

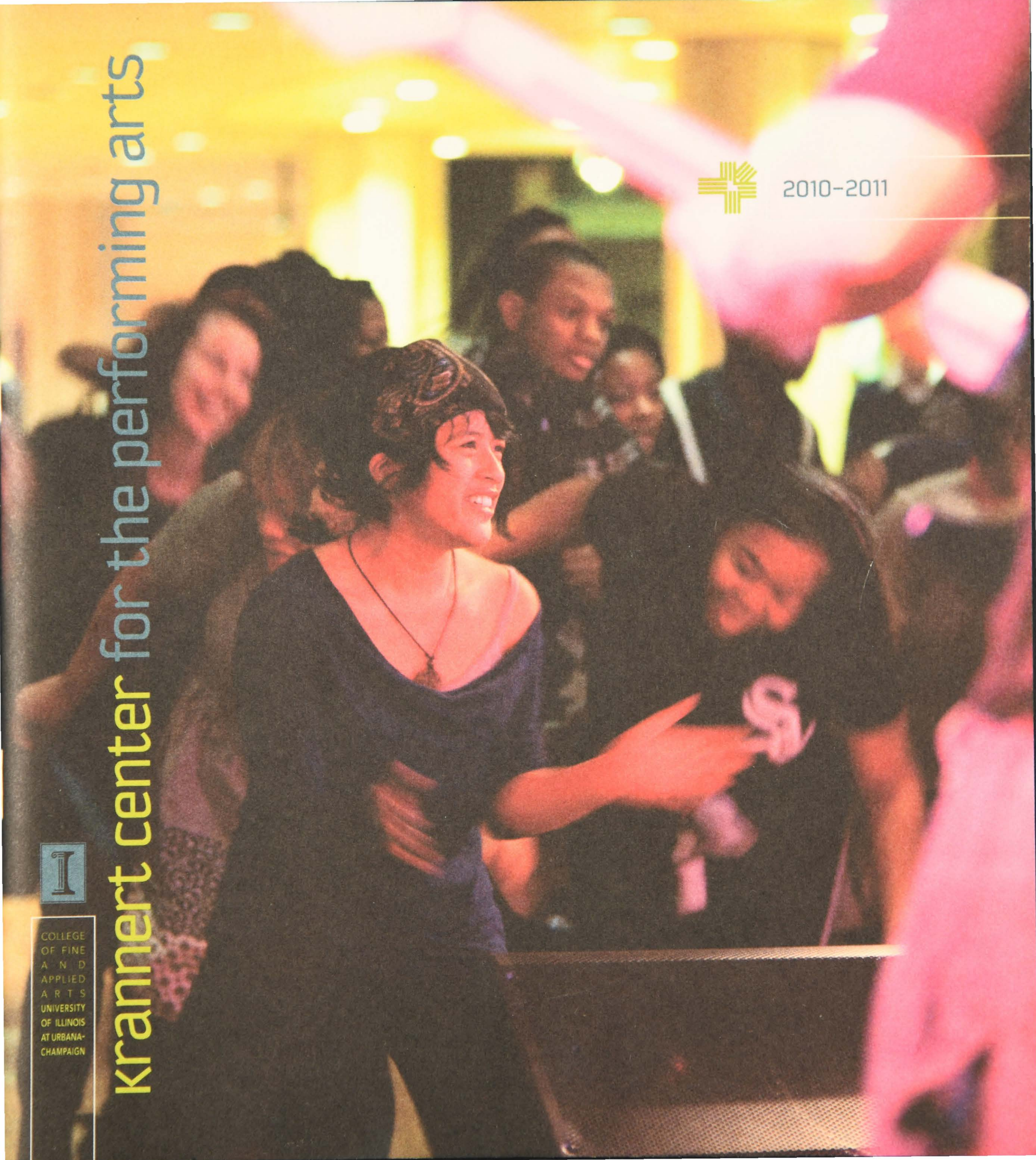


COLLEGE
OF FINE
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ARTS
UNIVERSITY
OF ILLINOIS
AT URBANA-
CHAMPAIGN

krannert center for the performing arts



2010-2011



WELCOME TO KRANNERT CENTER!

We're glad to see you, and we hope you enjoy your time here. We keenly appreciate the dedication of the Krannert Center Student Association, the Krannert Center Community Volunteers, and Illini Emergency Medical Services, who donate time and expertise to create a safe and welcoming environment. Thank you!

BATHROOMS	Bathrooms are located in the Foellinger Great Hall Foyer, the Colwell Playhouse Foyer, the east entrances on Level 5, and in each elevator lobby on Level 1 and Level 3.
MEDICAL EMERGENCY	Contact an usher or other staff member for assistance.
COUGH DROPS	Complimentary cough drops, courtesy of St. Joseph Apothecary, are available from the ushers.
CAMERAS & ELECTRONIC DEVICES	To comply with copyright regulations and to avoid disruptions during performances, we must prohibit photography and the use of recording devices. Please check cameras, recording devices, and pagers at the Patron Services desk and turn off cellular phones and watch alarms.
THEATRE EXITS	Please take a moment before the performance to note the theatre exits nearest to you.
LATE SEATING	As a courtesy to the performers and audience members, latecomers will be seated only at times selected in advance by the artist. There is no late seating in the Studio Theatre.
LOST & FOUND	Make inquiries through the Krannert Center Ticket Office.
PATRON SERVICES	Krannert Center theatres are equipped with wheelchair and easy-access seating and infrared hearing amplification systems. Large-print programs are provided for most major performances or by advance request. With three weeks' advance notice, we can provide a sign language interpreter or Braille program for any performance. Lobby-level washroom facilities are fully accessible, as is the Ticket Office counter. For information on these and other services, contact the Patron Services Director at 217/333-9716 (TTY: 217/333-9714) or patronservices@krannertcenter.illinois.edu .
TICKET OFFICE	Open 10am to 6pm daily. Open 10am through first intermission on performance days. Phone: 800/KCPATIX or 217/333-6280. TTY for patrons who are deaf, hard-of-hearing, or speech-impaired: 217/333-9714. E-mail: kran-tix@illinois.edu . Fax: 217/244-SHOW. Groups (10 or more): 217/244-0549.





DEATH AND THE PLOUGHMAN

Translated by Michael West from an original work by Johannes Von Saaz
Directed by Anne Bogart | Created and performed by SITi Company
Saturday, January 29, 2011, at 7:30pm
Tryon Festival Theatre



EXPLORATION. EXUBERANCE. INSPIRATION. REFLECTION.

[A MESSAGE FROM THE DIRECTOR]

It is a great pleasure to welcome you to Krannert Center, one of the world's finest performing arts complexes and a vibrant cultural public square.

Its history is rich with meaningful moments of shared experience. Moments of pure exuberance. Powerful inspiration. Courageous exploration. Soulful reflection.

Throughout the 2010-2011 season, you will find artists from around the world, across our campus, and within our community bringing the Center to life with their creative gifts and the human impulse to connect. To be with you. To share in the moment. Fully.

I hope you will find yourself here often this season with family, friends, and colleagues or on your own to celebrate and carry forward the Center's life-affirming mission. Our doors are open wide.

All good things,

Mike Ross
Director

work hard. play hard. experience deeply.

PROGRAM

Death and the Ploughman

Directed by Anne Bogart

Translated by Michael West from an original work by Johannes Von Saaz

Created and performed by SITI Company

Cast

Ploughman

Will Bond

Woman

Ellen Lauren

Death

Stephen Duff Webber

Set and Costume Design

James Schuette

Lighting Design

Brian H Scott

Sound Design

Darron L West

Production Stage Manager

Kris Longley-Postema

Roberta Pereira

Associate Producer, SITI Company

David Roberts

Associate Producer, SITI Company

Megan Wanlass Szalla

Executive Director, SITI Company

Death and the Ploughman will last approximately 90 minutes. There will be no intermission.

The actors and stage manager employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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

The designers are members of the United States Scenic Artists Union (USA).

Use of *Nine Sili Nebesniye* composed/arranged by Sheremetiev is courtesy of Sony BMG Music Entertainment.

Exclusive worldwide tour representation:

Rena Shagan Associates

16A West 88th Street, New York, NY 10024

212-873-9700/212-873-1708 (fax)

www.shaganarts.com

Photo credit: Al Zanyk

DIRECTOR'S NOTE

I encountered *Death and the Ploughman* at the tiny Gate Theatre in London five years ago and it stopped me in my tracks. The profundity and continued relevance of this text, written in 1401 in German, in Bohemia at a paradigm-shifting moment in human history, is a remarkable human achievement. It was written at a time when the theretofore accepted medieval sensibilities were suddenly called into question—faith, the meaning of life, religious hierarchy, authority—leading to the start of the Renaissance.

Today we are undergoing another paradigm shift in which religion, values, and meaning must be examined from fresh new angles. This play by Johannes Von Saaz can be a great help to us now. Listen closely and be transformed.

SITI COMPANY

SITI Company is an ensemble theatre company led by Anne Bogart. Its mission is to:

- Create bold new productions;
- Perform and tour these productions nationally and internationally;
- Train together consistently;
- Train theatre professionals and students in an approach to acting and collaboration that forges unique and highly disciplined artists for the theatre; and,
- Create opportunities for artistic dialogue and cultural exchange.

Founded in 1992 by Anne Bogart and Tadashi Suzuki, SITI Company began as an agreement to redefine and revitalize contemporary theatre in the United States through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI expanded to encompass a year-round company based in New York City with a summer season in Saratoga. The company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theatre while also training artists from around the world. In addition to Artistic Director Anne Bogart, SITI Company is composed of 10 actors, four designers, a playwright, a stage manager, and an executive director. The company represents a change in thinking about the relationships between artists and institutions. SITI Company has formed relationships with theatres and venues around the world who present the company's work. Find out more at siti.org.

Contact and connect

siti.org

facebook.com/SITICompany

twitter.com/siticompany

siti.grouppsite.com

For further details about any of SITI's productions or training programs, please feel free to contact us at:

520 8th Avenue

212-868-0860 phone

3rd Floor, Suite #310

inbox@siti.org

New York, NY 10018

Death and the Ploughman was commissioned by the Wexner Center for the Arts at the Ohio State University with support from the Doris Duke Charitable Foundation and SITI Company with support from the National Endowment for the Arts.

Classic Stage Company presented the New York City premiere of *Death and the Ploughman* in November and December 2004.

PROFILES

Anne Bogart (Director) is the artistic director of SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a professor at Columbia University, where she runs the Graduate Directing Program. Works with SITI include *American Document*; *Antigone*; *Under Construction*; *Freshwater*; *Who Do You Think You Are*; *Radio Macbeth*; *Hotel Cassiopeia*; *Death and the Ploughman*; *La Dispute*; *Score*; *bobrauschenbergamerica*; *Room*; *War of the Worlds*; *Cabin Pressure*; *War of the Worlds—The Radio Play*; *Alice's Adventures*; *Culture of Desire*; *Bob*; *Going, Going, Gone*; *Small Lives/Big Dreams*; *The Medium*; Noel Coward's *Hay Fever* and *Private Lives*; August Strindberg's *Miss Julie*; and Charles L. Mee's *Orestes*. She is the author of three books: *A Director Prepares*, *The Viewpoints Book*, and *And Then, You Act*.

Will Bond (Ploughman) is a founding member of SITI Company. He has performed and toured nationally and internationally in SITI's *Orestes* (by company member Charles L. Mee), *The Medium* (Obie Award winner), *Small Lives/Big Dreams*, *Culture of Desire*, *Bob* (Obies for light and sound and three Drama Desk nominations including Best Solo Performance of the Year), *War of the Worlds*, *War of the Worlds—The Radio Play*, *Cabin Pressure*, *bobrauschenbergamerica*, *La Dispute*, *Death and the Ploughman*, *Lilith* and *Seven Deadly Sins* (New York City Opera), *Radio Macbeth*, *Who Do You Think You Are*, and *Antigone*. He has toured with Tadashi Suzuki and SCOT in *Dionysus* and with Robert Wilson's *Persephone*. Regional works include *Macbeth*, *The Lover*, *Creditors*, *The Mystery of Irma Vep*, *Greater Tuna*, *Greetings*, *Holiday*, *Night Must Fall*, *Suddenly Last Summer*, *The Tempest*, and *Hamlet*. He has created original works that include *History of the World from the Very Beginning* with Christian Frederickson and SITI's Brian Scott;

Crash (temporary title), a work-in-progress also with Brian Scott in collaboration with Deborah Hay; and *I'll Crane for You*, a solo performance dance theatre work commissioned from Deborah Hay. Will is currently artist-in-residence in the theatre department at Skidmore College.

Ellen Lauren (Woman) is an associate artistic director for SITI. Her company credits include *Under Construction*; *Radio Macbeth*; *Who Do You Think You Are*; *Hotel Cassiopeia*; *Death and the Ploughman*; *A Midsummer Night's Dream*; *Room*; *bobrauschenbergamerica*; *systems/layers*; *War of the Worlds*; *Cabin Pressure*; *The Medium*; *Culture of Desire*; *Going, Going, Gone*; *Orestes*; and *American Document* with the Martha Graham Dance Company. She has appeared at national and international venues that include Bonn, Germany; Iberoamericano in Bogota; the BAM Next Wave Festival; the Humana, Bobigny, Melbourne, Edinburgh, and Singapore Festivals; the Wexner Center; Krannert Center; and Walker Center for the Arts. In New York, she has appeared at the Dance Theater Workshop, New York Theatre Workshop, Classic Stage Company, Miller Theatre, Public Theater, and Joyce Theater. Regional credits with SITI include the San Jose Repertory Theatre, American Repertory Theater, Court Theatre, and Actors Theatre of Louisville (including *Picnic*, *Adding Machine*, *Hay Fever*, *Miss Julie*, and *Private Lives*). She has participated in classes and residencies in the United States and abroad for more than 18 years. Her additional credits include *The Women* (Hartford Stage), *Seven Deadly Sins* (New York City Opera; Kosovar Award for Anna II), and *Marina: A Captive Spirit*, all with Anne Bogart. She has been a resident company member of StageWest in Massachusetts, the Milwaukee Repertory, and the Alley Theatre in Houston. She served as an associate artist for the Suzuki Company of Toga under the direction

of Tadashi Suzuki at venues including the Moscow Art Theatre; the Toga Festival; the Alexandrinsky Theatre; the Royal Shakespeare Company; the Theatre Olympics in Athens and Shizuoka, Japan; the Buenos Aires Festival; the Vienna Festival; the Istanbul Festival; Festival Mundial in Chile; the Teatro Olimpico in Italy; Montpelier, France; and the Hong Kong Festival. She is a faculty member at the Juilliard School of Drama and the associate director of the Summer Training Program in Toga, Japan. Lauren received the Fox Fellowship for Distinguished Achievement in 2008.

Roberta Pereira (Associate Producer) has been working with SITI Company since 2008 and oversees development and communications. She is also an associate producer at Bisno Productions and was recently a co-producer on Broadway's *A Life in the Theatre*, starring Sir Patrick Stewart and T. R. Knight. Previously, she was the associate managing director for the Yale Repertory Theatre/World Performance Project and executive producer of Summer Cabaret in New Haven. Roberta also produced all the auxiliary events for the 2006 Dublin International Theatre Festival. Roberta sits on the board of Studio 42, a nonprofit theatre company, and she is a member of LXP, the Women's Project Lab, and Tilted Field Productions. She has an MFA in theatre management from Yale School of Drama.

Kris Longley-Postema (Production Stage Manager) has previous stage management work with SITI Company that includes *American Document* (with the Martha Graham Dance Company), *bobrauschenbergamerica*, *Antigone*, and *Who Do You Think You Are*. Recent credits include *Notes from Underground* at Theatre for a New Audience, the La Jolla Playhouse, and the Yale Repertory Theatre; the Santa Fe Opera productions of *Albert Herring* and *The Tales of Hoffmann*; and the 75th anniversary tour of *Porgy and Bess*. Other notable credits include the Public Theater, the Playwrights Realm, the Playwrights' Center, and Glimmerglass Opera. A

graduate of Cornell College, he received his MFA in stage management from Yale School of Drama.

David Roberts (Associate Producer) currently serves as an associate producer for SITI Company, focusing on general management and programs. He is also a freelance producer and management consultant for various projects and organizations, including *My Sweet Charlie* for LXP, *Blood Dazzler* with Angela's Pulse Performance Projects, *In the Cypher*, and Freedom Train Productions. Past producing and management credits include *Antigone*, *bobrauschenbergamerica*, *American Document*, and *Freshwater* with SITI Company in New York and many other SITI productions on tour; associate managing director and company manager at the Yale Repertory Theatre; line producer for *Sonia Flew* at Summer Play Festival 2006; and the inaugural Producer's Chair Award recipient, a mentorship program of the Foundry Theatre, for his work as producer on *The Brothers Size*, presented at the Public Theater's 2007 Under the Radar Festival. David sits on the board of Palissimo, a New York City-based dance company, and is a member of LXP, an independent producers' collective. He has a BFA from Webster University Conservatory and an MFA from Yale School of Drama.

James Schuette (Set and Costume Design) has designed more than 15 productions for SITI Company. Recent work includes Tarrell Alvin McCraney's *Brother/Sister* plays directed by Tina Landau (McCarter Theatre, Public Theater, and Steppenwolf), *Ghosts of Versailles* directed by James Robinson (Opera Theatre of Saint Louis and the Wexford Festival), *Endgame* directed by Frank Galati (Steppenwolf), and Tracy Letts' *Superior Donuts* directed by Tina Landau (Broadway/Music Box). His work has been seen at the American Repertory Theater, the Actors Theatre of Louisville, the American Conservatory Theatre, Arena Stage, BAM, the Berkeley Repertory Theatre, the Court Theatre, the Goodman Theatre, the Children's Theatre

Company in Minneapolis, Long Wharf, the La Jolla Playhouse, the Mark Taper Forum, the Manhattan Theatre Club, the New York Theatre Workshop, the Oregon Shakespeare Festival, Playwrights Horizons, the Public Theater, Paper Mill Playhouse, the Seattle Repertory Theatre, the Trinity Repertory Company, the Vineyard Theatre, the Yale Repertory Theatre, Boston Lyric Opera, Houston Grand Opera, Seattle Opera, New York City Opera, Santa Fe Opera, Minnesota Opera, Glimmerglass Opera, Opera Colorado, and internationally. Upcoming projects include *La Cenerentola* (Minnesota Opera), *La Fille du Regiment* and *The Death of Klinghoffer* (Opera Theatre of St. Louis), *Nixon in China* (Canadian Opera Company), and *Un Ballo in Maschera* (Washington National Opera).

Brian H Scott (Lighting Design) has worked with SITI Company on *American Document*, *Antigone*, *Freshwater*, *Who Do You Think You Are*, *Radio Macbeth*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (2004 Henry Hewes Design Award), *systems/layers*, and *War of the Worlds—The Radio Play*. With Rude Mechanicals he has worked on *The Method Gun*, *Lipstick Traces*, *Big Love*, *Cherrywood*, and *Matchplay*. With the Classic Stage Company he has worked on *The Age of Iron*, *Hamlet*, *Richard II*, *Richard III*, and *The Tempest*. With Playwrights Horizons he has worked on *Dead Man's Cell Phone*, and with the New York Theatre Workshop he has worked on *Songs from an Unmade Bed*.

Megan Wanlass Szalla (Executive Director) has been a member of SITI Company since 1995. Megan was the company stage manager for five years prior to becoming SITI's executive director. In her tenure with SITI, Megan has helped to create more than 28 shows. She began working with Anne Bogart during *The Adding Machine* at the Actors Theatre of Louisville. She has an Arts Administration Certificate from New York University, attended the Executive Program for Non-Profit Leaders at Stanford

University Business School, was a member of the Arts Leadership Institute Charter Class at Teachers College at Columbia University, and holds a BA in theatre from Occidental College in Los Angeles, California. Megan currently serves on the board of Theatre Communications Group (TCG).

Stephen Duff Webber (Death) has performed with Anne Bogart and SITI Company in theatres all over the United States and at festivals around the world, including the Kennedy Center, BAM, the Humana Festival, the Melbourne Arts Festival, the Singapore Arts Festival, the American Repertory Theater, the Israel Festival, the Edinburgh International Festival, and the Bogota Theater Festival. Off-Broadway he has appeared in *Death and the Ploughman* (Classic Stage Company), *War of the Worlds* (BAM), *Culture of Desire* (New York Theatre Workshop), *Trojan Women 2.0* (En Garde Arts), *Freshwater* (Women's Project), *Hotel Cassiopeia* (BAM), and *American Document* (Joyce). His SITI credits include *American Document*; *Antigone*; *Radio Macbeth* (Macbeth); *Hotel Cassiopeia*; *Freshwater*; *Death and the Ploughman*; *War of the Worlds* (Orson Welles); *bobrauschenbergamerica*; *systems/layers* (with Rachel's); *La Dispute*; *A Midsummer Night's Dream*; *Cabin Pressure*; *Going, Going, Gone*; *Culture of Desire*; *The Medium*; *Private Lives*; *Hay Fever*; *War of the Worlds—The Radio Play* (Orson Welles); and *Short Stories*. He has also appeared in regional theatres that include the American Repertory Theater, the Actors Theater of Louisville (*Betrayal* and *Glengarry Glen Ross*), the Milwaukee Repertory Theater, the San Jose Repertory Theatre, the Magic Theatre, the Portland Stage Company, the Alabama Shakespeare Festival, the Court Theatre, and Stage West.

Darron L West (Sound Design) has been a SITI Company member since 1993 and first collaborated with Anne Bogart in 1990 while he was the resident sound designer at the Actors Theatre of Louisville. His work has been heard in more than

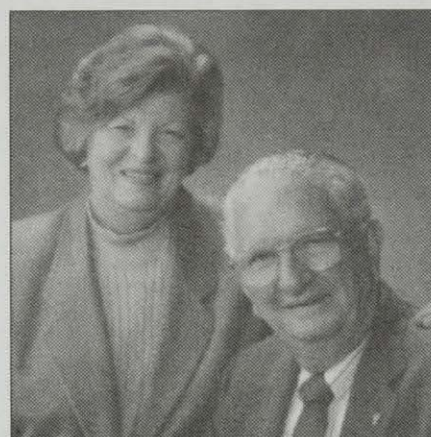
400 productions both nationally and internationally. His accolades include a 1998 Obie Award for SITl's *Bob*, a 2000 Princess Grace Award, an Entertainment Design Magazine EDDY, the 2004 and 2005 Henry Hewes Design Award, and a 2006 Lortell Award. As a director he has worked on *Kid Simple* (2004 Humana Festival of New American Plays at the Actors Theatre of Louisville), *Lilly's Purple Plastic Purse* and *Eurydice* (Children's Theater Company in Minneapolis), *Big Love* (Rude Mechanicals in Austin), and SITl Company's *War of the Worlds—The Radio Play* (national tour).

Michael West (Translation) has worked extensively with The Corn Exchange—the acclaimed Irish theatre company—for whom he has written *Dublin by Lamplight*. Other work for The Corn Exchange includes *Foley*, which toured the United States in spring 2003; the stage adaptation of *Lolita*; *A Play on Two Chairs*; a translation of *The Seagull*; as well as co-devising parts of the award-winning *Car Show*. In collaboration with Team, he has written two plays for children: *Forest Man* and *Jack Fell Down*. Other original plays include *Monkey*; *Snow*; *The Evidence of Things*; *The Gunpowder Plot*; and two pieces for radio, *The Death of Naturalism* and *Chaste Diana*. He has also translated or adapted many texts, including *The Marriage of Figaro* (Abbey Theatre); *Stabat Mater Furiosa* by Jean-Pierre Siméon; Molière's *Dom Juan*; and *The Tender Trap* (an adaptation of *La double inconstance* by Marivaux). He is published by Methuen.

Families and communities depend on the arts as sources of vitality, strength, expansion, and progress. The open-hearted sponsors of these special programs help create experiences at Krannert Center that everyone can share.

CAMPAIGN FOR YOUNG AUDIENCES

Many young people (pre-K through college) attend their first live performance at Krannert Center thanks to support from the Campaign for Young Audiences.



PHYLLIS AND KYLE
ROBESON



CREATIVE INTERSECTIONS

Our Creative Intersections program offers immersive events—from workshops to demonstrations to conversations—that give everyone an opportunity to learn more, think more, and feel more connected to the arts.

2010-2011 Creative Intersections Sponsor

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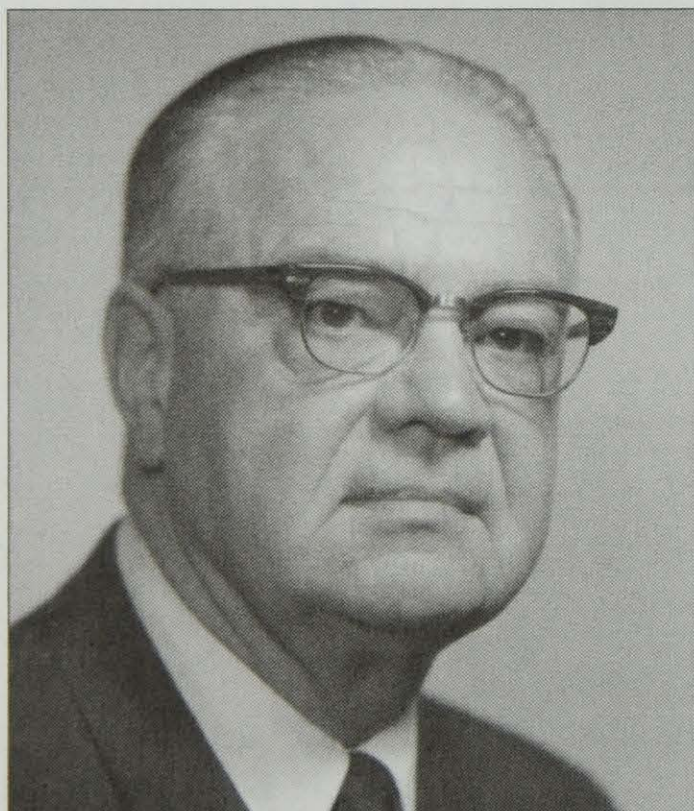
YOUTH SERIES

Krannert Center's Youth Series presents enchanting and thought-provoking performances during the day to children preschool age through high school. This program reveals the beauty and creativity of the arts as it reinforces work underway in the classroom.

Youth Series Donors: Karen Grano
Jill and James Quisenberry
Prudence and Bernard Spodek
The Susan Sargeant McDonald Endowed Fund
for Youth Programming (Suzi was the founder/developer
of the Krannert Center Youth Series)
UpClose Marketing & Printing

KRANNERT CENTER SOCIETY

Members of the Krannert Center Society have donated or pledged \$1 million or more to support innovative and exemplary performances. They follow the lead of Herman and Ellnora Krannert, whose benevolence led to the founding of the Center in 1969. Because of these visionaries, all of us can experience the life-affirming nature of the arts. The University of Illinois, the College of Fine and Applied Arts, and Krannert Center are profoundly honored by their commitment.



VALENTINE JOBST III (1904-1993)
AB 1926, AM 1931, PhD 1935
March 1994

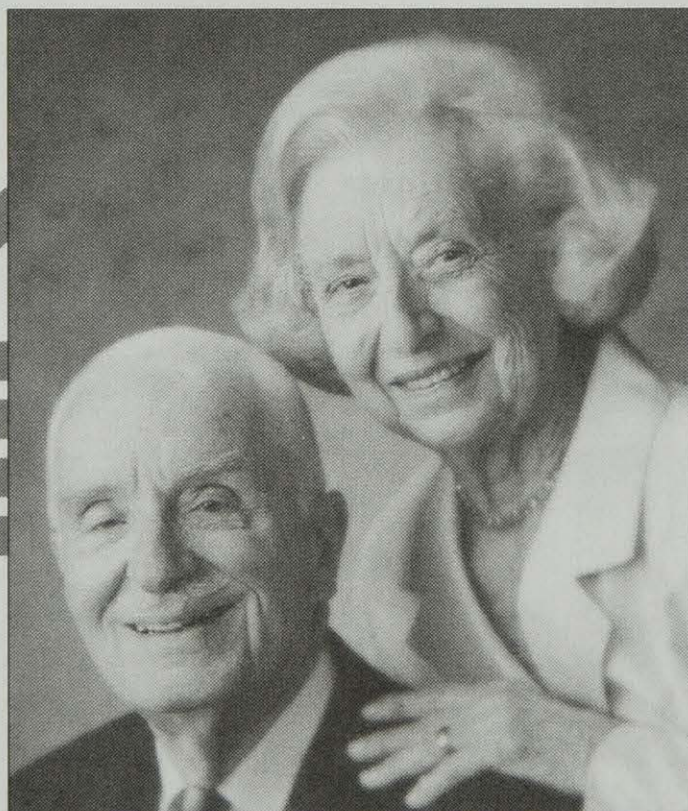


CLAIR MAE ARENDS (1912-2000)
G. WILLIAM ARENDS (1914-1997)
MD 1940
March 2000



MARILYN PFLEDERER ZIMMERMAN
(1929-1995)
MS 1955, EdD 1963
VERNON K. ZIMMERMAN
(1928-1996)
BS 1949, MS 1950, PhD 1964
November 2003

Members of the Foellinger Society have donated or pledged \$500,000 to \$999,999 to sustain the infinite joy and hope found in the arts. Its name memorializes Helene Foellinger, whose gift in memory of her sister, Loretta Foellinger Teeple, helped establish the Marquee Performance Endowment. Their generosity has fostered a philosophy of deep collaboration and has created a space where people of all ages and backgrounds can join together to discover the transformative power of the arts.



AVIS HILFINGER (1915-2004)
DEAN HILFINGER (1912-2006)
April 2000



MARY AND KENNETH ANDERSEN
August 2009

COLWELL SOCIETY

Members of the Colwell Society have donated or pledged \$100,000 to \$499,999 for sparkling dance, uplifting theatre, and spellbinding music. Its name honors Dr. John B. Colwell, Pauline Groves Colwell, and R. Forrest Colwell, whose gifts were vital for the Marquee Performance Endowment. With this abiding support, Krannert Center can transform into a hyper-creative blending of classroom, laboratory, and public square that everyone in the community can experience.



DOLORIS DWYER
(1918-1997)
April 1996



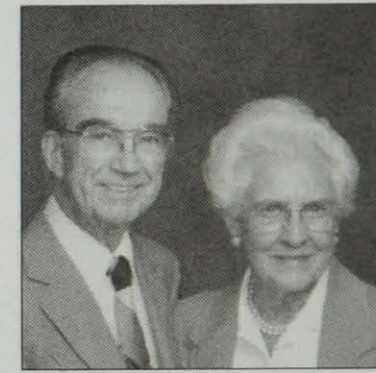
EMILY GILLESPIE
(1909-2000)
JAMES GILLESPIE
(1905-1999)
December 1996



**ROSANN &
RICHARD NOEL**
April 1997



**BETH L. &
JAMES W. ARMSEY**
February 1998



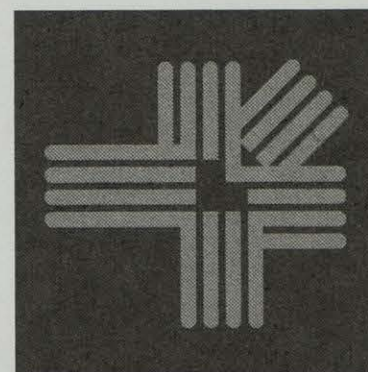
LOIS KENT
(1912-1999)
LOUIS KENT
(1914-1994)
October 2000



RICHARD MERRITT
(1933-2005)
ANNA MERRITT
November 2006



**ALICE &
JOHN PFEFFER**
November 2006



ANONYMOUS
November 2006



LINDA M. MILLS
(1940-2006)
October 2007



**CAROLE &
JERRY RINGER**
October 2007



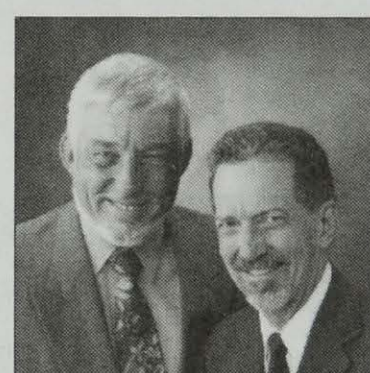
JUNE & GROVER
SEITZINGER
September 2001



JUDITH & STANLEY
IKENBERRY
September 2002



HELEN &
DANIEL RICHARDS
October 2003



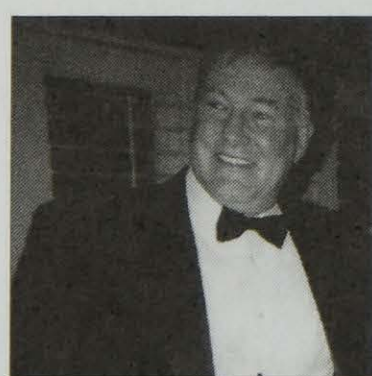
DIRK MOL &
JERALD WRAY
September 2004



HELEN &
JAMES FARMER
April 2005



JUDITH & JON
LIEBMAN
January 2008



MICHAEL
CARRAGHER
(1946-2009)
September 2008

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July 2010



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RICHARD BERLIN
October 2010

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Mark Lashbrook, Barry Lerch, Kevin Logue, Tony Mapson, Gene Place,
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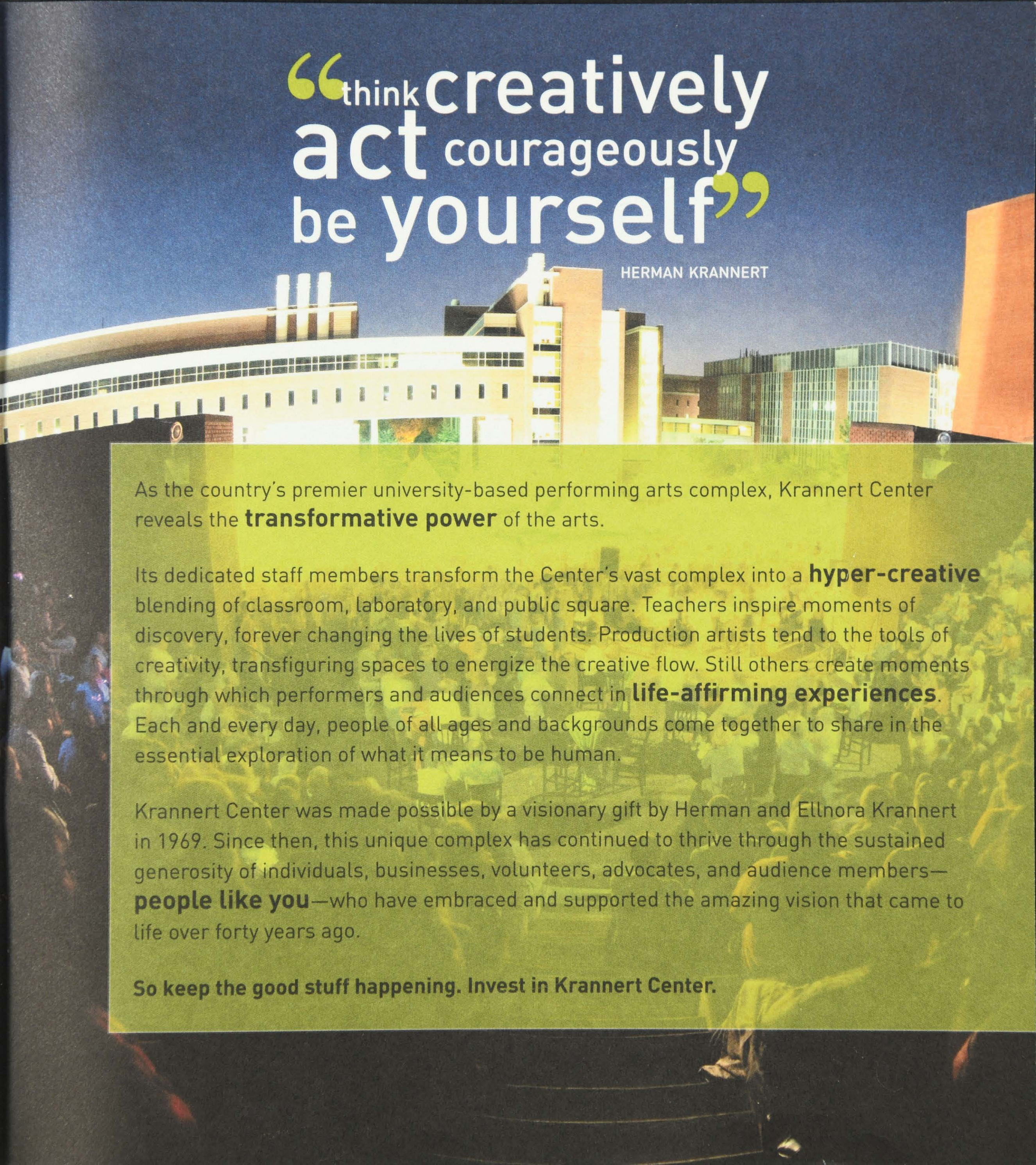
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Thomas E. Blake, Events Technical Director
Daniel Pozzebon, Alicia Reece, Events Coordinators
John H. Minor, Head Piano Technician

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Terri Ciofalo, Assistant Production Manager
Christopher Thomas Ericson, Visiting Audio Director
Michael W. Williams, Lighting Director
Lisa Kidd, Associate Lighting Director
Adriane Binky Donley, Properties Director
Julie Rundell, Assistant Properties Director
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Nicole Faurant, Costume Rentals Director
Rosemary Morefield, Assistant Costume Shop Director/Cutter/Draper
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“think creatively
act courageously
be yourself”

HERMAN KRANNERT

As the country's premier university-based performing arts complex, Krannert Center reveals the **transformative power** of the arts.

Its dedicated staff members transform the Center's vast complex into a **hyper-creative** blending of classroom, laboratory, and public square. Teachers inspire moments of discovery, forever changing the lives of students. Production artists tend to the tools of creativity, transfiguring spaces to energize the creative flow. Still others create moments through which performers and audiences connect in **life-affirming experiences**. Each and every day, people of all ages and backgrounds come together to share in the essential exploration of what it means to be human.

Krannert Center was made possible by a visionary gift by Herman and Ellnora Krannert in 1969. Since then, this unique complex has continued to thrive through the sustained generosity of individuals, businesses, volunteers, advocates, and audience members—**people like you**—who have embraced and supported the amazing vision that came to life over forty years ago.

So keep the good stuff happening. Invest in Krannert Center.

KRANNERT CENTER FOR THE PERFORMING ARTS is dedicated to the advancement of education, research, and public engagement through the pursuit of excellence and innovation in the performing arts.

Embracing the art of the past as well as the art of our time, the Center supports the belief that creativity is a core human characteristic and that the arts hold uniquely transformative potential.

Through its multiple and integrated roles as classroom, laboratory, and public square, Krannert Center serves as a touchstone for the exploration and expansion of human experience.

FOR MORE INFORMATION
visit us at **KrannertCenter.com**
or call **217/333-6280**



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GREENING THE ARTS

