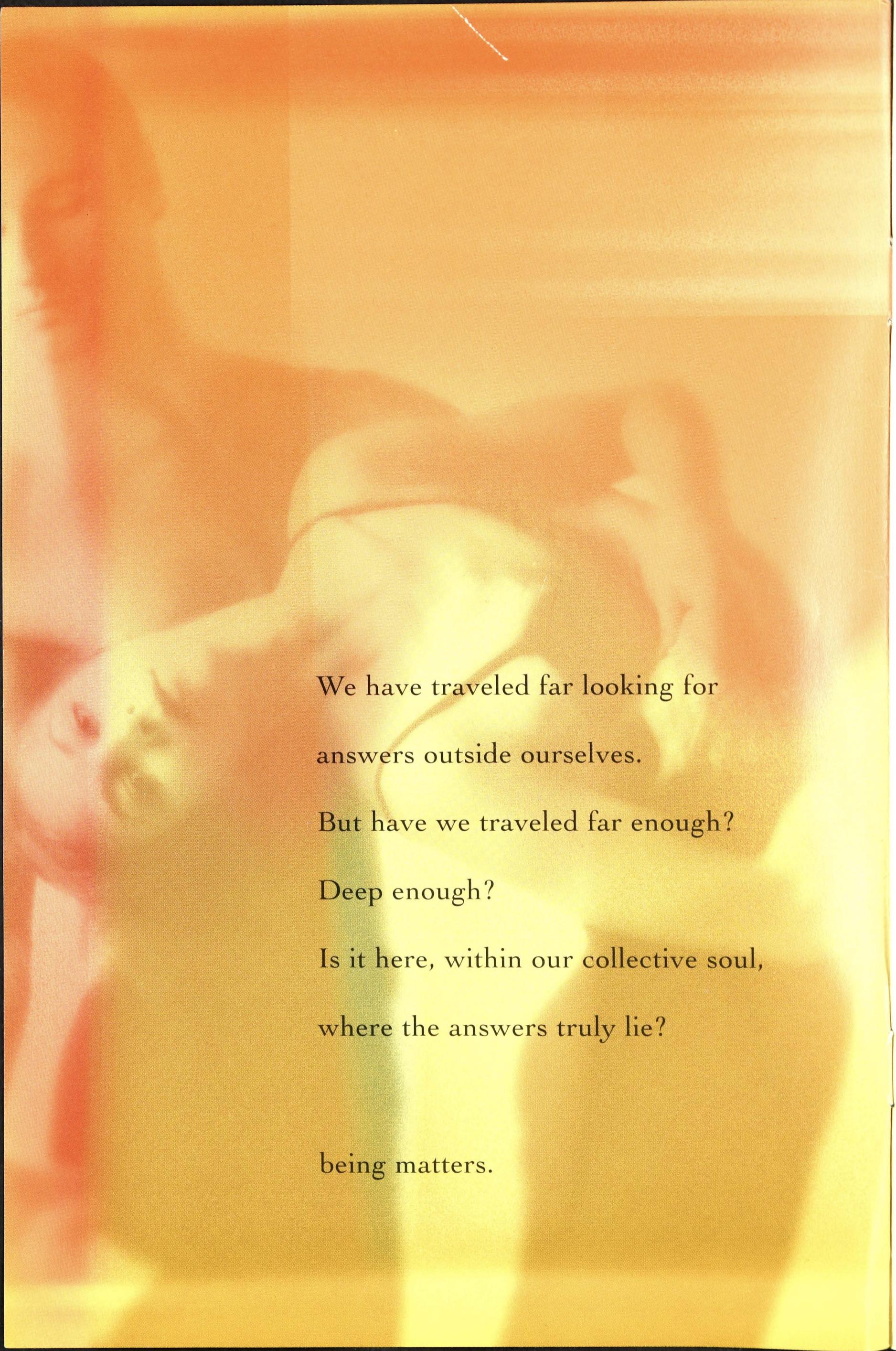




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Deep enough?

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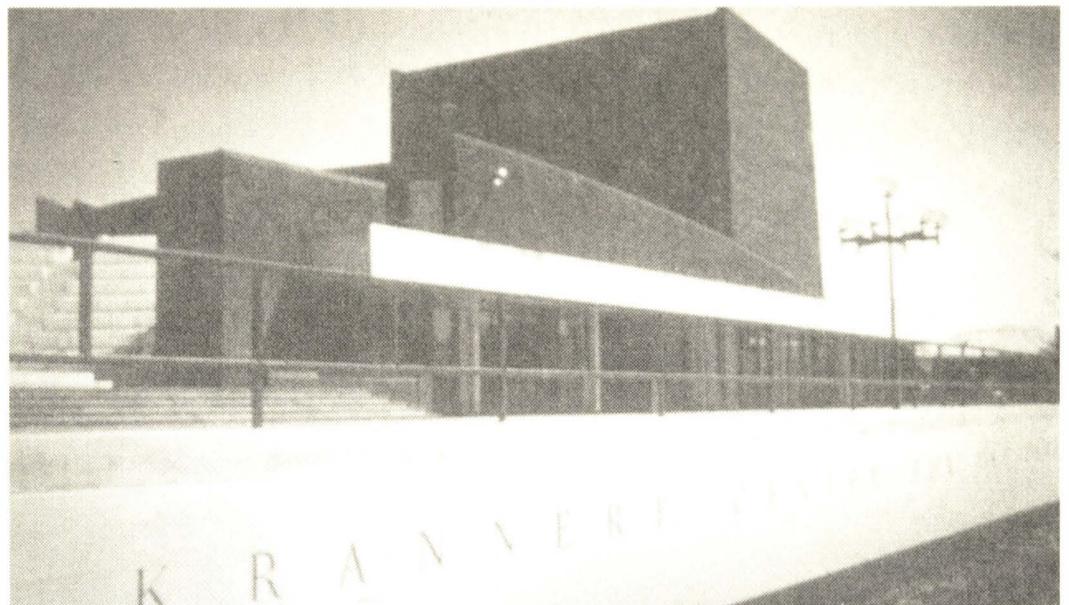
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Marquee

The SITI Company
Cabin Pressure

Conceived and directed by
Anne Bogart
Written and created by
The SITI Company

Colwell Playhouse
Saturday, April 15, 2000, at 8pm

This Marquee performance is supported in part by the National Endowment for the Arts and by the Illinois Arts Council, which has designated Krannert Center as an Established Regional Arts Institution.

Krannert Center Marquee performances are made possible by generous donations to the Marquee Endowment and the Marquee Fund. These gifts allow Krannert Center to present outstanding professional artists in central Illinois.

Cabin Pressure

Conceived and directed by Anne Bogart
Written and created by The SITI Company

Ensemble

Will Bond*
Ellen Lauren*
Kelly Maurer*
Barney O'Hanlon*
Stephen Webber*

Set Design

Neil Patel

Costume Design

James Schuette

Light Design

Mimi Jordan Sherin

Soundscape

Darron L. West

Wig Design

Walt Spangler

Dramaturgy

Adrien-Alice Hansel
Kae Koger

Lighting Supervisor/ Production Manager

Brian H. Scott

Technical Assistant/ Properties Design

Jason Szalla

Set Construction

The Production Studio

Costume Construction

Harwood Lee

Company Stage Manager

Megan Wanlass*

General Manager

Carolyn Clark Smith

There will be no intermission.

*Member of Actors Equity Association, the union of professional actors and stage managers in the United States.

Anne Bogart is a member of SSDC, the Society of Stage Directors and Choreographers Inc., an independent national labor union.

Acknowledgments

Cabin Pressure was made possible by generous contributions from the following sources:

National Endowment for the Arts

Funded in part by the National Dance Project of the New England Foundation for the Arts and the Doris Duke Charitable Foundation. Additional funding provided by the Andrew W. Mellon Foundation and the Philip Morris Companies Inc.

SITI receives additional funding from the New York State Council on the Arts.

Development Partners

The Actors Theatre of Louisville in conjunction with the Audience Project, a grant made by the National Theatre Artist Residency Program funded by the Theatre Communications Group and the Pew Charitable Trust.

Wexner Center for the Arts at The Ohio State University

Cabin Pressure includes material from Edward Albee's *Who's Afraid of Virginia Woolf?*, by permission of Edward Albee, and also includes material from Noel Coward's *Private Lives*, by permission of the Noel Coward Estate.

Works in this play were sampled from the following sources: *Agamemnon*, Aeschylus, translated by Louis MacNeice; *Theatre Audiences*, Susan Bennett; *Histrionics*, Thomas Bernard; *The Audience*, Herbert Blau; *To All Appearances*, Herbert Blau; *Distance in the Theatre*, Daphra Chaim; *The Presence of the Actor*, Joseph Chaikin; *Text on Theater*, Jacque Copeau; *Studies in 7 Acts*, Eleanora Dusa; *Towards a New Theatre*, Robert Edmund Jones; *An Anatomy of Drama*, Martin Esslin; *The Use of the Drama*, Granville-Barker; *Towards a Poor Theatre*, Jerzy Grotowski; *Insulting the Audience*, Peter Handke; *On Acting and Not-Acting*, Michael Kirby; *True and False*, David Mamet; *American Theatre* (4/9/98), Julius Novick; *The Invisible Actor*, Yoshi Oida; *Unmarked*, Peggy Phelan; *St. Francis of Assisi*; *Macbeth*, William Shakespeare; *A Midsummer Night's Dream*, William Shakespeare; *The Art of Theatre*, Sam Shepard; Robert Wilson; *The Seagull*, Anton Chekhov; *Spider's Web*, Agatha Christie.

The remaining text was sampled from Anne Bogart's Audience Project Interview, which took place at Actors Theatre of Louisville, January 1998 through June 1998.



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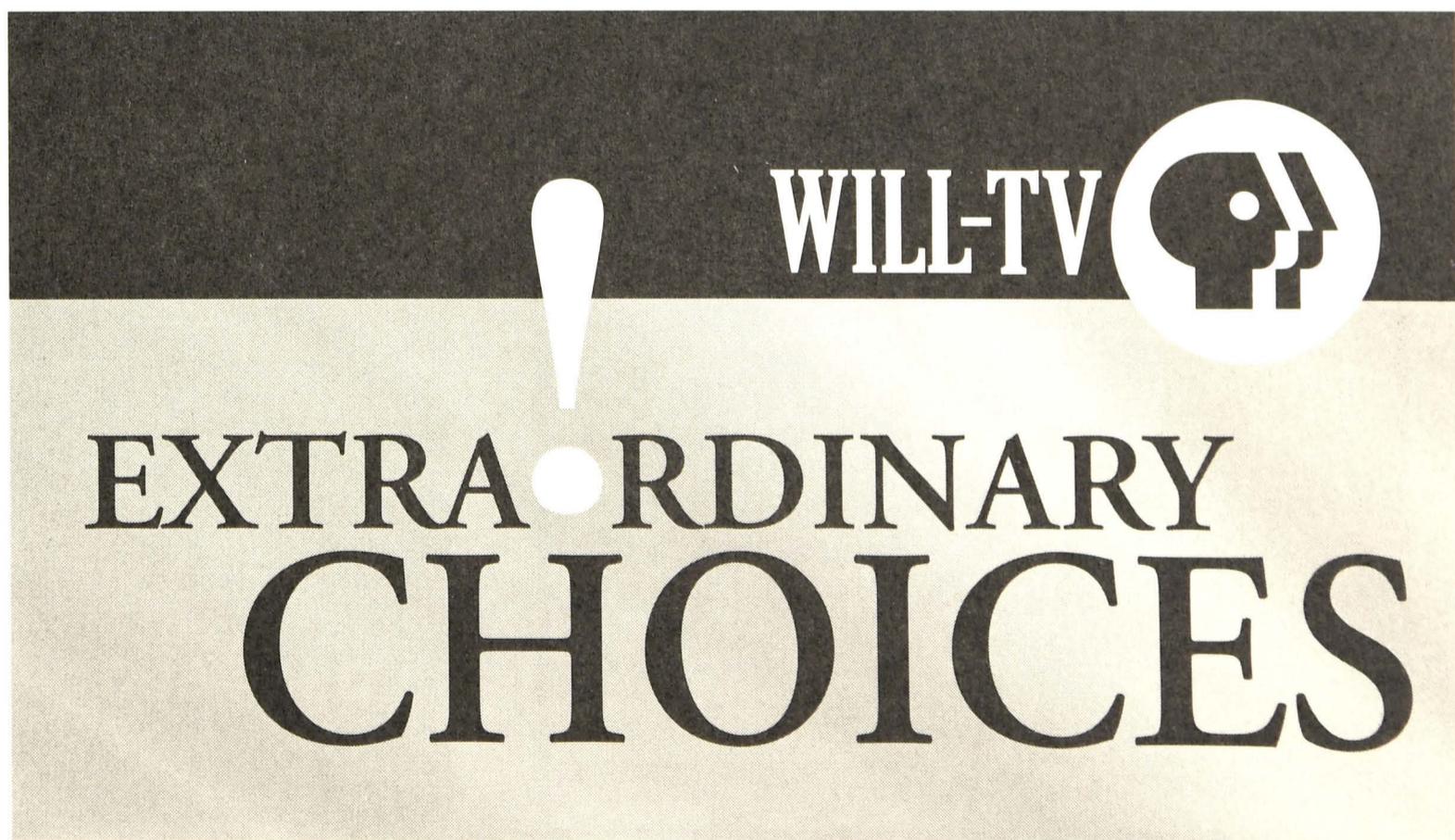
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Director's Note

Cabin Pressure is a play I developed with The SITI Company in order to investigate the audience/actor relationship in the theatre. The production opened to great enthusiasm at the Humana Festival of New American Plays in Louisville, Kentucky, in March 1999.

As a director in the theatre, I am acutely aware of the tension, the exquisite pressure, or the lack thereof, between audience members and actors on the stage. The quality of the dynamics between actor and audience constitute a relationship. Sometimes the relationship functions and, at times, it does not. *Cabin Pressure* is an investigation of this potentially rich and creative relationship.

What is an audience? What is the creative role of the audience? What is the responsibility of the audience to the actor? What is an actor? What is the actor's responsibility to the audience? These are some of the questions that I posed to The SITI Company actors in rehearsal for *Cabin Pressure*. I wanted us to start with no preconceived notions or assumptions about the answers to these questions, but rather to experiment freely and play with possible variations on the theme. The result of these explorations is a production that speaks directly to the people in the room sharing it.



The spoken text and dialogue selected for *Cabin Pressure* is sampled from the writings of great dreamers of the theatre such as Stanislavsky, Meyerhold, Artaud, and Brook, as well as selections from my interviews with 57 theatregoers and fragments from existing plays that suggest variations on the actor/audience theme.

I hope that *Cabin Pressure* will serve as a happy reminder about the potential humanity of the audience/actor relationship in the theatre. In a time when computers, television, film, and mega malls dominate and mediate our relationship with others, perhaps the theatre is a place to strengthen and heighten our direct connection with each other.

—Anne Bogart

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The SITI Company

The SITI Company, entering its eighth year of activity, began as an agreement between Tadashi Suzuki and Anne Bogart to establish a new venture in the United States that would emphasize international cultural exchange and collaboration. SITI believes in a commitment to the power of the theatre as a source of spiritual strength in the contemporary global environment. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI grew quickly into a year-round theatre company based in New York City. Saratoga Springs is now SITI's summer home.

An ensemble-based theatre company, SITI's work is an example of the disciplines it practices and the artistic values it develops. The company's mission is: (1) To create new works for the theatre; (2) To perform and tour these productions nationally and internationally; (3) To provide ongoing training for young theatre professionals in an approach to acting that forges unique and highly disciplined artists for the theatre; and (4) To foster opportunities for cultural exchange with theatre professionals and audiences from all over the world.

In addition to Artistic Director Anne Bogart, The SITI Company is comprised of ten actors, four designers, a production manager, stage manager, and general manager. The company represents a change in thinking about the relationships between artists and institutions. One way SITI is accomplishing its mission is by integrating into other organizations of the existing American and international theatre systems.

Recently, The SITI Company created a new production called *War of the Worlds*, which opened at the Humana Festival of New American Plays. Other SITI productions include: *Orestes*; *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Ms. Julie*; *Private Lives*; *Culture of Desire*; *Bob*; *Alice's Adventures*; and *Cabin Pressure*. The company is currently developing two new productions: *Room* and *bobrauschenbergamerica*.

The company's ongoing relationships include the Wexner Center for the Arts, the Walker Art Center, PICA, Actors Theatre of Louisville, Persistence Theater, City Theatre in Pittsburgh, the Toga International Arts Festivals, Theatre Archa in the Czech Republic, and the New York Theatre Workshop. Our affiliations with universities include New York University, The Juilliard School, Columbia University, Fordham University, The Ohio State University, Miami University, Bard College, University of Minnesota, University of Louisville, Carnegie Mellon, Pittsburgh University, Emory University, and UC-Berkeley. Every June, the company continues to gather for its annual Summer Intensive at Skidmore College in Saratoga Springs. Internationally, SITI has performed and led training in Japan, Germany, France, the Czech Republic, Wales, the Georgian Republic, Ireland, Turkey, Italy, Australia, Canada, Colombia, and Holland.

The SITI Company is: Akiko Aizawa*, J. Ed Araiza*, Will Bond*, Leon Ingulsrud*, Ellen Lauren*, Kelly Maurer*, Jefferson Mays*, Tom Nelis*, Barney O'Hanlon*, Neil Patel, James Schuette, Brian Scott, Mimi Jordan Sherin, Carolyn Clark Smith, Megan Wanlass*, Stephen Webber* and Darron L. West.

For more information on the company and its training programs and performances, to purchase copies of *Anne Bogart: Viewpoints* or SITI Training t-shirts, or to make a tax-deductible contribution in support of SITI, please contact:

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Profiles

Anne Bogart (Director) is the artistic director of The SITI Company. Recent productions with SITI include *War of the Worlds* (ATL/Humana Festival of New American Plays); *Bob* (Wexner Center for the Arts/SITI); *Culture of Desire* (a co-production of SITI, City Theatre, and Portland Stage Company); *Private Lives* by Noel Coward and *Miss Julie* by August Strindberg (Actors Theatre of Louisville/SITI); *Alice's Adventures* (Wexner, City Theatre, City Stages, SITI); and *Small Lives/Big Dreams, Going, Going, Gone, and The Medium* (SITI). Other recent productions include *Songs and Stories from Moby Dick* by Laurie Anderson; *Gertrude and Alice* (The Foundry Theatre); and *The Seven Deadly Sins* by Bertolt Brecht and Kurt Weill (New York City Opera). Ms. Bogart is the recipient of two Obie Awards and a "Bessie" Award. She is currently an associate professor at Columbia University.

Will Bond (Ensemble), appeared in SITI's inaugural production of Charles Mee, Jr.'s *Orestes*, and has since created roles for SITI productions *The Medium* (an Obie winner); *Small Lives/Big Dreams*; *Culture of Desire*; *Bob* (Obies for sound and light and three Drama Desk nominations); *War of the Worlds*; and *Seven Deadly Sins* (at New York City Opera). He has toured with Tadashi Suzuki and SCOT in *Dionysus*, and with Robert Wilson's *Persephone*. Mr. Bond continues to coach Suzuki and viewpoint training with SITI in Saratoga Springs, New York, and in workshops at universities and theatres all over the US and abroad.

Ellen Lauren (Ensemble) is a seven-year SITI Company member and her credits include *War of the Worlds* (Actors Theatre of Louisville Humana Festival); *Cabin Pressure* (Actors Theatre of Louisville Humana Festival); *Private Lives* (ATL); *Miss Julie* (ATL); *The Medium* (national and international venues); *Going, Going, Gone* (ATL Humana Festival, The Magic Theater); *Culture of Desire* (national and international venues); *Orestes* (Toga, Japan); the Miller Season in New York City; nine years ongoing classes in the US and abroad; and eight seasons of the summer intensive program (Saratoga Springs, New York). Among her additional credits are *The Adding Machine* (ATL), *Picnic* (ATL), and *The Women* (Hartford Stage), all with Anne Bogart; 13 years collectively as a resident company member of Milwaukee Rep, Stagewest, and The Alley Theatre; ten years as a guest artist with the Suzuki Company of Toga under the direction of Tadashi Suzuki, both touring and teaching around the world; the premiere of Roger Reynold's *Justice* (2nd Theatre Olympics, Shizwoka, Japan); ongoing faculty member at The Juilliard School of Drama, New York City; and a

Kosavar award for her performance of Anna II in New York City Opera's production of *Seven Deadly Sins* under the direction of Anne Bogart.

Kelly Maurer (Ensemble) has been a member of SITI since its inception. With the company, she has performed in many productions including *The Medium*, *Small Lives/Big Dreams*, and *Culture of Desire* at the New York Theatre Workshop, P.S. 122, Actors Theatre of Louisville, Walker Arts Center, Wexner Arts Center, City Theatre, and the Irish Life Theater Festival, Dublin. Regionally, she has been seen as Rainbow in Maria Irene Fornes' *And What of the Night* at Milwaukee Repertory Theatre, *Hamlet* at StageWest, and Christine in *Miss Julie* at Actors Theatre of Louisville. Internationally, she has toured with Tadashi Suzuki in the Suzuki Company of Toga's *Dionysus* and with director Robert Wilson in *Persephone*. Last year, she performed the role of Jolly (as standby for Patti LuPone) in David Mamet's *The Old Neighborhood* on Broadway. Most recently, Ms. Maurer performed in the production of *Water Engine* at the Atlantic Theatre Company. She teaches the Suzuki method of actor training at New York University, Fordham University, the Atlantic Theater Company, and workshops at universities throughout the US.

Barney O'Hanlon (Ensemble) has been collaborating with Anne Bogart since the fall of 1986. With SITI, he has appeared in *War of the Worlds* at Actors Theatre of Louisville (ATL); *Cabin Pressure* at ATL; *Culture of Desire* at Portland Stage Company and Festival Iberoamericano in Bogota, Colombia; *Small Lives/Big Dreams* at ATL, P.S. 122, and the Miller Theater; and *Seven Deadly Sins* at New York City Opera. In addition, he has appeared in Bogart productions at the Alley Theatre, Trinity Rep. Co., River Arts Rep, Opera/Omaha, and various venues in New York City. As a longtime collaborator with Tina Landau, Mr. O'Hanlon created the role of Howie in *1969* (ATL Humana Festival) and continued the role in *Stonewall: Night Variations* for En Garde Arts. He created movement for Opera Ebony's *The Outcast* at BAM's Majestic Theater, also directed by Ms. Landau; and choreographed the dueling tango sequence for *View of the Dome*, directed by Michael Mayer at New York Theater Workshop. He has appeared in numerous works with Brian Jucha, as a member of VIA Theatre, and has also worked with Richard Foreman, Robert Wilson, Lisa Peterson, and Molly Smith. He has appeared in *Hamlet* at ATL, directed by Jon Jory; and as Gil in Jon Robin Baitz's *A Fair Country*, directed by Scott Zigler at Steppenwolf Theatre Company.

Neil Patel (Set Design), has designed numerous productions with The SITI Company and Anne Bogart including *War of the Worlds*; *Bob*; *Alice's Adventures*; *Private Lives*; *Culture of Desire*; *The Adding Machine*; and the Miller Retrospective of *Small Lives/Big Dreams*, *The Medium*, and *Going, Going, Gone*. In New York, his work includes the Tony award-winning *Side Man* and numerous off-Broadway productions including *Quills* (Drama Desk Nomination); *A Question of Mercy*, *View of the Dome*, and *Brides of the Moon*, all for New York Theatre Workshop; *Hurrah at Last* at the Roundabout; *Henry V* at the Public/NYSF; *Mud, River, Stone* at Playwrights Horizons; and *The Grey Zone* and *Anadarko* at MCC Theater. Regionally, his work has appeared at the Guthrie Theater, Center Stage in Baltimore, Long Wharf Theatre, Steppenwolf, and La Jolla Playhouse among others. In 1996, he received an Obie Award for sustained excellence in set design.

James Schuette (Costume Design) counts among his recent work set and costume design for *Carmen* at Santa Fe Opera, and set design for Laurie Anderson's *Moby Dick* (BAM Next Wave Festival) and Tina Landau's *Space* (Mark Taper Forum and the Public Theatre). His work with The SITI Company includes *War of the Worlds*, *Bob*, *Alice's Adventures*, *Private Lives*, and *The Adding Machine*. His work with Tina Landau includes *Floyd Collins* (Old Globe, Goodman, AMTF); *Space*, *Berlin Circle*, and *Time to Burn* (Steppenwolf); *Saturn Returns* (Public); *Stonewall*, *The Trojan Women*, *Orestes* (En Garde Arts); and *States of Independence* (AMTF). Other work includes *The Treatment*, *The Chang Fragments*, *Insurrection: Holding History* (Public); *The Secretaries*, by the Five Lesbian Brothers; *Quills*, *Lypsinka!*, *A Day in the Life*, and *Love and Anger* (New York Theatre Workshop); *The Seven Deadly Sins* (New York City Opera); and *Transatlantic* (Minnesota Opera). Future projects include *War of the Worlds* and *La Bohème* at Glimmerglass Opera. He is a graduate of the Yale School of Drama.

Brian H. Scott (Lighting Supervisor/Production Manager), serves as The SITI Company's lighting supervisor and production/technical manager. His past experience includes five years as lighting supervisor/guest designer for Actors Theatre of Louisville. While in Louisville, he worked on five consecutive Humana Festivals of New American Plays and numerous other projects. In addition, he acted as the New York Shakespeare Festival's master electrician. He continues to work as an assistant to Mimi Jordan Sherin and on occasion with Neil Patel.

Mimi Jordan Sherin (Light Design) designed The SITI Company's productions of *War of the Worlds*; *Cabin Pressure*; *Alice's Adventures*; *Culture of Desire*; *Going, Going, Gone*; *The Medium*; *Small Lives/Big Dreams*; and *Bob* (for which she won an Obie Award). Past shows with Anne Bogart also include *Picnic*, *The Adding Machine*, *Miss Julie*, and *The Women*. On Broadway, Miss Sherin designed *Our Country's Good* and *The Glass Menagerie*. For her extensive work at the New York Shakespeare Festival, she has received an Obie Award, an American Theatre Wing Award, and four Drama Desk nominations. In London, she has worked at the National Theatre and The Royal Shakespeare Company. Her regional theatre work includes many designs for the Baltimore Center Stage, McCarter Theatre, Hartford Stage Company, American Repertory Theatre, American Conservatory Theatre, Actors Theatre of Louisville, Long Wharf Theatre, and many others. Ms. Sherin has also designed extensively for opera, including the Vienna State Opera, Glyndebourne, Bayerische Staatsopera, The Royal Danish Opera, Wales National Opera, Houston Grand Opera, Lyric Opera of Chicago, Opera Zurich, The Canadian Opera, The Washington Opera, Opera Australia, New York City Opera, Seattle Opera, and the Santa Fe, Glimmerglass, Boston, and San Diego Operas. Upcoming designs include productions at the Bregenz Festival and English National Opera.

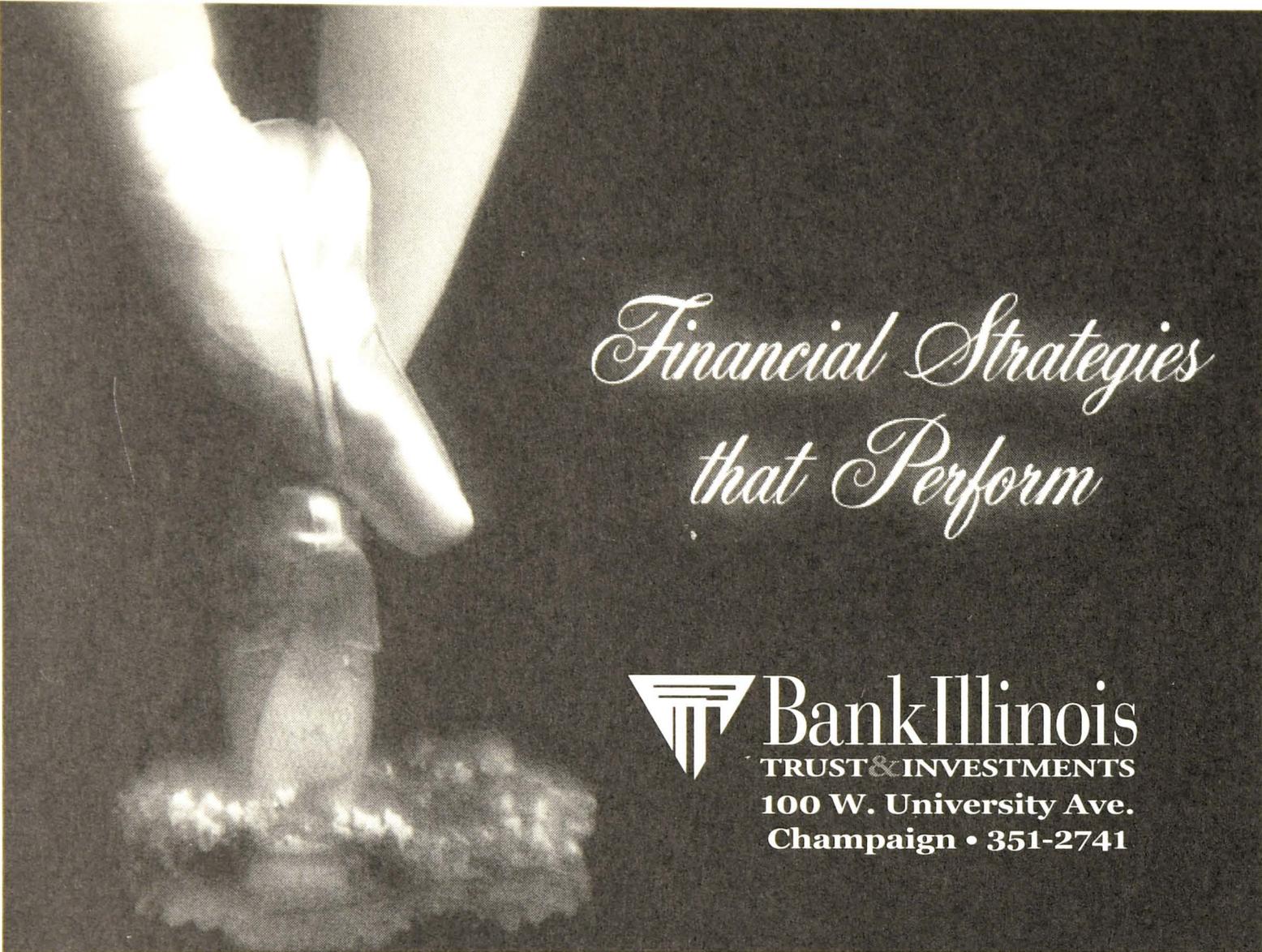
Jason Szalla (Production Assistant/Properties Design), recently moved to New York from City Theatre in Pittsburgh where he was the charge scenic painter for three-and-a-half years. He first worked with The SITI Company at City Theatre on *The Medium*, *Culture of Desire*, and *Alice's Adventures*. He was also the touring lighting designer and technician for Squonk, a performance art group based in Pittsburgh.

Megan Wanlass (Company Stage Manager), has been a SITI Company member since 1995. Ms. Wanlass stage manages all of the company's repertoire including the national and international productions of *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Culture of Desire*; *Alice's Adventures*; *Cabin Pressure*; *War of the Worlds*; and *Bob*. She began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville. Her other credits include *The Dybbuk* (NYSF/The Public); *Conviction* (Music Theatre Group/Eve Ensler); and the '96, '97, and '99, Actors Theatre of Louisville Humana New Play Festivals. She is currently finishing a certificate program in Arts Administration at New York University.

Stephen Webber (Ensemble) has appeared with The SITI Company in *War of the Worlds*; *Cabin Pressure*; *Private Lives*; *The Medium*; *Culture of Desire*; and *Going, Going, Gone*. Off-Broadway he has been seen in *Trojan Women/A Love Story* at En Garde Arts and *Culture of Desire* at New York Theatre Workshop. His regional theatre credits include work at Actors Theatre of Louisville, Stage West, Portland Stage Company, City Theatre, and Milwaukee Repertory Theater. He also performed *Hamlet* at the Toga International Arts Festival in Toga-Mura, Japan.

Darron L. West (Soundscape), a SITI Company member since 1993, has collaborated with Anne Bogart on *Escape from Paradise*, *Eye of the Hurricane*, *Picnic*, *The Adding Machine*, *American Silents*, and *Gertrude and Alice*. With The SITI Company, he has worked multiple productions in the US and internationally of *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Miss Julie*; *Culture of Desire*; *Private Lives*; *Alice's Adventures*; *Cabin Pressure*; *War of the Worlds*; and *Bob* (1998 Obie Award for soundscape, 1998 Drama Desk nomination). Mr. West made his 1998 Broadway debut with *Wait Until Dark*. His other credits include *Philip Glass* at Avery Fisher Hall. He is a design associate and "usual suspect" at New York Theatre Workshop where his credits include Jonathan Larson's *Rent*. Former resident sound designer at Actors Theatre of Louisville, a two time American Theatre Wing and Barrymore Award nominee for sound design, and winner of the 1997 Princess Grace Award for his work with The SITI Company.

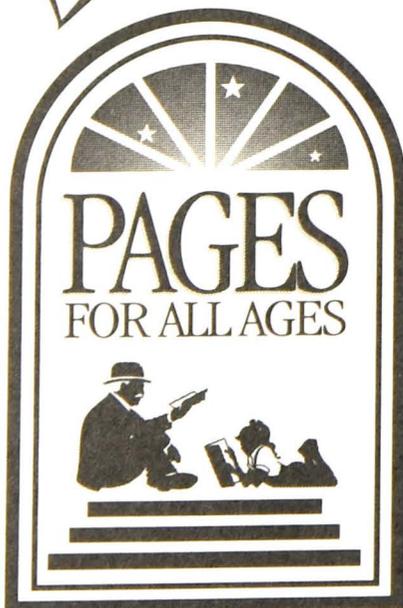




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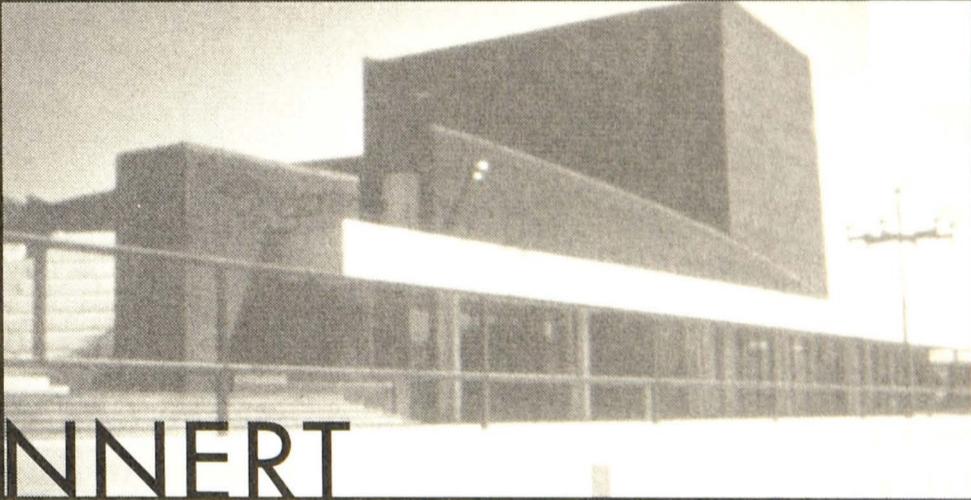


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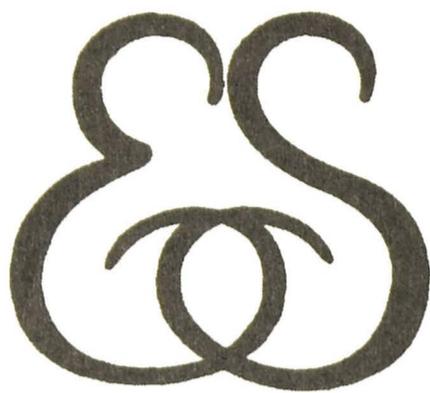


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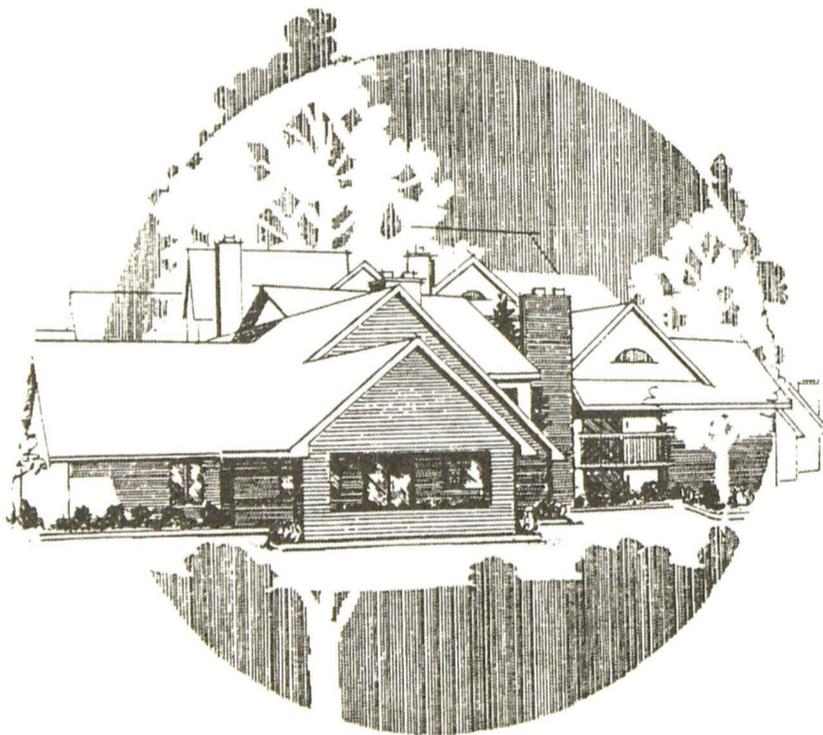
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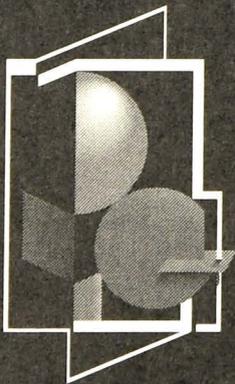


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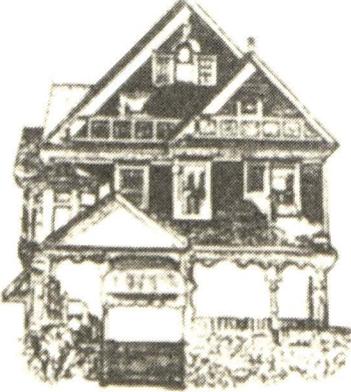


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We chose the Krannert Center for the Performing Arts because we are convinced education through participation in culture is one of the most rewarding and enriching experiences our people can enjoy — and in these complex times a most needed one.

Herman and Ellnora Krannert
April 1969



Valentine Jobst III

August 19, 1904 — January 16, 1993

On March 25, 1994, Krannert Center recognized Dr. Valentine Jobst III (A.B. '26, A.M. '31, Ph.D. '35, Professor Emeritus of Political Science) as the first member of The Krannert Society. As a devoted and loving admirer of Krannert Center's diverse programs, Dr. Jobst was an avid performing arts patron. He shared his joy of live performance with this community with lifetime gifts of over \$350,000 to support Marquee performances. His generous estate gift of over \$1.7 million leaves a lasting legacy that touches us all for years to come. We are grateful to have known such a steadfast benefactor.

Society Donors



FOELLINGER SOCIETY

The Foellinger Society recognizes immediate gifts and pledges or planned gifts from \$500,000 to \$999,999. The Society is named to honor Helene Foellinger (A.B. '32) whose \$500,000 gift in memory of her sister, Loretta Foellinger Teeple (B.S. '36), helped establish the Marquee Performance Endowment. On October 8, 1982, Krannert Center dedicated the Foellinger Great Hall to recognize her commitment to the cultural enrichment of the university and this region. We remember this generous patron and the donors listed below whose shared vision for the arts will touch the lives of future generations.



Dean and Avis Hilfinger

\$750,000 Charitable Lead Trust
Announced: April 4, 2000

To support Krannert Center while eventually providing for their family, the Dean and Avis Hilfinger Trust will build two permanent endowments for Marquee presentations. One will support a yearly Marquee program; the other will establish a contingency fund to underwrite any unforeseen presentation expenses. We thank the Hilfingers for their commitment to and concern for the cultural future of the university and this region.

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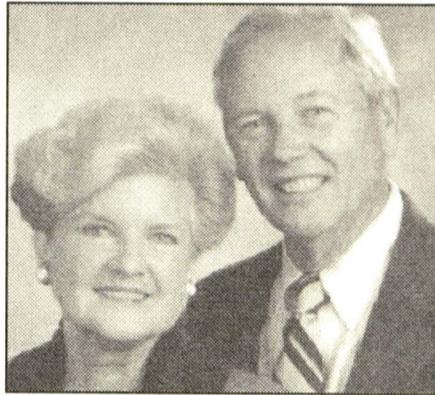


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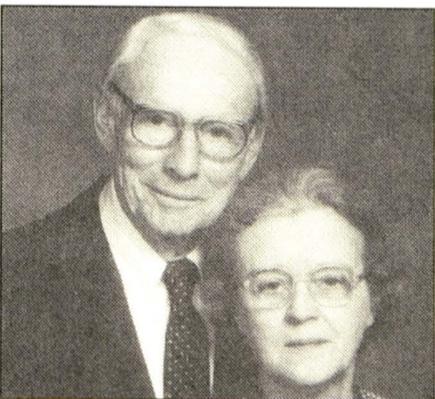
The Colwell Society recognizes immediate gifts and pledges or planned gifts from \$100,000 to \$499,999. The Society honors three of Krannert Center's early benefactors: Dr. John B. Colwell; his wife, Pauline Groves Colwell; and their nephew, R. Forrest Colwell. With gifts from both the Colwell family and Colwell Systems amounting to over \$200,000, the Center dedicated the Colwell Playhouse Theatre in May 1984. Listed below are members of the Colwell Society who have shared the vision of this generous family to secure future Marquee performances.



Doloris Dwyer
July 24, 1918 — January 6, 1997
\$100,000 Estate Gift
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Richard and Rosann Noel
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James W. and Beth L. Armsey
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Ken and Mary Andersen
\$100,000 Immediate Gift
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This most recent gift provides immediate support for Krannert Center Marquee programming. With it, central Illinois audiences can enjoy seasons filled with a variety of artists and innovative works at affordable costs.

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- ** Former Marquee Council members
- † In memory of Marianne Dornier

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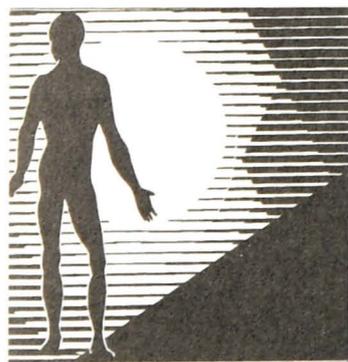
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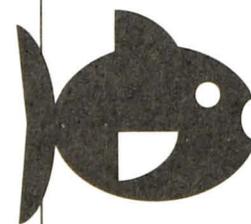


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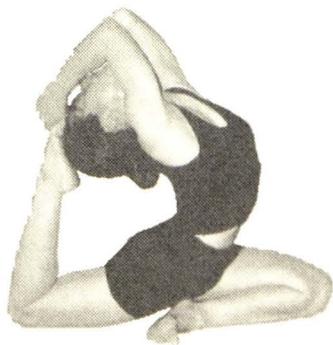
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Center
Millennium
Food.

Don't leave without it.