shaped Like Planos* (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).



AMELIA SCHMIDT (Understudy)

Schmidt is a second year undergraduate major at the University of Illinois.



ABBY WEBER (Understudy)

Weber is a sophomore pursuing a BFA degree in acting at the University of Illinois at Urbana-Champaign. Her previous credits include *A View from the Bridge* (Chorus), *Sister Act* (Sister Mary Patrick), *The Wedding Singer* (Rosie Hart), and *Godspell* (Ensemble). She has also had experience in film, which includes a recent Armory Free Theatre credit in *Spot of Brazil* (Evangeline). Weber co-directed *Dracula* at the Chicago High School of The Arts. She is a former dancer of 15 years and has practiced in various styles, including jazz, ballet, modern, and contemporary.



JAZMIN WILKINS (Kathryn Schaub)

Wilkins is a senior acting major at the University of Illinois at Urbana-Champaign. For Illinois Theatre, she most recently played Paulina in Shakespeare's *The Winter's Tale*. Last summer, she was seen as Imogen (*Cymbeline*), Irene Adler/Others (*Ms. Holmes and Ms. Watson in Apt 2b*), and Maria (*Twelfth Night*) at Theatre at Monmouth. The rest of her Illinois Theatre credits include *The Nina* (*Airness*) and Prof. Brown US/Ensemble (*The Realness*). Around campus, she played Rizzo at Lincoln Hall for Illini Student Musicals' production of *Grease*, and Alice Russell in Station Theatre's production of *Lizzie the Musical*. Outside of Illinois Theatre, she is the lead singer of a local rock alternative band, The Meantime. She enjoys writing music and playing the guitar.



ALYSSA WILLIAMS (Understudy)

Williams, a sophomore BFA acting major at the University of Illinois, is from Evanston, Illinois. This is her first performance at the U of I. She likes to play sports and volunteer during her free time. Fun fact: she played Nala in her middle school production of *The Lion King*.

JOSÉ MANUEL DÍAZ-SOTO

(Director)

Díaz-Soto, a native of Bayamón, Puerto Rico, 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 at Urbana-Champaign. He has been designing for drama, musical theatre, and film for 30 years. Among his recent design projects are *Lobby Hero* (Jeff Award nominee), *Admissions*, *Time Is on Our Side*, *The Explorer's Club*, *The Madres*, *American Jornalero*, *Polaroid Stories*, and *Red*. His musical theatre and opera credits include *Oklahoma!*, *Don Giovanni*, *Evita*, *Godspell*, *Les Misérables*, *Man of La Mancha*, *Kiss Me Kate*, *Sister Act*, *Fun Home*, and *Legally Blonde*.

Although Díaz-Soto has been recognized as a scenic designer for most of his career, and after a couple of years flirting with the idea of becoming a theatrical director, he had the opportunity to direct his first show in 2020. Recent projects as director include: *Don't Tell Them Over Zoom*, *The Cake*, *The Madres*, and *The Closet on the 24th*. Directing *Radium Girls* represents his first opportunity to direct a show outside his home country.

José Manuel Díaz-Soto is a scenic design professor in the Department of Theatre at the University of Illinois at Urbana-Champaign.

www.josemanueldiaz.carbonmade.com

DANIELLA BROWN

(Sound Designer)

Brown, a third-year MFA candidate in sound design and technology, is excited to join Illinois Theatre again after designing *Plumas Negras* last spring, and *Dracula: A Feminist Revenge Fantasy, Really* in fall 2024. Other credits include *The Commupance* (Human Race Theatre Company, Dayton, Ohio) and *Primary Trust* (Hope Repertory Theatre, Holland, Michigan). Brown is honored to be part of the creative team for *Radium Girls*.

FRANCESCA BUTERA

(Stage Manager)

Butera, a senior in the BFA Stage Management Program, is excited to be working on *Radium Girls* with Illinois Theatre! Her previous stage management credits include *Fade* at The Station Theatre and *Plumas Negras* with Illinois Theatre. Following her graduation, she will be working as a stage management intern with Peninsula Players in Fish Creek, Wisconsin. She thanks her parents and professors for supporting and believing in her throughout college; she could not have done it without them.

PROFILES

KIT CARTER (Dramaturg)

Carter is a first-year MA student in theatre studies with a minor in cinema studies. This is their first production with Illinois Theatre, and they are thrilled to be a part of the dramaturgy team for *Radium Girls!* Carter's research interests include dramaturgy across stage and media, horror theatre, and parasocial relationships between audiences, characters, and actors. Past Director/Dramaturg credits include *A Midsummer Night's Dream*, *The Crucible*, and *The Smell of the Kill*. Champaign-Urbana credits include Jess in *Six Rounds of Vengeance* (The Station Theatre). Carter extends their thanks to their family and friends for their support.

JORDAN COUPER (Scenic Designer)

Couper is a second-year MFA candidate in scenic design at the University of Illinois. She was born and raised in Colorado before earning her BFA in performance production from Cornish College of the Arts in Seattle, Washington. Couper's design credits include *Jesus Christ Superstar*, *The Secret in the Wings*, and *CHICAGO* (Cornish College of the Arts). Her technical credits include *The Winter's Tale* (Assistant Scenic Design, Illinois Theatre), *She Loves Me* (Assistant Scenic Design, Village Theatre), *Champagne Widow* (Assistant Scenic Design, Café Nordo), *Plumas Negras* (Scenic Charge Artist, Illinois Theatre), *The Tempest* and *Richard II* (Scenic Charge Artist, The Colorado Shakespeare Festival), among many others. She thanks her friends and family for their support.

SOPHIA DORET (Costume Designer)

Doret is a second-year MFA candidate in costume design at the University of Illinois at Urbana-Champaign. She holds a BA in theatre and French from Lake Forest College. Doret's recent credits at the University of Illinois include serving as assistant costume designer and wardrobe supervisor for Lyric Theatre's *Oklahoma!* and Illinois Theatre's *Plumas Negras*. She also coordinates costumes for the Dance Department's concerts. Doret is honored to contribute to the design team for *Radium Girls* and extends her gratitude to her family for their continued support.

MAGGIE HERSHEY (Lighting Designer)

Hershey is a third-year lighting design and technology BFA candidate at the University of Illinois at Urbana-Champaign. They were the lighting designer for Dance at Illinois' *October Dance: Black on Black*, Illinois Theatre's 2025 *Theatre Studies New Works Project*, Lyric Theatre @ Illinois' *Lyric Under the Stars 2024*, Armory Free Theatre's *Bug* and *On the Exhale*, Champaign-Urbana Theatre Company's *Beautiful: The Carole King Musical*, and STEPS Performing Arts Center's *Grease* and *A Chorus Line*. They were also the assistant lighting designer for Lyric Theatre @ Illinois' *Anastasia*, Illinois Theatre's *Witch*, and the programmer for Illinois Theatre's *Gangster Play: Circus Circus* and *Dracula: A Feminist Revenge Fantasy, Really*. The past three summers, they have worked for Protolight, a lighting systems integrator and distributor.

AUDREY MAUE
(Properties Manager)

Maue is a second-year student in the MFA Properties Design and Management Program at the University of Illinois. Her recent credits include props manager for *Plumas Negras* at 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 entertainment technology and design at the University of Nevada, Las Vegas.

ANGELA PINHOLSTER
(Dramaturg)

Pinholster is an Assistant Professor of theatre studies at the University of Illinois at Urbana-Champaign. She is excited to be working on her first production with Illinois Theatre students and faculty. Pinholster's research and creative activity includes dramaturgy, immersive performance, theatre for young audiences, and Disney studies.

MARIE RAMIREZ DOWNING
(Voice Coach)

Downing is an Assistant Professor of acting, voice, and speech in the BFA and MFA Acting Programs in the Department of Theatre. She is a professional voice and dialect coach and teaches and coaches at Shakespeare & Company in Lenox, Massachusetts, in The Actor Training Intensives. She has an MFA in acting from The Theatre School at DePaul University, and a BA in theatre arts and acting from California State University, Fresno. She is a Designated Linklater Voice Teacher via Kristin Linklater and the Linklater Center for Voice and Language in New York City (2012). Recently, Downing was the voice and dialect coach for the West Coast Premiere of Suzan Lori-Park's play *Sally and Tom* at Marin Theatre Company (November 2025); she will return to work on the dialects for *Pictures from Home* with Director Jon Moscone later this spring. Downing has been invited as the voice coach for *Ma Rainey's Black Bottom* directed by Chuck Smith and Harry Lennix at Goodman Theatre, opening in April 2026. Downing's previous credits include Voice and Text Director at The Oregon Shakespeare Festival (OSF) for Lisa Peterson's production of *As You Like It* (2025); Goodman Theatre (*Inherit the Wind*); Steppenwolf Theatre Company (*Leroy and Lucy*, world premiere); and Chicago Shakespeare Theatre (*Sunny Afternoon*, North American premiere, 2025). Downing is a Resident Director at Illinois Theatre and directed Juliette Carillo's play *Plumas Negras* at Krannert Center's Studio Theatre in Spring 2025. As an actor, she worked with Patsy Rodenburg in Silves, Portugal, in September 2025 performing Shakespeare Scenes from *A Winter's Tale* and *Measure for Measure* with actors from all over the globe.

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HAIR AND MAKEUP SUPERVISOR

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Emma Preston

ASSISTANT STAGE MANAGERS

Lulu Llewellyn

Margot Evans

ASSISTANT SCENIC DESIGNER

Verônica Moralli de Andrade

ASSISTANT COSTUME DESIGNERS

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Gaby Torchia

ASSISTANT LIGHTING DESIGNER

Griffin Ferguson

ASSISTANT SOUND DESIGNER

Will Mueller

SCENIC CHARGE

Mena Perkins

HEAD ELECTRICIAN

Wesley Lu

AUDIO ENGINEER

Erica Feagin

COSTUME CRAFTS ARTISAN

Tiffany Adams

CAPTIONS

Nickyla Dyson

Kaiyah Rodkey

ASSISTANT AUDIO ENGINEER

Grace Marki

LIGHT BOARD OPERATOR

AJ Turnell

AUDIO BOARD OPERATOR

Gabriel Roberts

DECK CREW

Jeremiah Jordan

WARDROBE SUPERVISORS

Julianna Lee

Gaby Torchia

STUDENT DRAPER

Meg Merhar

STUDENT FIRST HAND

Becca Mersinger

WARDROBE CREW

Tess Larmon

Loki Gomez

Amelia Schmidt

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COME BE CONNECTED.



Bringing the community together



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.



2025-26

A SEASON OF REMARKABLE
PERFORMANCES



krannert center

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Maureen V. Reagan, Associate Director for
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Lindsay Dalrymple, Assistant Director for Operations
Julianne Ehre, Assistant Director for Programming
and Engagement
Craig Miles, Assistant Director for Marketing and
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Bree Brock, Production Coordinator for Events
Rebecca Russell, Assistant Technical Director for Events
Rachel Gladd, Performing Arts Events Coordinator

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Performance Initiatives
Emily Laugesen, Director of Community Engagement
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David Drake, Advancement Team Assistant

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

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Alec LaBau, Associate Audio Director and Video Director
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Costume Shop Director
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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 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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