



Illinois Theatre presents

THE CITY AND THE CITY

By Christopher M. Walsh

Adapted from the novel by China Miéville

Friday-Saturday
April 24-25, 2026
7:30pm

Wednesday-Friday
April 29-May 1, 2026
7:30pm

Saturday
May 2, 2026
2pm



Colwell Playhouse

PROGRAM

THE CITY AND THE CITY

PLAYWRIGHT

Christopher M. Walsh

ADAPTED FROM THE NOVEL BY

China Miéville

DIRECTOR

Jordan Coughtry*

SCENIC DESIGNER

Avery Tāng

COSTUME DESIGNER

Amelia Walz

LIGHTING DESIGNER

Robert Perry

SOUND DESIGNER

Grace Aumiller

MEDIA DESIGNER

John Boesche

VOICE COACH

Marie Ramirez Downing

FIGHT DIRECTOR

Zev Steinrock

STAGE MANAGER

Lauren Boesch

DRAMATURG

Anne Kolaczowski-Magee

DEPARTMENT OF THEATRE HEAD

Valleri Robinson

PRODUCER OF ILLINOIS THEATRE

Thom Miller

**Denotes member of SAG-AFTRA and Actor's Equity Association*

The City and The City was originally produced by Lifeline Theatre, Chicago, Illinois, and premiered there in 2013.

THE CITY AND THE CITY

By Christopher M. Walsh

Adapted from the novel by China Miéville

TIME

2009

PLACE

Somewhere in Eastern Europe

The City and The City is presented in two acts with a 20-minute intermission.

CAST

INSPECTOR BORLÚ

Imran Rizvi
Harry Brown, rehearsal Borlú

CORWI (AND OTHERS)

Harmony Johnson
Aliyah Joshua, understudy

DHATT (AND OTHERS)

Angela Tomaso
Zoë Van Krey, understudy

MR. GEARY, ASHIL (AND OTHERS)

Jake Majerczyk

MRS. GEARY, NANCY (AND OTHERS)

Ari Warner
Aliyah Joshua, understudy

NAUSTIN, BURIC (AND OTHERS)

Luca Baron

SHUKMAN, SYEDR, BOWDEN (AND OTHERS)

Chris Ramshaw

JARIS, YORJAVIC, SAMUN (AND OTHERS)

Grace Herbst

DRODIN, AIKAM (AND OTHERS)

Mihir Apte

YOLANDA (AND OTHERS)

Hayley Alexander
Zoë Van Krey, understudy

ELEVEN

Aliyah Joshua

TWELVE

Zoë Van Krey

MAHALIA

Abby Weber

PROGRAM NOTES

DIRECTOR'S NOTE

"What strange phenomena we find in a great city, all we need do is stroll about with our eyes open. Life swarms with innocent monsters." —Charles Baudelaire

The ability to gather and group ourselves as we do, in fact the key to our survival out of all other species of human that has walked the planet, is an evolutionary mechanism that allows us to create and believe in "shared fictions," or "imagined orders." These are intersubjective realities that exist only in our collective imaginations, yet rule our lives. Things like money, nations, gods, and laws.

In this story, China Miéville extrapolates shared fictions strangely and mysteriously. He presents two overlapping cities whose citizens are not allowed to sense or acknowledge the people, buildings, or sounds of the other city, even when standing right next to them. They call it "unseeing." This social agreement, this imagined order, stretches the realm of possibility, but also tickles the mind with a nagging familiarity.

I have never known the country I live in more divided. With so much in common, it is remarkable that its people can so often hold their disagreements to the point of hatred or violence. Is it better to hate or to ignore—unsee—the dissenter? It does feel like I'm living in two nations at once.

Without pressing the hot buttons that raise our political or social hackles, Miéville lets us examine division: borders that separate us, and boundaries that protect us. It points at the shared fictions in our lives and asks us to wonder about what powers enforce, manipulate, profit from, or rebel against them.

"Remember the movements that don't look like moving."
—China Miéville

My colleague, Latrelle Bright, was going to direct this play but she died almost before she could really begin. I miss her. What words are enough? Her soul is her last name. She is (was?) an excellent director, and I'm humbled to take up this mantle in her absence. She said she wanted to direct it because it scared her. It scares me too.

Like many good mysteries, this story begins with death. My son has been asking me what happens after we die, and in the end, I have to tell him that I just don't know. It's a mystery I can't solve.

Going through some of my mother's papers after she died, I found a passage she wrote referring to death as "a thin veil," which has haunted me ever since. Perhaps that's what it feels like—the unseeing in Miéville's cities. Maybe it describes this strange national division too: a thin veil you can almost see through but can't get to the other side.

Welcome to this world of imagined orders. Welcome to the edge of the veil. Welcome to the city and the city.

—Jordan Coughtry, Director

DRAMATURG'S NOTE

The play starts with a crime—but not the kind you might expect. Our hero Borlú, heir to noir detective Sam Spade, is walking down the city street when, as he says in his own words, “I saw a woman shambling away from me. I was struck by her motion, and I met her eyes. In my glance I took in her clothes, the way she looked, her way of walking, of holding herself, and I realized too late she was not on the same street as me. She was not in the same city. I should not have seen her.”

Borlú has committed Breach, the worst crime that can be committed in the city of Bezel or the city of Ul Qoma, two cities that exist in the same place and the same time yet are completely separate. To live in one city means that you do not see the other. For Borlú, a detective in the city of Bezel, all people and buildings of Ul Qoma should be unseen.

The City and The City was first a novel written by British Weird Fiction author China Miéville, then adapted into a play by Christopher M. Walsh of the Lifeline Theatre in Chicago. H.P. Lovecraft’s works, including *The Call of Cthulhu*, *At the Mountains of Madness*, and *The Shadow Over Innsmouth*, were instrumental in popularizing the genre. Lovecraft defines Weird Fiction as having “a certain atmosphere of breathless and unexplainable dread of outer, unknown forces must be present; and there must be a hint, expressed with a seriousness and portentousness becoming of its subject, of that most terrible conception of the human brain—a malign and particular suspension or defeat of those fixed laws of Nature which are our only safeguard against the assaults of chaos and the daemons of unplumbed space.”¹

¹Lovecraft, H. P. “Supernatural Horror in Literature.” *The Recluse*, Aug. 1927.

Miéville’s “outer, unknown force” is Breach. Breach is the entity or force which keeps the two cities separate, even though they occupy the same space, defeating “the fixed laws of nature.” Breach monitor and arrest those who commit the crime of “breach”—seeing a citizen of the opposite city.

Miéville places this tenet of Weird Fiction in a detective story that is a descendent of the classic film noir genre. Borlú narrates the story with the same acerbic gumshoe observations that fueled such classic films as *The Maltese Falcon* and *Double Indemnity*. Borlú starts out investigating a murder, but to solve the murder, he must also solve Breach, all while striving to keep hidden his own crime of “seeing.”

Is seeing a crime in our world? We all unsee people. Perhaps it is the unhoused person sleeping outside the bus station. Perhaps it is the person wearing a MAGA hat or the person wearing a Make America Go Away hat. History is full of examples of groups of people actively working not to see each other, from the streets in Belfast to the Wall in Berlin. We make our own “cities” by surrounding ourselves with people who think and believe as we do. Would it be a crime to see the people who think and believe differently?

Borlú’s revelations about seeing show us a path through our own turbulent political times. Unseeing may seem safe. By unseeing we avoid confrontations and violence. Borlú breaks the law—he sees. In doing so, he exposes unseeing as the real crime. When we see those who live outside our personal cities, we see the shared humanity, and seeing that is never a crime.

—Anne Kolaczowski Magee



STUDENT TICKETS FOR ONLY \$10

U OF I STUDENTS: being on a budget doesn't mean you have to miss the show! You can enjoy almost all of our world-class national and international music, dance, and theatre performances for only \$10.

Contact the Ticket Office
for details at
kran-tix@illinois.edu
or 217.333.6280

 krannert center



PROFILES



HAYLEY ALEXANDER (Yolanda, Others)

Alexadner is a sophomore pursuing her BFA in acting at the University of Illinois at Urbana-Champaign. You may recognize her from HBO

Max's South Side as "Nina" and *Showtime's The Chi* as "Cute Girl." From an early age, Alexander knew that her purpose was to perform, and she continues to bring that passion and dedication to every project. Alongside her on-camera experience, she has trained extensively in stage performance, voice, and movement, developing a grounded and spontaneous approach to her craft. Alexander is committed to telling stories that connect deeply with audiences and leave a lasting impact both on stage and on screen.



MIHIR APTE (Drodin, Aikam, Others)

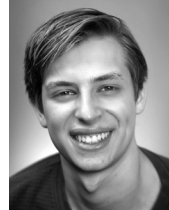
Apte is a junior BFA acting major at the University of Illinois at Urbana-Champaign. In addition to theatre, he is also getting a BA in economics and works as a personal trainer at

the Activities and Recreation Center on campus. Previous Illinois Theatre credits include *Dracula: A Feminist Revenge Fantasy, Really* (Miller/Merchant), *Plumas Negras* (Virgilio), and *A View from the Bridge* (Marco), alongside being a part of the 2025 Illinois Shakespeare Festival Acting Company. Apte loves to walk around in circles mumbling to himself for seven hours and 23 minutes at a time. He would like to thank the Apte family for their support, and is super excited to be a part of this production!



LUCA BARON (Naustin, Buric, Others)

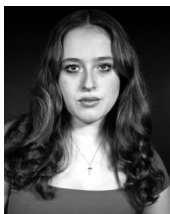
Baron is a second-year actor in the BFA acting program. He hopes you love the show!



HARRY BROWN (Rehearsal Borlú)

Brown (he/him) is a senior pursuing a BFA in acting at the University of Illinois at Urbana-Champaign. Some of his credits with Illinois Theatre are *The Play That Goes Wrong* (Robert), *The Winter's Tale* (Autolycus), and *Airness* (The Announcer). He also appeared in *Homegrown: An Insurrection Play* (Cody) at the Station Theatre, co-directed *Spot of Brasil* at the Armory Free Theatre, and assistant directed *The Good Person of Setzuan* at the Station Theatre. One of Brown's primary goals is to tell meaningful stories about people with mental health struggles and to expel the many stigmas that are associated with these struggles. In his free time, he enjoys swimming, spending time with friends and family, and reading comics.

PROFILES



GRACE HERBST (Jaris, Yorjavic, Samun, Others)

Herbst is a junior acting major with a dual degree in psychology. Previous Illinois Theatre credits include *The Play That Goes Wrong* (Sandra); *No Puedo, I'm Sorry* (Ensemble);

Dracula: A Feminist Revenge Fantasy, Really (Mina/Lucy u/s); and *The Algorithm* (Eve).



HARMONY JOHNSON (Corwi, Others)

Johnson is attending University of Illinois at Urbana-Champaign as a sophomore acting major. She recently portrayed Mr. Lipari/Chorus in *A View from the Bridge* with

Illinois Theatre. Other recent credits include *Hairspray* with Oak Lawn Community Theatre and *The Secretaries* with the Armory Free Theatre. Classically trained in dance for 15 years and singing for 9 years, Johnson is super excited to join her fellow castmates in *The City and The City* this spring.



ALIYAH JOSHUA (Eleven)

Joshua is a sophomore pursuing her BFA in acting at the University of Illinois at Urbana-Champaign. Her previous credits include 12 *Angry Jurors* (Juror 10), *Chicago*

(Matron Mama Morton), *Murder on the Orient Express* (Helen Hubbard), *Mamma Mia* (Tanya), *Afrique* (Villager), and *Eleemosanery* (Echo). Joshua is passionate about

storytelling that illuminates truth, evokes empathy, and inspires others to pursue their dreams. She believes that the power of performance has the ability to connect people, heal, and bring to light the complexities of the human experience. Joshua thanks her family, mentors, and peers for their continuous love and support throughout her artistic journey.



JAKE MAJERCZYK (Mr. Geary, Ashil, Others)

Majerczyk is a Chicago-based actor and a 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 returned to the Studio Theatre last semester to sing his way through *A View from the Bridge*.



CHRIS RAMSHAW (Shukman, Syedr, Bowden, Others)

Ramshaw is thrilled to be cast in this wonderful production! He recently starred in Illinois Theatre's production of *A View from the Bridge*, directed by Katayoun

Salmasi. Additional credits include Carl Schmitt in *Prodigal Son*, Lee in *True West*, and the title character in *Sweeney Todd*. In his free time, he enjoys reading plays, listening to jazz, and perfecting his coffee. He is incredibly grateful for your attendance!



IMRAN RIZVI
(Borlú)

Rizvi is a senior pursuing a BFA in acting at the University of Illinois at Urbana-Champaign. His previous Illinois Theatre credits include *Dracula: A Feminist Revenge Fantasy*, *Really*; *Rent*; *Everybody*; *Clouds Shaped Like Pianos*; and *The Gangster Play: Circus Circus*. Other Champaign-Urbana credits include *Guards at the Taj*, *This is Not* (Armory Free Theatre), York Cycle 2025 (U of I Medieval Studies Department), and *Dot* (Station Theatre). Rizvi's Chicago credits include *Twelfth Night*, *Shakespeare and the Language that Altered a World* (Oak Park Festival Theatre), and *Spring Awakening* (Steel Beam Theatre). Rizvi thanks his friends and family for their love and support. He dedicates this performance to Latrelle Bright.



ANGELA TOMASO
(Dhatt, Others)

Tomaso is a senior acting major. Her previous Illinois Theatre credits include *Plumas Negras* (Rebecca/Rosa) and *The Gangster Play: Circus/Circus* (Company). She has also been seen on stage with Illini Student Musicals in *9 to 5* (Doralee), *The Prom* (Kaylee), *Grease* (Patty Simcox), and as the Intimacy Coordinator for *Cabaret* and *Mean Girls*. She is also a member of Odd Request Improv on campus and works as a professional Disney Princess character performer around the Chicagoland area. This summer, she will be touring in *The Merchant of Venice* (Jessica) and *Much Ado About Nothing* (Margaret) with Montana Shakespeare in the Parks.



ZOË VAN KREY
(Twelve)

Van Krey is a sophomore pursuing a BFA in acting at the University of Illinois. Her onstage credits include *Eurydice*, *Lucina*, *Bacchus*, *Baucis et al.* (*Metamorphoses*), *Librarian* (*Middletown*), *Therapist* (*Lost Girl*), *Kaa* (*The Jungle Book*), and *Vivian Bearing* (selections from *Wit*) at the Armory Free Theatre. She has also appeared on screen as *Andre Conrad* (*Last Night in Urbana*), "E" (*Project: Victuals*), and in various scene recreations such as *Cersei Lannister* (*Game of Thrones*) and *Ellie Williams* (*The Last of Us*) with Hoodnastos Productions and the UIUC MACS Department. She enjoys arranging scores, walking outside, strawberry smoothies at Caffè Bene, and folding tiny paper cranes in her spare time.



ARI WARNER
(Mrs. Geary, Nancy, Others)

Warner (she/they/he) is a BFA student pursuing acting and dance at the University of Illinois. Their most recent projects have been playing *Beatrice* in Illinois' production of *A View from the Bridge* and *Zuzu* in the Station Theatre's production of *Dance Nation*. In terms of dance, they have completed two consecutive years of the Senior Showcase (2024 and 2025). They aspire to create work that showcases their culture, intersectionality, joy, and love. They are hoping to explore all kinds of different performance arts during their education at Illinois. Warner thanks Illinois Theatre, their mom, as well as all of the amazing people who have continuously supported them.

PROFILES



ABBY WEBER (Mahalia)

Weber is a sophomore pursuing a BFA in acting at the University of Illinois at Urbana-Champaign. Her previous stage credits include *A View from the Bridge* (Chorus), *Sister Act* (Sister Mary Patrick), *The Wedding Singer* (Rosie Hart), and *Godspell* (Ensemble). Her film credits include the Armory Free Theatre's *Spot of Brasil* (Evangeline) and she co-directed *Dracula* at the Chicago High School of the Arts. Weber is a former dancer of 15 years; her most proficient styles include jazz, ballet, modern, and contemporary.

JORDAN COUGHTRY (Director)

Coughtry is an actor, musician, and educator with the University of Illinois Theatre Studies faculty. He's a graduate of the U of I's MFA Acting Program. Coughtry's Illinois Theatre directing credits include *Airness*; he has acted in *Assassins*, *In the Next Room*, *Iago's Plot*, *Mr. Burns: a post-electric play*, and *The Grapes of Wrath*. He's developed new work in New York, particularly with Hoi Polloi and InVerse Theatre companies. Internationally, he worked at the Royal Shakespeare Company in England, and regionally, he's worked all over this country with companies including St. Louis Rep, Williamstown Theatre Festival, Two River Theatre, Westport Country Playhouse, Pioneer Theatre, the Shakespeare Theatre Company, the Alabama Shakespeare Festival, and many more. The Shakespeare Theatre of New Jersey, Colorado Shakespeare Festival, Illinois Shakespeare Festival and Arkansas Shakespeare Theatre have produced

several of his original song-infused adaptations including *Twelfth Night*, *A Midsummer Night's Dream*, *The Tempest*, *As You Like It*, and *The Two Gentlemen from Verona*. He is a member of AEA and SAG-AFTRA, and on TV he occasionally pops up in the Chicago Universe. Coughtry is a proud theatre artist, and a very grateful husband and father.

GRACE AUMILLER (Sound Designer)

Aumiller originally from Southwest Missouri, is a sound design and technology MFA candidate at the University of Illinois. She received her BFA in design, technology, and stage management from Missouri State University. Aumiller's previous Illinois credits include sound design for *Studiobalance 2025* (Dance at Illinois) and audio for *L'Orfeo* (Lyric Theatre @ Illinois). Her outside credits include Sound Supervisor of Pennsylvania Shakespeare Festival (2024) and Sound Supervisor of the Williamstown Theatre Festival (2025).

LAUREN BOESCH (Stage Manager)

Boesch marks her final stage management assignment with University of Illinois with this production of *The City and The City*. She is incredibly grateful for her journey of the last seven years, which have taken her from the deserts of the southwest to the deep forests of the northeast, the beaches of Florida, the mountains of Colorado, and the cornfields of the Midwest. It is among those stages she's laughed with audiences of 50 in the middle of the woods, had her heart swept away by Bizet, and supported transitions in front of audiences of thousands. The work you see this evening is a culmination of everything that has

made her the stage manager and person she is today. She would like to express an immense amount of gratitude to her most influential stage management teachers—Matt Grevan, Alana Clapp, Nia Sciarretta, and Cynthia Kocher. Without you, none of this would have been possible.

JOHN BOESCHE (Media Designer)

Boesche is a media artist and theatre designer who has collaborated with artists in live theatre, dance, installations, performance art, music, and opera for more than 250 professional productions. His emphasis has always been on how media supports the essential “liveness” of the performance. Regional theatre credits include the Arizona Theatre Company, Asolo Theatre, Chicago Shakespeare Theater, Cincinnati Playhouse, Court Theatre, Denver Center Theatre Company, Goodman Theatre, Geffen Playhouse, McCarter Theatre, Lookingglass Theatre, Milwaukee Repertory Theatre, Museum of Contemporary Art, New York Shakespeare Festival, Remy Bumppo Theatre, Roundabout Theatre, Seattle Repertory Theatre, Shakespeare at the Folger, South Coast Repertory, Steppenwolf Theatre Company, and Theater On The Square. In 2019, Boesche was commissioned to create 7 *Soliloquies*, a suite of short theatre/media works projected on The Mart to celebrate the Year of Chicago Theatre. He is Chair of Digital Media for Live Performance, Department of Theatre, at the University of Illinois at Urbana-Champaign.

ANNE KOLACZKOWSKI-MAGEE (Dramaturg)

Kolaczkowski-Magee is pursuing a PhD in theatre studies at the University of Illinois after earning her MA in 2023. She was the lead dramaturg for the Illinois Theatre productions *Dracula: A Feminist Revenge Fantasy, Really* (2024), *Rent* (2023), *The Revolutionists* (2022), and the assistant dramaturg for *Vaarslaren* (2022). She directed *Valiente* written by Meliza Gutierrez for Illinois Theatre’s Theatre Studies New Play Works (2023). She also served as the Assistant Director for *Bad F-ing Hamlet* at the Armory Free Theatre. She is the author of *Clouds Shaped Like Pianos*, featured in Illinois Theatre’s Theatre Studies New Play Works in 2025. Kolaczkowski-Magee is a 35-year veteran of high school teaching and directing who is now relishing the comparatively easier life of a graduate student.

PROFILES

ROBERT PERRY (Lighting Designer)

Perry has been designing lighting for over 30 years with projects from off-Broadway to dance and opera. His regional credits include the Goodman Theatre, La Jolla Playhouse, Arena Stage, Chicago Shakespeare Theatre, Dallas Theater Center, California Shakes, Triad Stage, Shakespeare Theatre (DC), the Intiman, Hartford Stage, Philadelphia Theatre Company, McCarter Theatre, and Jacob's Pillow Dance Festival. His world premiere design projects include *Lost Lake* at Manhattan Theater Club, *Drowning Crow* at Goodman Theatre, and *Crowns* at the McCarter. He was recently recognized with a Joseph Jefferson Award nomination for August Wilson's *Gem of the Ocean* directed by Chuck Smith at Goodman Theatre. Perry is also credited with designing the lighting for the New York City premieres of *Reefer Madness* (Variety Arts Theatre) with choreography by Paula Abdul, David Mamet's *Boston Marriage* (NY Public Theater), and *The Water Engine* (Atlantic Theater Company) for which he received a Drama Desk nomination. Collaborating directors include Des McAnuff, Pam MacKinnon, Dan Sullivan, Chuck Smith, Kate Whoriskey, Joseph Chaikin, Michael Kahn, Seret Scott, Richard Hamburger, Regina Taylor, and Shep Sobel. Perry received his MFA from Yale University/ School of Drama and his BFA from North Carolina School of the Arts. He is a member of United Scenic Artists #829, and teaches lighting design at the University of Illinois at Urbana-Champaign. www.robertperrydesign.com.

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 & 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). Ramirez 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) and will return to work on the dialects for *Pictures from Home* with Director Jon Moscone later this spring. Ramirez Downing was invited as voice coach for *Ma Rainey's Black Bottom* directed by Chuck Smith and Harry Lennix currently running at the Goodman Theatre. Her previous credits include, Voice and Text Director at The Oregon Shakespeare Festival (OSF) for Lisa's 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). She is a Resident Director for Illinois Theatre and directed Juliette Carillo's play *Plumas Negras* at Krannert Center's Studio Theatre in Spring 2025. As an actor, Ramirez Downing worked with Patsy Rodenburg in Silves, Portugal in September 2025 performing Shakespeare Scenes from *The Winter's Tale* and *Measure for Measure* with actors from all over the globe.

ZEV STEINROCK (Fight Director)

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

AVERY TĂNG (Scenic Designer)

Tăng is a third-year MFA candidate in scenic design at the University of Illinois at Urbana-Champaign. They are from Orange County, California, where they received their BA in theatre studies at Chapman University. U of I scenic design credits include *The Winter's Tale* and *Airness*. They have numerous professional scenic design credits at The Wayward Artist, Cypress College Theatre Arts, and Chance Theater. Professional film production design include *They Slay* (2023), a queer horror-comedy short film. Tăng was on the design team for *Critical Putt*, an immersive minigolf experience hosted by Champaign Urbana Adventures in Time and Space, featured at Gen Con Indianapolis 2023 and 2025. They are also a co-host of the fun and thought-provoking Powered by Play podcast! Visit their portfolio at www.averytang.com.

TAYLOR TOUSIGNANT (Properties Manager)

Tousignant is currently pursuing an MFA in properties design & management at the University of Illinois at Urbana-Champaign. He is originally from Virginia Beach, Virginia, and graduated with a BA in theatre from Old Dominion University in Norfolk. At U of I, his previous credits included properties manager for the recent Third Rail Immersive Theatre Workshop, Fall 2026, and January Dance 2026. Tousignant thanks his family for cheering him on through everything he has done, his mentors at ODU for pushing him to grow to get to this point, his friends back home for making him believe in himself, and the U of I and Krannert Center for the Performing Arts for this incredible opportunity.

AMELIA WALZ (Costume Designer)

Walz is currently in her second year pursuing an MFA in costume design at the University of Illinois at Urbana-Champaign. She holds a BA in both theatre and art history from Knox College, where her costume design credits include *The How and The Why*, *The Thanksgiving Play*, *We Are Pussy Riot or Everything Is PR*, *Antigonick*, and *Silent Sky*. Her Illinois Theatre credits include assistant costume designer and wardrobe supervisor for *Orlando* and *The Winter's Tale* as well as the costume designer for *The Play That Goes Wrong*. Last summer, she was the first hand for PCPA: Pacific Conservatory Theatre, and this summer, she will be a first hand at American Players Theatre. She thanks her family, friends, and mentors for their endless support and encouragement.

PRODUCTION STAFF

PRODUCTION MANAGER

Terri Ciofalo

TECHNICAL DIRECTOR

Jack Filpi

PROPERTIES MANAGER

Taylor Tousignant

PROJECTIONS SUPERVISOR

Alec LaBau

HAIR & MAKEUP SUPERVISOR

Paige Stewart-Rankins

HAIR & MAKEUP COORDINATOR

Tiffany E. Adams

COSTUME CRAFTS

Chantel Renee

ASSISTANTS TO THE DIRECTOR

Layla Eygabroad

Imran Rizvi

ASSISTANT STAGE MANAGERS

Sabrina Fellingner

Shea Manning

PRODUCTION ASSISTANT & WEAPONS CAPTAIN

Bry Bell

SM CALLING SUB

Hadas Goldberg

ASSISTANT PRODUCTION MANAGER

Maxwell G. Allen

ASSISTANT SCENIC DESIGNER

Tyler Findley

ASSISTANT COSTUME DESIGNERS

Devin Findlay

Maggie Harper

ASSISTANT LIGHTING DESIGNER

Cameron L. Strandin

ASSISTANT SOUND DESIGNER

Ryan Olsen

SCENIC CHARGE

Christina Rainwater

SCENIC ARTISTS

Jordan Couper

Veronica Moralli De Andrade

Mena Perkins

Fallon Podrazik

Emery Smith

Avery Tang

HEAD ELECTRICIAN

Resa Fuller

MEDIA ENGINEER

Alec LaBau

AUDIO ENGINEER

Noah McLeod

LIGHT BOARD OPERATOR

Lauren Merrifield

**SOUND BOARD
OPERATOR**

Anna Reed

**MEDIA BOARD
OPERATOR**

Frank Estrada

MOTION VIDEO SFX

Erin Pleake

DECK CREW

Isabella Boudreaux

Sebastian Gould

Yan Qi

Logan Young

WARDROBE SUPERVISOR

Devin Findlay

WARDROBE CREW

Nicole Burris

Aiden Garland-Sutter

Amelia Schmidt

Alyssa Williams

HAIR & MAKEUP CREW

Ariah Lee

Scarlet Wu

FRIENDS OF ILLINOIS THEATRE

MAKING THEATRE MAKERS SINCE 1967

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

Contributions to Friends of Illinois Theatre can be made by visiting theatre.illinois.edu/about/giving, scanning the QR code, or by check payable to UIF/Friends of Illinois Theatre and sent to: University of Illinois Foundation, PO Box 3429, Champaign, IL 61826-3429



ILLINOIS THEATRE DONOR SUPPORT

The Illinois Department of Theatre is grateful to those who support us in providing opportunities for our theatre students to grow and develop their skills in all facets of production and performance.

Thanks to all of the 2025-2026 donors listed below for your generous contributions.

Grecia Bahena

Laura and Andrew Baron

Mary Beastall

Angela Berger

Jennifer Bickel

Rebecca Bigelow and Ian Brooks

Charles Boast and Marsha Clinard

Michael and Debra Bragg

Justin and Hannah Brauer

George and Bridget Lee-Calfas

Matt Capriola

Laura Child

Candice Chirgotis

John Coleman and Kristin Patton

Amy and Abimelec Cruz

Kathleen and Daniel Curry

Crystal Dickinson-Dirden and

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 and Robert Graves

Jessica Hahn

Michael and Susan Haney

Melissa and Peter Hartman

Lon Hoegberg

Steven Hofmann and Scott Allen

Diana Jaher

Robert Jenista

Jeffrey Eric Jenkins

Jon and Amanda Karagiannakis

Daniel and Lyra Kelly

Henson Keys

Cynthia Kocher

Thomas and Jean Korder

Kristin Lewis

Jeffrey and Holly Lieber

Alan Lindahl

Roi and Jennifer Lollar

Landis and Kathleen Magnusson

Robin McFarquhar

Kimberly McKean

Sandy McNabb

Cary and Kimberly Michael

Maria Miguens

Thomas Miller

George Monahan and Susan

Cohen

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

DEPARTMENT OF THEATRE

FACULTY

Valleri Robinson (Head)
Thom Miller (Producer)
Eben Alguire
John Boesche
Latrell Bright
Jordan Coughtry
Kim Curtis
Amber Dewey Schultz
José Díaz-Soto
Reiko Huffman
Jeffrey Eric Jenkins
Geovonday Jones
Cynthia Kocher
Olga Maslova
Kim McKean
Allison Moody
J.W. Morrissette (Associate Head)
Aaron Muñoz
Brant Murray
Scott Neale
Meghan Pearson
Robert Perry (Co-director,
Level21)
Angela Pinholster
Libya Pugh
Kirsten Pullen
Christina Rainwater
Marie Ramirez Downing
Sandra Ruiz
Genesee Spridco
Zev Steinrock
Nisi Sturgis

KRANNERT CENTER/ THEATRE FACULTY

Andrea Bouck
Terri Anne Ciofalo
(Co-director, Level21)
Adriane Binky Donley
Richard Gregg
Tatsuya "Tito" Ito
Lisa Kidd
Tyler Knowles
David Krupla
Alec LaBau
Kira Lyon
Maria Miguens
Bobby Reynolds
Rick Scholwin
Ryan Schultz
Paige Stewart-Rankins

AFFILIATE THEATRE FACULTY

Robert Barrett (English)
Jeffrey Magee (Music)
Andrea Stevens (English)
Carol Symes (History)
Ariana Traill (Classics)
Deke Weaver (Art+Design)

EMERITUS FACULTY

John Ahart
Robert G. Anderson
Kathleen Conlin

James Berton Harris
Robin McFarquhar
Tom Mitchell
Kathy Perkins
Daniel Sullivan

ADMINISTRATION

Cathy Feely, Assistant Head of
Program Administration and
Academic Advising
Jenell Hardy, Business Services
Manager
Macauley Allen and Debbie
Delaney, Business Services
Support
Corey Campbell, Office Manager
Darrell Hoemann, Photographer

GRADUATE STUDENTS

Tiffany Adams
Max Allen
Emily Arvidson
Grace Aumiller
Foss Baldwin
Lauren Boesch
Ethan Borrok
Daniella Brown
Kit Carter
Mitchel Civallo
Anna Compton
Jordan Couper
Felix Crim
Reegan Dejong
Joshua Doniek

Sophia Doret
Nicolas Dudit
Jessica Elliott
Robyn Farley
Erica Feagin
Jack Filpi
Devin Findlay
Tyler Findley
Resa Fuller
Mathew Green
Margaret Harper
Ty Hudson
Allyson Imig
Maryrose Jones
Anne Kolaczowski-Magee
M. Landon
Audrey Maue
Megan Merhar
Lauren Merrifield
Rebecca Mersinger
Veronica Moralli De Andrade
Toyosi Morgan
Roya Najafabadi
Landen Norton
Mena Perkins
Fallon Podrazik
Lydia Przybylski
Noah Russell
Margot Saba
Dylan Scott
Lizi Shaul
Emery Smith
Stephanie Spotts
Nicholas Taboni
Avery Tang
Yingman Tang

Gaby Torchia
Taylor Tousignant
Paige Vick
Amelia Walz



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

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 Cimasky
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
Pez 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
Lei Shanbhag

Carrie Storrs
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- Carreon	Lixin Wu 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
Rebecca Russell, Assistant Technical Director 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

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, John Ekstrom, 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 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
Nicole Rataj, Assistant 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, Assistant Technical Director
Anna Atkinson, Theatrical Scene Shop Assistant
Rebecca Russell, Assistant Technical Director for Events
Kayley Woolums, Theatrical Scene Shop Assistant
Joe Reichlin, KCPA Status Stagehand

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.

Para ayuda en relación con su visita, favor de enviar un email a:

Pour vous aider dans votre visite, prière de nous envoyer un courriel à:

欢迎! 如若您对您的造访需要帮助, 请发送电子邮件至:

स्वागत हे! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

환영합니다! 방문에 관해 도움이 필요하실 때에는...
에게 이메일로 문의하시기 바랍니다:

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217.333.9716



COME BE MOVED.

Art at Krannert Center isn't something you just watch—it's something you feel.

COME ON IN.
WE'LL SAVE A SEAT FOR YOU.



 krannert center



STUDENT TICKETS FOR ONLY \$10

U OF I STUDENTS: being on a budget doesn't mean you have to miss the show! You can enjoy almost all of our world-class national and international music, dance, and theatre performances for only \$10.

Contact the Ticket Office
for details at
kran-tix@illinois.edu
or 217.333.6280

 krannert center

