



THE LAST DAYS
of
JUDAS ISCARIOT

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By Stephen Adly Guirgis

Lisa Gaye Dixon, director | Department of Theatre

Thursday-Saturday, February 2-4, 2012, at 7:30pm

Wednesday-Saturday, February 8-11, 2012, at 7:30pm

Sunday, February 12, 2012, at 3pm

Studio Theatre



PROGRAM

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Yes. Life-affirming experience. The heart and soul of Krannert Center.

A place for those who seek meaning through moment after moment after moment of shared life-affirming experiences that stretch across time and memory through the art of sound. The art of human movement. Of the spoken word. And every combination thereof and beyond.

That is to say, a place for the art of the imagination writ large.

A place to celebrate our individual and collective ability to rethink the past and present and to imagine the possibilities of a world neither defined nor limited by the seemingly endless obstacles of our time.

A world that more fully and courageously embraces beauty. Joy. Ambiguity. The impulse to inquire. To reflect. And to lift up one another.

Welcome to this season of shared moments and the deep privilege of being together. Welcome to Krannert Center.

All good things,

Mike Ross
Director

This production is supported, in part, by donations to The Producers Group, Friends of Theatre, and the Bunch Family Guest Artist Fund. The Department of Theatre gratefully acknowledges these gifts, which assist theatre students in their professional training.

*[life-affirming experience]

THE LAST DAYS OF JUDAS ISCARIOT

Playwright	Stephen Adly Guirgis
Director	Lisa Gaye Dixon
Dramaturg	Sara Boland-Taylor
Scenic Designer	Regina Garcia
Costume Designer	Jess Gersz
Lighting Designer	Robert Brown
Sound Designer	Garrison Frick
Properties Master	Julie Rundell
Stage Manager	Katie Snyder
Technical Director	Sam Sullivan
Scenic Charge Artist	Christina Rainwater
Dialect Coach	Robert Ramirez

Judge Littlefield	Tyrone Phillips
Fabiana Aziza Cunningham	Neala Barron
Yusef El-Fayoumy	Kelson Michael McAuliffe
Bailiff	David Kaplinsky
Henrietta/Mary Magdalene/Sister Glenna	Julia Skeggs
Judas Iscariot	Nick Narcisi
Gloria	Deandria Kelley
Loretta	Olivia Valler-Feltham
Mother Teresa/Soldier 2	Stephanie Galvin
Saint Matthew	Akua Sarhene
Saint Thomas	Esdras Etenne
Saint Monica	Jessica Dean Turner
Saint Peter	Ethan Gardner
Simon the Zealot	Mike DiGirolamo
Sigmund Freud/Pontius Pilate/Uncle Pino	Sam Ashdown
Matthias/Caiaphas the Elder/Soldier 1	Mark West
Jesus	Christopher T. Brown
Butch Honeywell	Nile Hawver
Satan	Julian Parker

CAST

SCENE BREAKDOWN

Time: Now and forever

Place: Hope; the south side of Purgatory

Act 1: “*Domine Adjuva Incredulitatem Meam*” “God Help My Disbelief”

20-minute intermission

Act 2: “*Sic Deus Dilexit Mundum*” “God So Loved the World”

Bringing the Divine into the Everyday

Stephen Adly Guirgis is a member of the LAByrnth Theatre Company, a group based in New York and founded in 1992 by 13 actors looking to create a tightly knit ensemble of theatre makers. LAByrnth seeks to pair emerging artists with seasoned professionals while giving practitioners of diverse backgrounds an opportunity to work. While LAByrnth began modestly, it has since grown to a membership of more than 100 artists. Every summer, the entire company goes on a retreat to develop new projects. One year, without a play to workshop, Guirgis brought only a title: *The Last Days of Judas Iscariot*.

Raised as a Catholic in New York City, Guirgis grew up with the story of the betrayal of Christ but was never quite able to reconcile God’s divine mercy with Judas’ eternal damnation. “It didn’t make sense to me,” Guirgis writes in his introduction to the play. “It frightened me, and it seemed to fly in the face of the notion of the all-loving and all-merciful God that the very good nuns at the Corpus Christi School on 121st Street were teaching me about.”

Guirgis’ play, set in a courtroom in Hope, Purgatory, is peppered with characters who challenge narratives that have been accepted “as gospel” for centuries.

Rather than rely solely on the shock value of the language to disrupt traditional representations, Guirgis playfully rewrites characters out of ancient and recent history, embodying the inquisitive nature of litigation itself. Guirgis brings the apostles to life as modern urban dwellers and reimagines pious figures including Saint Monica, who is a foul-mouthed, self-professed “nag.” He explores the muddiness of human history; simple canonical figures suddenly become nuanced, complex, and almost unrecognizable. Judas becomes sympathetic, Satan speaks the truth, and Mother Teresa is an expert witness on despair; Jesus is noticeably absent.

DRAMATURG’S NOTE

Guirgis received quite a bit of attention for his edgy, urban dramas rife with pained humor and poetic, colorful vernacular. *Jesus Hopped the “A” Train* (2000) won the Edinburgh Festival Fringe First Award and was nominated for the Laurence Olivier Award for London’s Best New Play. *Our Lady of 121st Street* (2003) was nominated for Lucille Lortel, Drama Desk, and Outer Critics Circle Best Play awards. After his two critical successes, Guirgis’ *Judas* opened on March 2, 2005, at the Public Theater to mixed reviews. While Ben Brantley of *The New York Times* described the play as a “heavily footnoted position paper on a big, big subject,” Robert Brustein, the theatre critic for *The New Republic*, wrote that *Judas* “confirms Guirgis’s place as one of our most electric young dramatists” and suggested “he might be an heir to O’Neill.” Critics’ opinions seem to have been polarized—unsurprising given the sensitive nature of Guirgis’ probing.

In *The Last Days of Judas Iscariot*, Guirgis makes the divine the everyday, raising the question: is the everyday, in fact, divine? Lisa Colón-Zayas, the actress who originated the role of Mother Teresa, has said that “Stephen’s play was really about not being so sure about what’s been drilled into your head about religion. . . . It’s okay to question things.” While *Judas* asks many questions about faith, canon, and the nature of despair, it refrains from offering answers; Guirgis leaves that to his audience.

—Sara Boland-Taylor, Dramaturg

PROFILES



Sam Ashdown (Sigmund Freud/Pontius Pilate/Uncle Pino) is a third-year MFA acting student. He has worked for Montana Shakespeare in the Parks for the past two summers on its productions of *Much Ado about Nothing* (Benedick), *The Merchant of Venice* (Shylock), *A Midsummer Night's Dream* (Demetrius/Snout), and *Julius Caesar* (Cinna). Last semester at the U of I, he played Ernst Ludwig in *Cabaret*. His previous U of I credits include Percival in *Misalliance*, Orestes in *Iphigenia and Other Daughters*, Killer Joe Cooper in *Killer Joe*, and Reverend John Hale in *The Crucible*. He graduated from Southern Oregon University and holds a BFA in acting.



Neala Barron (Fabiana Aziza Cunningham) is a senior in the BFA Acting Program at the U of I. She was last seen as Fräulein Schneider in *Cabaret* and has appeared in the Department of Theatre's productions of *A Midsummer Night's Dream—It's a Bacchanal!* (Helena), *The Bald Soprano* (Mrs. Smith) and *A History of the American Film* (Loretta). She played Susan in [title of show] in the 2011 Summer Studio Theatre season and has appeared in numerous Armory Free Theatre productions, including *Hedwig and the Angry Inch* (Yitzhak), *See What I Wanna See* (Medium/Aunt Monica), *Chess* (Svetlana), *Bent*, and *The Rocky Horror Picture Show*.



Christopher T. Brown (Jesus) is a transferring sophomore in the Acting Program. Previously credited in the Department of Theatre's production of *Battle of Angels* celebrating 100 years of Tennessee Williams, Brown is an avid member of both the Celebration Company at the Station Theatre and the Champaign Urbana Theatre Company, for which he has performed in *Hairspray: The Musical* (Seaweed J. Stubbs), *Eurydice* (Orpheus), and *Sweet Charity* (Daddy Brubeck).



Mike DiGirolamo (Simon the Zealot) is a third-year MFA candidate in acting. His previous roles at Krannert Center include Bentley in *Misalliance*, the Doctor in *Macbeth*, Chris Smith in *Killer Joe*, and Judge Hathorne in *The Crucible*. His favorite role is Scooter from *Scooter Thomas Makes It to the Top of the World*. Mike received a Bachelor of Arts degree in theatre from Arizona State University.



Esdras Etrenne (Saint Thomas) has been acting for many years but just began professional training at the U of I in fall 2010. Esdras' first performance at Krannert Center was in *Battle of Angels*. Esdras is currently a junior at the U of I.



Stephanie Galvin (Mother Teresa/Soldier 2) first performed at the U of I at the Armory Free Theatre, where she played AP in *Columbinus*. She has appeared at Krannert Center in *Iphigenia and Other Daughters* as a chorus member and as Second Girl in *Battle of Angels*. She started acting when she was nine years old at the Lanny Sauris Theatre in her neighborhood and continued pursuing acting in high school under the direction of Robin Bennett. She is continuing her training at the U of I, where she is studying for her BFA in acting.



Ethan Gardner (Saint Peter) is a senior working toward his BFA in acting at the U of I. This is his seventh show at Krannert Center and his second under the direction of Lisa Gaye Dixon. His previous roles here include Macduff in *Macbeth* (which also marked his Shakespeare debut), Tilden in *Buried Child*, Lt. Buzz Adams in *South Pacific*, Pee Wee Bland in *Battle of Angels*, Constable in *The African Company Presents Richard III*, and a fire-breather in the spectacle that is Verdi's *Rigoletto*. Ethan's other favorite previous roles include Billy Flynn in *Chicago*, Julian Marsh in *42nd Street*, and Zoser in *Aida*.



Nile Hawver (Butch Honeywell) is a third-year MFA candidate at the U of I. He received his BFA at the University of Rhode Island, where he appeared in *Oklahoma!* (Curly), *The Foreigner* (David), *Little Women: The Musical* (Laurie), and

The Merchant of Venice (Lorenzo). He has been seen at Krannert Center in *Cabaret* (Clifford Bradshaw), *Misalliance* (Johnny Tarleton), *The Bald Soprano* (Mr. Martin), and *Killer Joe* (Ansel Smith). This past summer, he was at the Illinois Shakespeare Festival as Orsino in *Twelfth Night*, Sampson/ensemble member in *Romeo and Juliet*, and ensemble member in *The Winter's Tale*. The previous summer, he was with the Shakespeare Theatre of New Jersey and toured as Orlando in *As You Like It*. When he is not acting, Nile loves singing and playing the guitar, and making rustic furniture.

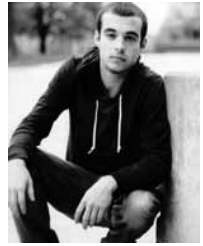


David Kaplinsky (Bailiff) is a junior in the BFA Acting Program at the U of I. David recently appeared in the Department of Theatre's productions of *Battle of Angels*, *A Midsummer Night's Dream—It's a Bacchanal*, and *Macbeth*. You can see him later this semester in the Department of Theatre's production of *Our Town*. When he attended the University of Michigan, he was also featured in productions of *Our Town* and *Macbeth*. David is a recipient of the Jones College Prep Use Your Talent Senior Award as well as Best Thespian 2009. Other previous credits include *Twelfth Night*, *Into the Woods*, *Our Country's Good*, and *Chicago* at Jones College Prep in Chicago.



Deandria Kelley (Gloria) is a senior in the BFA Acting Program at the U of I and is a proud member of Sigma Gamma Rho Sorority Inc. She is also one of the founders of a student-made theatre group called The Lost Toys, which focuses on writing

new pieces and striving to redefine the idea of theatre through new and unique styles of performing. Her credits at Krannert Center include *Hoodoo Love* (ensemble), *The African Company Presents Richard III* (Sarah), *Macbeth* (Porter), and *Hip-Hop Project: Insight into the Hip-Hop Generation* (Ms. Triese), and she played the role of Remy in a self-written play by The Lost Toys at the Armory Free Theatre. Her other credits include participating in The HistoryMakers' stage reading of *The Moment* (Beatrice Johnson) and a stage reading of *The Good Times Are Killing Me* (Bonna).



Kelson Michael McAuliffe (Yusef El-Fayoumy) is a senior in the BFA Acting Program at the U of I and will be graduating this spring. Kelson has been seen previously at Krannert Center in *Cabaret* (Sailor), *A Midsummer Night's Dream—It's a Bacchanal!* (Snug/Lion), *Macbeth* (Captain), and *Hip-Hop Project: Insight into the*

Hip-Hop Generation. Kelson has also performed and directed at the Armory Free Theatre, playing in Prep in a production of *Columbinus* and serving as the assistant director for a student-written play entitled *Broskie* last fall.



Nick Narcisi (Judas Iscariot) is a sophomore in the Acting Program at the U of I. Nick was most recently seen in *Cabaret* as Bobby. He has also appeared in a number of productions at the Armory Free Theatre. He was most recently seen as Man 2 in *Songs for a New World*, but he

was also a part of the *It Gets Better Project* and *The Hominid Project*.



Julian Parker (Satan) is a senior acting major at the U of I. His Krannert Center credits include *Hip-Hop Project: Insight into the Hip-Hop Generation* and *Macbeth*. He was last seen in *Hoodoo Love* as Jib and *The African Company Presents Richard III* as James Hewlett. He

also played Solomon in *Speech and Debate* at the Station Theatre in Urbana. Julian also co-wrote and starred in *Broskie* and *Cora's Place* at the Armory Free Theatre. This past summer, he studied abroad at Shakespeare's Globe in London.



Tyrone Phillips (Judge Littlefield) is a senior pursuing a BFA in acting. He made his Krannert Center debut in the premiere of *Hip-Hop Project: Insight into the Hip-Hop Generation* and then appeared in *He and She* (Keith McKenzie), *Macbeth* (Caithness), *A Midsummer Night's Dream—*

It's a Bacchanal! (Lysander), and *Hoodoo Love* (Ace of Spades). He spent this past summer studying in London at Shakespeare's Globe. He is also a founding member of The Lost Toys, an independent theatre company. Additional previous credits include *Speech and Debate* (Howie), *West Side Story* (Chino), *Impulse 24/7*, the Student Playwrights Outreach Theatre, *Cora's Place*, and *Broskie* at the Armory Free Theatre and backup vocalist for *In The Heights* at the Taste of Chicago.



Akua Sarhene (Saint Matthew) is currently a sophomore at the U of I and is pursuing a BFA in acting. Prior to coming to the U of I, she performed in numerous stepping and human video competitions for four years. Her most recent performance at the U of I was as the Tightrope Walker in *Cirque du So Lean* at the Armory Free Theatre.



Julia Skeggs (Henrietta/Mary Magdalene/Sister Glenna) is a senior in the BFA Acting Program at the U of I with a minor in music. She was recently seen at the Armory Free Theatre, where she produced *Stop Kiss* and played the role of Callie Pax. She has also been involved with

the Armory Free Theatre productions of *Songs for a New World* (Woman 2) and *Impulse 24/7* (director). Her Krannert Center credits include *South Pacific* (Ensign Nellie Forbush), *The Bald Soprano* (Mrs. Martin), and *Man of La Mancha* (Moorish Dancer). Other campus credits include the Illini Union Board's productions of *Cinderella* (Stepmother) and *The Vagina Monologues*. She has been a member of the UI Women's Glee Club and the jazz a cappella group No Strings Attached. She also participated in the summer intensive acting studies at the Stella Adler Acting Studio in New York City.



Jessica Dean Turner (Saint Monica) is currently a senior BFA acting candidate at the U of I and will be graduating in May 2012. Her previous credits include *Cabaret* (Kit Kat Girl/Lady), *A Midsummer Night's Dream—It's a Bacchanal!* (Titania/Hippolyta), *Iphigenia and Other Daughters*

(Chorus), *A History of the American Film* (Allison), and *Hip-Hop Project: Insight into the Hip-Hop Generation* (Clory). She also appeared at the Great River Shakespeare Festival as the Fool in the apprentice company's production of *King Lear*. This is her last production at Krannert Center.



Olivia Valler-Feltham (Loretta) is an acting major from the University of Leeds in England and is studying abroad for the year to add to her theatre training. Although this is her first time performing on a Krannert Center stage, Olivia worked backstage on *Hoodoo Love* last season. She has also been involved in shows at the University of Leeds.



Mark West (Matthias/Caiaphas the Elder/Soldier 1) is a senior in the BFA Acting Program at the U of I. He was last seen as Loon in *Battle of Angels* and Billy Brown in *The African Company Presents Richard III* last spring. His other U of I credits include Menteith in *Macbeth*; *The Moment*, a

play reading sponsored by The HistoryMakers and directed by Lisa Gaye Dixon in which he portrayed the great Vernon Jerrett; Hopkins in *The Crucible*;

Earl in a stage reading of *The Good Times Are Killing Me* at Krannert Art Museum; as well as Colonel in *Cora's Place*, a play he and other students wrote and produced at the Armory Free Theatre. This past summer, Mark traveled to China with a group of actors from the U of I and worked on *The Glass Menagerie* with Chinese acting students at the Shanghai Institute of Visual Art and the University of Inner Mongolia Art College.

Sara Boland-Taylor (Dramaturg), an MA candidate in the Theatre History Program, served as an associate director for Shakespeare Dallas from 2008 to 2010. Shows there include *Two Gentlemen of Verona*, *Cymbeline*, *The Taming of the Shrew*, *Julius Caesar*, *Othello*, and *Timon of Athens*. She also directed her adaptation of Shakespeare's poem *Venus and Adonis* for its Shakespeare Unplugged series. She recently completed a directing internship at Shakespeare in the Park in New York with Dan Sullivan. At the U of I, Sara has worked on *Misalliance* (assistant to the director), *The Lark* workshop (co-dramaturg), and the SITI Company workshop (dramaturg). She also directed a stage reading of her play, *Their Ills Instruct Us So*, last spring. She is currently serving as the dramaturg for the new opera *Paradises Lost*.

Robert Brown (Lighting Designer) is a second-year lighting design MFA candidate. He earned a BA in history and German from Kalamazoo College in Michigan as well as the Charles Tully Design Award in 2005. His lighting designs at the U of I include *Cabaret* (2011), *Studiodance II* (2011), and *True West* (2011). Before coming to Illinois, he worked in Washington, DC, at the Rorschach Theatre as the master electrician and designed *15 Minute Epics* and *Tales from the Edge of the World: Myth-Appropriations* (2009). He also worked at Imagination Stage as the master electrician and lighting designer. His lighting design for *Pirates! A Boy at Sea* was

nominated for a Helen Hayes Award for Outstanding Production, Theatre for Young Audiences in 2010.

Lisa Gaye Dixon (Director) has worked professionally across the country and around the globe. She began her professional career with the Steppenwolf Theatre Company in Chicago and has also been seen on the stages of the Royal Shakespeare Company and the New Globe Theatre in London and several regional theatres around the nation. Her interests are wide-ranging, including improvised, self-generated work; collaborative, process-oriented pieces; and new plays, as well as the classic and modern canons. Most recently, she has been seen in the independent films *Leading Ladies* and *Using*.

Garrison Frick (Sound Designer) received a BA in percussion from Truman State University in Kirksville, Missouri. He then attended the Contemporary Music Center, a one-semester intensive for music production, recording, and performance. This is his second year of pursuing an MFA in sound design and technology at the U of I. Although his background is primarily in music, he has enjoyed exploring applications of sound in other areas of media and performance art. Recently, Garrison has enjoyed working on sound design and engineering for projects such as November Dance, Studiodance II, and ELLNORA | The Guitar Festival.

Regina Garcia (Scenic Designer) has recently completed designs for *Momma's Boyz* by Cándido Tirado for Teatro Vista and *The Homosexuals* by Philip Dawkins for the About Face Theatre. She has designed for the directors Giovanna Sardelli, Daniella Topol, Thomas Kail, Victor Maog, Jorge Alí Triana, Michael J. Garcés, Míriam Colón, and Bartlett Sher, among others, and the renowned Latino theatres Repertorio Español, the Puerto Rican Traveling Theatre, INTAR, and Teatro Pregonos (Princess Grace

Award). Regina is a fellow of the NEA/TCG Career Development Program for Designers and received a 2011 Special Projects Grant from the Princess Grace Foundation to design the premiere of *Paradises Lost* at Krannert Center. Born in Puerto Rico, Regina attended Sarah Lawrence College and New York University. She is part of the design faculty with the Department of Theatre and a company member of the Rivendell Theatre Ensemble and Teatro Vista in Chicago.

Jess Gersz (Costume Designer) is a second-year MFA costume design candidate. Jess received his BA in theatre with a minor in costume production from the University at Albany-SUNY. *The Last Days of Judas Iscariot* is his first show with the Department of Theatre. During his time at the U of I, Jess has primarily worked as an assistant designer for the School of Music Opera Program on such productions as *Rigoletto* and *The Magic Flute*. This year, Jess has also served as the costume coordinator for Dance at Illinois. In addition to his experience at the U of I, Jess has worked at the Glimmerglass Festival on productions of *The Tender Land*, *Carmen*, and the world premiere of *A Blizzard on Marblehead Neck*.

Zak Jacobs (Movement Choreographer), a senior at the U of I, is pursuing his BFA in dance. His performance credits include *UTF8* (Sahar Azimi); *Closure for Blood*, *Gutters for Veins: A Choreocomic Collaboration* (Cynthia Oliver); *Astral Convertible (Re-imagined)* (Trisha Brown); and *In the Storm of Roses* (Rebecca Nettle-Fiol) for Dance at Illinois' February Dance, as well as *In the String Room* (Rebecca Nettle-Fiol) for Dance at Illinois' November Dance. Zak has also appeared in the Department of Theatre's productions of *Cabaret* (co-choreographer/dance captain/victor) and *How to Succeed in Business Without Really Trying* (featured dancer/office boy/Pete). His television credits include

Extreme Makeover: Home Edition featuring Kristin Chenoweth. His choreography credits include *Macbeth* (Krannert Center); *The Rocky Horror Picture Show* (Armory Free Theatre); *West Side Story* (Illini Union Board); *Urinetown*, *Cats*, and *Rent: The School Edition* (Highland Park High School); and Northbrook Theatre's Theatre Arts Summer Workshop. Zak is also a graduate of the Broadway Dance Center internship program in New York City and the Dance in Israel exchange program.

Christina Rainwater (Scenic Charge Artist) received a BFA in theatre from Missouri State University and an MFA in Scenic Art from the North Carolina School of the Arts. There, she developed the workshop "A Distressing Subject" on distressing techniques for scenery, properties, and costumes. She was the scenic charge artist at the Flat Rock Playhouse in Flat Rock, North Carolina, for two years and has worked as a scenic artist for the past 11. She has an ongoing working relationship at Goodspeed Musicals, where she has had the pleasure of working on the musicals *Half a Sixpence*, *Happy Days*, *Camelot*, and *Carnival*. She has also worked for Feld Entertainment in Palmetto, Florida, on *Disney Princesses on Ice* and *Disney Playhouse Tour II*.

Julie Rundell (Properties Master) has been the assistant properties director at Krannert Center since 1990. Before coming to Urbana, she worked at theatres in North Carolina, Michigan, Massachusetts, and Wisconsin, and, occasionally, her work can be seen in Chicago. She has a BFA from the North Carolina School of the Arts.

Katie Snyder (Stage Manager) is currently a senior pursuing her BFA in stage management. Katie most recently stage managed [title of show] and Studiodance II. Over the past three years, she has also worked as an assistant stage manager for A

History of the American Film, *Albert Herring*, Ralph Lemon's *How Can You Stay In The House All Day And Not Go Anywhere*, *Iphigenia and Other Daughters*, *A Midsummer Night's Dream*, *QED*, *Recycling: washi tales*, and *Battle of Angels*. Katie also had the opportunity to be an assistant scenic designer for the School of Music Opera Program's productions of *The Marriage of Figaro* and *South Pacific*. She has also worked on the feature film *The Dilemma* as a background extra and on NBC's *The Voice* as a production assistant.

Sam Sullivan (Technical Director) is currently a senior in the Scenic Technology Program at the U of I. This is his first time as a technical director at Krannert Center. His previous credits include *Rigoletto* (assistant technical director), *A Midsummer Night's Dream—It's a Bacchanal!* (stage carpenter), and *Cabaret* (assistant technical director). Sam was also the scenic designer for the Illini Union Board's production of *Singin' in the Rain* and *Songs for a New World* at the Armory Free Theatre. He spent this past summer at the Interlochen Center for the Arts as the master carpenter and has previously worked as a technical director at Bloom High School in Chicago Heights, Illinois.

PRODUCTION STAFF

Assistants to the Director

Abby Slater
Paul Twarowski

Assistant Stage Managers

Austin Lin
Ari Y. Wartell

Assistant Costume Designer

Julie McGill

Assistant Sound Designer

Jacki Fournier

Assistant Scenic Artist

Patricia Wrinkle

Assistant Dramaturg

So Young Kim

Master Electrician

Beanz Ramirez

Production Stage Manager

Bridget Rosella Benton

Production Running Crew

Kyle Bullock
Destynee McMichael

Properties Crew

Madeline Campbell
Tezeru Teshome

Costume Crew Head

Heather McLaughlin

Costume Running Crew

Esmé Bayley-Knaggs
Rebecca Ogwal

Hair/Makeup Running Crew

Stephanie Feldman
Sally Hamer

Light Board Operator

Josh Wilcox

Sound Board Operator

Brian Krause

Acknowledgments

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