

ILLINOIS THEATRE WE MAKE THEATRE MAKERS



DONTRELL, WHO KISSED THE SEA
ILLINOIS THEATRE

By Nathan Alan Davis | Tyrone Phillips, director
Thursday-Saturday, September 29-October 1, 2016, at 7:30pm
Saturday, October 8, 2016, at 7:30pm; Sunday, October 9, 2016, at 3pm
Tuesday-Friday, October 11-14, 2016, at 7:30pm
Studio Theatre



BECOMING . . .

There is a saying in theatre: "Actors act. Stars do what stars do." Implicit in this statement is the idea that "stars" are commodities enriched for attaining a certain status and function within a rather narrow definition, while "actors"—and every artist, one might argue—are continually in a process of becoming.

The artistic process in theatre requires a developing understanding of the human body, spirit, and mind. An artist's education demands consistent development, metamorphosis, evolution. Indeed, education at its best is a continual process of becoming. At Illinois Theatre, our artists—students, staff, and faculty—are embarked on the exciting journey of becoming human beings.

It is the same for us when we consider which dramatic works to program in a given

season. What kinds of work do our students need to create at this point in their artistic development? Which plays or musicals feed that pedagogical imperative? And how do these works allow, encourage, or (sometimes) confound our ability to understand a bit more about the nature of human becoming? When we leave the theatre, do we feel more closely bound to our neighbors? If we feel alienated by the experience, do we understand why?

It is no accident that this note of welcome to our current season includes a litany of questions. Intellectual, emotional, and spiritual query are at the core of a great education. At Illinois Theatre, "we make theatre makers," but we also ask foundational questions on our pathways to creation. Along the way, we learn to think more deeply, critically, and analytically.

Questions about the nature of the human condition are never easy to resolve. The challenging road to the answers we seek encourages public discourse to thrive and pushes our performing arts to engage in positive, healthy transformation.

Thank you for joining us at this performance. We hope that you will be stimulated, provoked, and entertained by what you experience here, and we hope to see you again very soon.

Jeffrey Eric Jenkins
Head, Department of Theatre
Producer, Illinois Theatre



PROGRAM

DONTRELL, WHO KISSED THE SEA **ILLINOIS THEATRE**

By Nathan Alan Davis

Tyrone Phillips, director

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DIRECTOR'S NOTE

"Future generations, whoever finds this: I hope it finds you well."

Our world needs to realize that there are some serious cracks in the foundation of humanity and we cannot cover them up with nice clothes or a uniform. The cracks were there before I began my time on this earth, and before you began yours. The cracks I speak of lead us down a confusing path where we have to argue if black lives matter or all lives matter. Where poverty and wealth are neighbors, but they don't speak to each other. Where man-made policy rules over the spirit of love and creativity. It must change and I want to see it.

Dontrell, Who Kissed the Sea is a story about the coming of age of an eighteen-year-old African-American male in 2016. We celebrate this story today through the art of collaboration and a true exercise of ensemble. Storytelling is a diverse and powerful medium of imagery and description, and continues to provide the foundation of understanding native culture through the diffusion of ideas and history through themes. Storytelling has the power to change hearts and minds. This is why we are here today. Nathan Alan Davis has created a piece that uses rich poetry, unique rhythm, and African dance to reveal that the spirits of our ancestors are alive and well. They are calling us to remember our past so that we may have a brighter future. This play digs at the inner soul and forces us to discover what connects us all.

Our nation is struggling to measure the worth of black bodies once again. I can remember a time in my life when I questioned my self-worth. Growing up without a father, I felt like one half of me was left unclaimed. I came to the University of Illinois in 2008 as an artist searching for my voice. How do you tell your story when you don't know where you come from? Dontrell Jones III investigates his dreams and takes a spiritual journey that many of us are afraid to begin.

Your voice is needed and you are the only person who can truly share your story. It's in the sharing that we learn. It's in the sharing that we heal. It's in the sharing that we grow.

-Tyrone Phillips, Director

DONTRELL, WHO KISSED THE SEA

PLAYWRIGHT

Nathan Alan Davis

DIRECTOR

Tyrone Phillips

CHOREOGRAPHER

C. Kemal Nance

VOICE AND SPEECH COACH

Susan Schuld

VOICE AND SPEECH COACH

Adam Thatcher

SCENIC DESIGNER

Nicholas James Schwartz

COSTUME DESIGNER

Paul Kim

LIGHTING DESIGNER

Eric Van Tassell

SOUND DESIGNER

Luke Parker

STAGE MANAGER

Cathy Fazio

TECHNICAL DIRECTOR

Dylan Kind

PROPERTIES MASTER

Kristen Nuhn

CAST

DONTRELL JONES III

Vincent Williams

ERIKA

Diana Gardner

DAD (DONTRELL JONES JR.)

Raffael A. Sears *

MOM (SOPHIA JONES)

Noelle Klyce

DANIELLE JONES

Marlene Slaughter

SHEA JONES

Maya Vinice Prentiss

ROBBY

Xavier Roe

ENSEMBLE

Madison Freeland

Ryan Luzzo

Danyelle Monson

Brienna Taylor

Alexis Walker

Christian Wilson



**Appears by permission of the Actors' Equity Association, the union of professional Actors and Stage Managers in the United States.*

SCENIC BREAKDOWN

TIME: The present.

PLACE: Baltimore, Maryland; The Chesapeake Bay coast; The Atlantic Ocean.

This production includes gun shots and haze/smoke effects.

PRODUCTION NOTE

The ocean is rarely the first thing that comes to mind when one considers present day climate change (though rising sea levels, ocean acidification, and coral reef degradation are major onsets of a warming globe). Going “green” champions itself as the slogan of contemporary environmentalism, and thus what is “blue” is more quickly abandoned. It is easy to forget spaces that humans do not inhabit. It is easy to forget spaces that go unseen. Water, however, cannot be ignored. It makes up 70.8 percent of the planet and 60 percent of our bodies. Oceanographers argue that there is only one ocean and, as Nathan Alan Davis articulates, water connects us all.

There is an inextricable link between the exploitation of the environment and the oppression of African Americans, thus the history of humans developing into seafarers also becomes the history of slavery and of a dramatically deforested globe. The creation of countless wooden vessels made possible the mass transportation of bodies, leaving social, emotional, and environmental stases forever disturbed, while instigating a new complex relationship with the sea. Past negotiations with the natural world dictate the current state of our interactions with the environment, informing our understanding of why Dontrell Jones III, a young man living in the Ocean State, cannot swim. He is joined by 70 percent of African Americans. African American Sea Literature aims to emphasize that “lost” history can be spiritually recovered in the ocean and thus it is where freedom, liberation, and healing can emerge. Experiencing environmental liberation and liberating the environment thus become essential for progress.

As a piece of environmental literature, *Dontrell, Who Kissed the Sea* integrates natural history

with human history to soothe memories of the Middle Passage, stress spiritual connectedness to the past, and further identify African Americans with the sea. Hoping to find what the ocean cannot physically preserve, Dontrell begins a digital Captain’s Log (a record book containing the daily operations of a sailing vessel’s voyage) where he vows to a future audience, “I’ll leave no deed undone/ To save you from the haunts of history./ My liberty is bondage if I don’t.” On his way to the Atlantic, Dontrell envisions a freedom, which he cannot receive, a freedom that exists informationally, a freedom that the natural boundaries of time cannot promise.

Being on a ship as a member of the crew is similar to acting in a play. The play’s success comes first (like the ships), the other players second (your shipmates), and last of all in importance, yourself. The ship is the play and its circumstances must be assumed. Some days, however, though your mind is ready to work, the body cannot go on. The heterotopia of the ship provides no escape, making survival the only option. This impossible journey is so emotionally draining for Dontrell that it requires the support from both the Jones family within the play and the actors in those roles, dressed in black in the periphery encouraging Dontrell: continue to tell your story, discover your own identity. His swimmers body, natural sense of direction, and curious spirit lead him to love and leave him floating in the middle of the Atlantic, with no land in sight. Under only stars, the original maps, Dontrell strengthens his belief in the unknown, abandons his own record, and (in a stripping action of self) drops his recorder into the Atlantic, making recorded history oblivious in the face of the spiritual.

As a society, we have become disjointed and blind to our relationship with nature, as aided by technology. The digital realm, a space of no physical interaction, consumes more of peoples time today than ever before and thus the natural world and each other are less visible. Without a complex understanding of the environment (and where we stand within it) we will have less time on earth.

Dontrell, Who Kissed the Sea is a celebration of unknown and invented spaces, yet it also contains an awakening that urges us to view all space as equal. The sea may call on some of us and others may swear to be land dwellers, yet no matter how we begin to comprehend our legacies, know that we all share in nature. Through the environment's service, we are brought to unity. All the water that has ever existed on earth is all the water that will ever exist, roughly. As for leading people to truth: it's in the water.

—Athanasia Giannetos, Assistant to the Director

PROFILES



Madison Freeland (Ensemble) is a second-year Acting BFA student at the University of Illinois. *Dontrell, Who Kissed the Sea* is her Krannert Center acting debut. She recently took part in a student-run production, *Call Me Woman*, written by the women of Illinois

Theatre. She is extremely grateful to be part of such a special cast and production team because *Dontrell, Who Kissed the Sea* is an important and relevant story to our current world.



Diana Gardner (Erika) lived and studied in Moscow, Russia, until 2014, when she moved to Rockford, Illinois, to study at Rock Valley College (RVC) for an Associate of Arts degree. During her time at RVC, she participated at the local community studio

theatre in roles such as The Wicked Witch of the West in *Wizard of Oz*, Helen in *Verdict*, and Nezzemut in *Akhmaton* (all directed by Mike P. Webb). After two years at Rock Valley College, Diana transferred to the U of I to study for a BFA in Acting. In her sophomore year, she played Mrs. Wainwright in *Grapes of Wrath*, directed by Bill Brown. She also participated in an Armory Free Theatre project, *Call Me Woman*, directed by Alexis Dawtyne and Mindy Shore.



Noelle Klyce (Mom) is a third-year Acting BFA student at Illinois. Her recent Illinois Theatre credits include Mad Woman in *The Other Shore* and Floyd's Wife in *John Steinbeck's The Grapes of Wrath*. Noelle has also performed in various productions

with ETA Creative Arts Foundation and Bernard Productions, including her most recent role in the encore production of *Saved, Sanctified, and Scandalous* in Chicago. Noelle also performed in the green show for Chicago Shakespeare Theatre in the Parks and worked on Season Three of NBC's *Chicago PD*.



Ryan Luzzo (Ensemble) is from Lemont, Illinois, and is currently a junior at the University of Illinois, where he is pursuing a BFA in Acting. Ryan's Illinois Theatre mainstage credits include *John Steinbeck's The Grapes of Wrath* and *1984*. He has also performed in several

productions at the Armory Free Theatre, including *Impulse 24/7*, the Theatre Studies Showcases, *Will Grayson*, and *Aural Fixation*. With Dance at Illinois, Ryan has performed in the 2015 Spring Semester Choreographic Showings and the Fall 2015 Rep Company and will be dancing in Isiah Asplund's senior thesis in the spring of 2017. For Ryan, *Dontrell, Who Kissed the Sea* has been a challenging, welcoming, and even spiritual experience that he is very proud to be a part of.



Danyelle Monson (Ensemble) hails from the South Side of Chicago. She is a junior pursuing a BFA in Acting at the University of Illinois. *Dontrell, Who Kissed the Sea* marks her second mainstage production at Krannert Center. Past productions include

In The Blood (Bully/Welfare Lady), *Moonside Manners* (Ensemble), *As Wind in Dry Grass* (Ensemble), and the All-State production of *John Steinbeck's The Grapes of Wrath* (Granma Joad). She was also a three-time regional finalist in the August Wilson Monologue Competition held at the Goodman Theatre. She is a strong believer in the power of representation and is honored to be in a production that promotes positive images of African-American people. Black Lives Matter!



Maya Vinice Prentiss (Shea) is a second-year MFA Acting student from Richmond, Virginia. She recently graduated from Spelman College where she received a BA in Drama. Maya has a passion for spoken word poetry and has performed

and mentored them around the world, from the Apollo Theatre in New York to Akure, Nigeria. Some of her past productions include *In the Blood* at Krannert Center, and *King Henry V*, *Real Women Have Curves*, *Crowns*, and *Shakespeare in the Park*. She is thrilled to be able to share this incredible story with such an amazing group of people. Black Lives Matter!



Xavier Roe (Robby), from the South Side of Chicago, is pursuing his BFA in Acting at the University of Illinois. He has performed in the Illinois Theatre productions *The Skin of Our Teeth*, *The Other Shore*, *John Steinbeck's The Grapes of Wrath*, as well as

multiple Armory Free Theatre productions (including *Moonside Manners*). He was Mr. Clark in the premiere production of the opera *Polly Peachum*. Xavier has achieved regional, national, and international ranking of the International Thespian Society. He also performs with the University of Illinois Black Chorus, directed by Dr. Ollie Watts Davis. Black Lives Matter!



Raffael A. Sears (Dad) is native of Kansas City, Missouri, and is currently a second-year MFA Acting student at the U of I. He studied commercial music and vocal performance at Belmont University in Nashville, Tennessee. He is a wedding and corporate vocalist for

Starlight Orchestras in New York. Recent stage credits include *John Steinbeck's The Grapes of Wrath* (Illinois Theatre), *Henry V* (Armory Free Theatre), *Amazing the Change* (Atlantic Theater, New York), *Lost in the Part* (Amity Hall, New York), *In the Blood* (The New School, New York), *Moonchildren* (Kansas City Rep, Missouri), *Alexander and the Terrible, Horrible, No Good, Very Bad Day* (The Coterie, Missouri). Voiceover credits include McDonald's, Burger King, and Grand Theft Auto. Black Lives Matter!



Marlene Slaughter (Danielle) is originally from Houston, Texas, and moved to the Chicago area in 2013. She is a sophomore pursuing a BFA in Acting at the U of I. While in Chicago, she became heavily involved in competitive speech and drama. In 2014 and 2015,

Marlene was a State qualifier in the Illinois High School Association Speech competition, and was in the 2015 NAACP Afro-Academic, Cultural, Technological and Scientific Olympics (ACT-SO) in Philadelphia where she became the gold medalist and national title holder. Marlene is very excited that *Dontrell, Who Kissed the Sea* will be her Illinois Theatre debut performance.



Brienna Taylor (Ensemble) is from the South Side of Chicago. Since she was a child, she has been involved in several summer productions through the Heritage Community Development Corporation (HCDC) Freedom school, and HCDC Destination Safe

Haven. She is a second-year Acting BFA student, and *Dontrell, Who Kissed the Sea* will be her first production at Krannert Center.



Alexis Walker (Ensemble) was born in Atlanta, Georgia. She graduated from Glenbrook North High School in 2015 and is currently attending U of I to pursue a BFA in Acting. She is an active James Scholar and recently received an arts scholarship from the Walt

Disney Corporation. She played roles in *Call Me Woman* and *Impulse 24/7* at U of I, and *In Plain Sight* at Northwestern University. She is ecstatic to be a part of this production.



Vincent Williams (Dontrell) is a junior from Chicago who is currently pursuing his BFA at the University of Illinois. Vincent has taken part in a reading for Marcus Gardley's *The Box* and has worked with Mercy Street Theatre in their devised production of *Rotpeter*.

Vincent was also in Illinois Theatre's productions of *1984* and *John Steinbeck's The Grapes of Wrath*, the Brown Theatre Collective's staged reading of *Topdog/Underdog*, and the Funny or Die video *Humans of Hollywood*. Vincent is in strong support of radical inclusion and representation in the arts to ignite the discussions for change. Black Lives Matter!



Christian Wilson (Ensemble) is a student in the MFA Acting program at the U of I, by way of New Orleans, Louisiana. His recent stage credits include *In the Blood* at Krannert Center, *Henry V* (Armory Free Theatre), *A Christmas Carol* (Nevada Conservatory Theatre), *Book*

of Joe as a part of Theatre Emory's "Brave New Works," *God of Carnage* at The Alliance Theatre, and *King Monumental Life Celebration* at Constitution Hall. Christian is excited to be a part of the experience that *Dontrell, who Kissed the Sea* has become and hopes everyone takes something amazing home with them.



Tyrone Phillips (Director)

Tyrone Phillips is the founding Artistic Director of Chicago's Definition Theatre Company and former Artistic Assistant of Writers Theatre. Named one of the "Hot New Faces of 2015" by the Chicago Tribune, he is a proud graduate of the

University of Illinois at Urbana-Champaign, where he received his BFA in Acting with honors.

Directing credits include the critically acclaimed *Byhalia, Mississippi* (co-production, The New Colony) which received six Joseph Jefferson Award nominations including Best Director, and was remounted at Steppenwolf Theatre this past summer; *Dutchman* (Definition Theatre Company); and *Amuze Bash* (Pavement Group). Acting credits include *A Doll's House, Genesis*, and *The Brothers' Size* (Definition Theatre Company); George Orwell's *1984* (Steppenwolf Theatre Company); *Stick Fly* (Windy City Playhouse); *Assassins, A Christmas Carol, A Raisin in the Sun*, understudying *The Mountaintop*, and understudying *Clybourne Park* (Milwaukee Repertory Theatre); and *Saturday Night/Sunday Morning* (Prologue Theatre Company) in the Steppenwolf Garage. During his time at the U of I, Tyrone appeared in *The Brothers' Size, The Last Days of Judas Iscariot, Hoodoo Love, Macbeth, A Midsummer Night's Dream, It's a Bacchanal!, He & She*, and *The Hip-Hop Project*. Film/television credits include *Boss, Divergent, Gimmick, Fare Thee Well*, and DiGiorno's "Don't Settle" commercial. Tyrone has also studied abroad at Shakespeare's Globe and was an emerging professional resident at the Milwaukee Repertory Theatre.

Cathy Fazio (Stage Manager) is a second-year MFA Stage Management student. Most recently, she served as the Stage Manager of the Krannert Center/Banks Bridgewater Lewis Fine Arts Academy production of *Dreamgirls*. Her University of Illinois credits include Stage Manager of the Illinois

Theatre production of *In the Blood*, and Assistant Stage Manager and Company Manager of *Long Lost* (a new play by Donald Margulies, directed by Daniel Sullivan). She was also an Assistant Stage Manager of the Lyric Theatre @ Illinois production of *Beatrice and Benedict*. Cathy graduated from Calvin College in Grand Rapids, Michigan, where she stage managed *Grains of Hope: Refugee Experiences in West Michigan*, a show for which she also was part of the writing team. Other Calvin credits include Stage Manager of *A Midsummer Night's Dream* and *Metamorphoses*.

Paul Kim (Costume Designer) is in his final year at the University of Illinois for his MFA in Costume Design. His most recent credits include being the Assistant Costume Designer for *Thaddeus and Slocum* (which had its world premiere at Lookingglass Theatre in Chicago) Costume Designer for the musical *Bat Boy* at Station Theatre in Urbana, and Assistant Costume Designer for the film *Blood On Wheels*. At Krannert Center, Paul was the costume designer for *1984* and John Steinbeck's *The Grapes of Wrath* (Illinois Theatre) and in the spring of 2017, Paul will be costume designing for Lyric Theatre @ Illinois' production of *The Light in the Piazza*.

Dylan Kind (Technical Director) is a second-year Scenic Technology MFA student from Great Falls, Montana, and the Technical Director for *Dontrell, Who Kissed the Sea*. He received his BFA in Theatre Technology and Design from The University of Evansville in Evansville, Indiana. After receiving his BFA, he moved to New York City to begin his professional career (mainly serving as a freelance carpenter, welder, and automation board operator). During his time in New York, he worked at a variety of theatres (such as The Public Theater and The Signature Theatre) on a wide range of shows including *Fortress of Solitude, Our Lady of Kibeho*, and The Public Theater's premier of *Hamilton: An American Musical*.

C. Kemal Nance (Choreographer) is a native of Chester, Pennsylvania, and is a performer, choreographer, teacher, and scholar of contemporary African dance. Some of his recent accomplishments include premiering a new work on the Stella Maris Dance Ensemble that the Jamaican Observer referred to as "the most compelling work of the evening," teaching at London's "Africa Utopia" as one of the first American teachers to present African dance as one of the conference's class offerings, and performing with his own all-male dance initiative (the Berry & Nance Dance Project) at Columbus, Ohio's August Wilson Festival. Nance is a master teacher of the Umfundalai contemporary African dance technique and leads the Organization of Umfundalai Teachers, a consortium of artists who convene and facilitate African dance pedagogy trainings. His essay "There Were Men in That Fire, Too!: Masculinities in Kariamuwelsh's Raaahmo-naah!" will be published in the forthcoming anthology, *African Dance in America: Perpetual Motion and Hot Feet*. Nance holds a BA in Sociology/Anthropology with a concentration in Black Studies from Swarthmore College where he taught African dance for 20 years and M.Ed and PhD degrees in Dance from Temple University from where he received the 2013 Katherine Dunham Award for Creative Dance Research.

Kristen Nuhn (Properties Master) is a second-year Properties and Management graduate student at the University of Illinois. Before becoming a graduate student at the U of I, Kristen received a Bachelor of Arts in Theatrical Production (with honors) at the University of Windsor in Ontario, Canada. Last year at Illinois, she was the Properties Master for *In the Blood*. When she is not at school, Kristen is the Prop Shop Manager at Peninsula Players in Fish Creek, Wisconsin.

Evan Park (Scenic Charge) is a third-year Scenic Design student from Lonoke, Arkansas. He received his BA from Henderson State University in Arkadelphia, Arkansas. His previous U of I experience includes Scenic Design for *In The Blood*, Props Master for *The Other Shore*, Scenic Charge for *Not About Nightingales*, Assistant Scenic Charge for *Oh What A Lovely War*, and Assistant Scenic Designer for *Polaroid Stories*. Evan has designed and painted on the productions of *Godspell* and *Joseph and the Amazing Technicolor Dreamcoat* for Stage Door Productions in Memphis, Tennessee.

Luke Parker (Sound Designer) is a first-year MFA student in Sound Design. His previous roles at Krannert Center include Sound Design for *In The Blood* (Illinois Theatre), Audio Engineer for *1984* (Illinois Theatre), and Co-Sound Designer on *November Dance 2015* (Dance at Illinois). He will also be working as Audio Engineer and Mix Engineer on this season's production of *Mr. Burns: A Post-Electric Play*.

Susan Schuld (Voice and Speech Coach) has been acting and vocal coaching nationally for over 20 years. She has taught at numerous institutions over her career, including Virginia Commonwealth University; The Actor's Studio at Pace University MFA program; Rutgers University Mason Gross School of the Arts BFA program; NYU Tisch School of the Arts CAP21; Circle in the Square Theatre School; Maggie Flanigan Acting Studio; The Linklater Center for Voice and Language; University of Northern Iowa; and served as the Director in Residence at Shakespeare's Globe in London, UK, for Mason Gross School of the Arts in 2003-04. She is a company member of Theatre Lila and Inertia Productions where she worked intensely in New York City for 10 years creating new work in the world of physical theatre. Additional regional acting and vocal coaching credits include American Players Theatre;

Arkansas Shakespeare Theatre; Henley Street/Richmond Shakespeare; Playwrights Horizons, New York City; Mile Square Theater, New Jersey; Amphibian Productions, Texas; Colonial Theater, Pittsfield, Massachusetts; Berkshire Theatre Festival, Massachusetts; and Childsplay, Arizona. She has her MFA in Acting from Rutgers University, is a 2007 Designated Linklater Teacher, and 2014 Knight-Thompson Speechwork Associate.

Nicholas James Schwartz (Scenic Designer) is originally from New York and is currently a student at Illinois in the Scenic Design MFA program. His recent credits include The Station Theatre (*Bat Boy*, *The Night Alive*), Twin City Theatre Company (*American Idiot*, *Peter and the Star Catcher*), as well as multiple shows in New York, Connecticut, and Virginia.

Adam Thatcher (Voice and Speech Coach) is returning to his alma mater for this Illinois Theatre production. He received his MFA in Acting from the U of I in 2015 after receiving his BFA in Musical Theatre from the State University of New York at Fredonia where he graduated magna cum laude. Adam began his work in Linklater-based vocal technique in New York and continued this technique throughout his career, teaching other actors. Along with Linklater, he incorporates other vocal techniques in his teaching (such as Rodenburg and Skinner), tying them with movement techniques (such as Feldenkrais and Laban). As an actor, Adam has performed in many productions, some of which include *The Tempest*, *Eurydice*, *The Merchant of Venice*, *The Elephant Man*, and *The Fantasticks*. He has performed nationally and internationally in various productions and musical theatre workshops. Adam currently resides in Chicago and is an artistic associate of the Polemic Theatre Company.

Eric Van Tassell (Lighting Designer) worked in Chicago for nearly a decade with numerous storefront theatre companies, and is a Non-Equity Jeff Award-nominated and BroadwayWorld Chicago Award-nominated Lighting Designer. Eric is now an MFA Lighting Design candidate at the University of Illinois. A graduate of Hope College, Eric's artistic home in Chicago is Oracle Theatre where he has designed lights for numerous productions including *The America Play*, *The Mother* (nominated BroadwayWorld Chicago Award for Best Non-Equity Lighting), and *The Ghost Sonata* (nominated Non-Equity Jeff Award for Lighting Design). Additional credits include *Chalk* (Sideshow Theatre), *Genesis* (Definition Theatre), *A Midsummer Night's Dream* (Strange Loop Theatre), *Bard Fiction* (Commedia Beauregard), *Beautiful Broken* (Broken Nose Theatre), and *They are Dying Out* (Trap Door Theatre). This spring at the U of I, he will be designing lights for *Romeo and Juliet*.

PRODUCTION STAFF

ASSISTANT TO THE DIRECTOR

Athanasia Giannetos

REHEARSAL ASSISTANT/ASSISTANT ACCENT COACH

Jordan Gleaves

ASSISTANT STAGE MANAGER

Marissa Gainey

ASSISTANT STAGE MANAGER

Lavine Leyu Luo

PRODUCTION ASSISTANT

Danielle Brown

ASSISTANT COSTUME DESIGNER/ COSTUME TECHNICIAN/WARDROBE HEAD

Caitlin Leyden

SCENIC CHARGE

Evan Park

ASSISTANT LIGHTING DESIGNER

Stuart Wilson

MASTER ELECTRICIAN

Naomie Shanna Marie Winch

AUDIO ENGINEER

David Greenberg

PRODUCTION RUNNING CREW

Adam Berg

Kyle Bricker

Stephanie Broden

Tessa Muriello

Makayla Perkins

Anika Vogen

COSTUME RUNNING CREW

Emma Anderson

Robert Bradley

HAIR AND MAKEUP RUNNING CREW

Jessica Elliott

LIGHTING BOARD OPERATOR

Carolyn Schalk

SOUND BOARD OPERATOR

Lorna Chavez