



HIT THE WALL
ILLINOIS THEATRE

By Ike Holter

Robert Gerard Anderson, director

Thursday-Saturday, January 31-February 2, 2019, at 7:30pm

Tuesday-Saturday, February 5-9, 2019, at 7:30pm

Sunday, February 10, 2019, at 3pm

Studio Theatre



POWER + PLEASURE

I think a lot about the enormous privilege I have as Head of Illinois Theatre. I have the very great pleasure of working with incredibly talented and committed faculty, students, and staff in the Department of Theatre, the College of Fine and Applied Arts, and Krannert Center for the Performing Arts. I have the power to shape what we show you on our stages through collaboration with those colleagues.

I've spent this past year meeting many of you. I am very grateful to those of you who've taken the time to talk to me in the lobby, to send an email or make a phone call, to connect with me at other events. We have an audience who is passionate about our productions, our students, and our role as a university theatre. Please continue to make those connections.

Those conversations are opportunities to talk about my understanding of the relationship between our production season and the world around us. I believe we serve

three overlapping audiences, and that our departmental mission of inclusion is enacted on and behind our stages.

We have to serve our own students, the people who've come to receive the education to make a career as professional theatre makers. We have an obligation to train them to become working designers, actors, technicians, playwrights, stage managers, directors, scholars, and teachers. We also serve the other 44,000+ students on the campus, many of whom take our classes and enjoy our productions.

We have to serve the University of Illinois at Urbana-Champaign. As part of a Research I university, we are obligated to create new knowledge and to pass it on. Our productions must take part in broad conversations and reflect the goals and strategic plan of the university as a whole. We must make connections across disciplines and across campus.

We have to serve the community. We are a part of this vibrant, micro-urban, Midwestern space and place. We must return the passion, time, and money you offer with a balanced season that reflects our shared values and interests. We have a responsibility to question power and authority as well as an equal responsibility to entertain and please you.

You—our audiences from the community, Theatre 101 classes, campus partners, or our own classrooms and shops—are our privilege to serve. Thank you for being here.

Dr. Kirsten Pullen

Professor and Head, Department of Theatre



PROGRAM

HIT THE WALL

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PLACE: Greenwich Village, New York City

DATE: June 27, 1969

This production will be presented with no intermission.

This production includes the smoking of tobacco products and smoke effects and contains adult content, nudity, and unrestrained swearing. It is intended for mature audiences only.

DRAMATURG'S NOTE

Like Holter's music-driven play *Hit the Wall* presents the 1969 Stonewall uprising, not simply as a random demonstration of activism that sparked the modern gay rights movement, but as an inevitable explosion of tremendous cathartic force. In the United States at that time, homosexual acts were illegal in 49 states, and homosexuality was listed in the DSM-II as a mental illness. Although Greenwich Village provided a haven for the gay community, New York City maintained several discriminatory laws. Police raids of gay bars were commonplace, as were arrests and beatings. Anti-masquerading laws made dressing outside of one's biological sex illegal, and police officers could follow transgender people into bathrooms to check their bodies visually or by touch. While straight couples had diverse outlets for physical and sexual intimacy, gay love and pleasure could only be expressed in covert, often dangerous locations. Police violence intensified in the later 1960s, leading to several escalating skirmishes between the police and the gay community.

Broadly speaking, the 1960s were years of social upheaval in the United States. The civil rights movement, the women's movement, and the peace movement all paved the way for gay rights. Anger brewing from a combination of oppression, repressed sexuality, and revolutionary ideals hung in the 98-degree air in the early hours of June 28, 1969, at Stonewall. The pressure-cooker environment was in desperate need of release.

Through a historical lens, Holter's 2014 play addresses a range of issues that continue to challenge the queer community, including racism, sexism, cissexism, and classism. In the wake of the Stonewall riots, transgender activists Marsha P. Johnson and Sylvia Rivera founded the Street Transvestite Action Revolutionaries (S.T.A.R.) whose mission was to care for those left out of the mainstream gay movement. In 1973, Rivera took the stage after being prohibited from speaking at a gay rights rally, criticizing the movement for only being inclusive of certain groups: "Come and see the people at S.T.A.R. house on 640 E. 12th Street, between B and C, Apartment 14. These people are trying to do something for all of us, and not men and women that belong to a white, middle-class white club, and that's what you all belong to."

In order to enact our mission of inclusion, this production is performed with supertitles to welcome deaf and hard-of-hearing people as well as those for whom English is not their first language. The use of supertitles at all performances will hopefully make this production accessible to a broader community.

—Madeline Whitesell

HIT THE WALL

DIRECTOR

Robert Gerard Anderson

SCENIC DESIGNER

J. Michael Griggs

COSTUME DESIGNER

Will Sturman

LIGHTING DESIGNER

Megan J. Coffel

SOUND DESIGNER/MUSIC DIRECTOR/ COMPOSER

David M. Greenberg

PROPERTIES MASTER

Kira Lyon

HAIR/MAKEUP MASTER

Paige Stewart

FIGHT DIRECTOR

Zev Steinrock

MOVEMENT DIRECTOR

Ryan Luzzo

STAGE MANAGER

Elisabeth Schapmann

TECHNICAL DIRECTOR

Patrick Szczotka

DRAMATURG

Madeline Whitesell

ACKNOWLEDGEMENTS

Instruments provided by:

Illinois School of Music

Ben Juday

Rob Perry

CAST

CARSON

Brandon Burditt

TANO

Daniel Rivera

MIKA

J'Laney Jenkins

NEWBIE

Phillip-Andrew Monnett

A-GAY

Danny Yoerges*!

CLIFF

Andrew Morrill

COP

Patrick Weber

ROBERTA

Alexis Walker

MADELINE

Anika Vogen

PEG

Gabriel Herzog

BASS

Ethan Miles Perry

LEAD VOCALIST

Ilana Weiner

LEAD GUITAR

Kyle Norbut

DRUMS

Dane Brandon

KEYBOARD

Nona Porter

ENSEMBLE

Robert Bradley
Latrel Crawford
Tafadzwa Diener
Katie Feeley
Kathleen Sullivan

*Appears by permission of the Actors' Equity Association, the union of professional actors and stage managers in the United States.

!Fight Captain

PROFILES



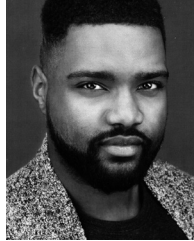
Robert Bradley (Ensemble) is a junior pursuing his BFA in acting at the University of Illinois. This is his third production with Illinois Theatre. His most recent work includes roles in *A Funny Thing Happened on the Way to the Forum*, directed by J.W.

Morrisette with Illinois Theatre; *The Aliens*, directed by Jace Jamison at Station Theatre; *Twelfth Night*, directed by Matthew Arbour with Illinois Theatre; *Yellow Wallpaper* and *Trifles*, directed by Sofia Fey, and *Metamorphoses*, directed by Luke Worland, at the Armory Free Theatre. Bradley was also involved with a workshoping of *He Follows* by Sofia Fey at Station Theatre.



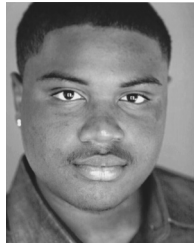
Dane Brandon (Band) is a junior acting major from Morton, Illinois. He has previously appeared in *A Funny Thing Happened on the Way to the Forum* (Geminae) and *Twelfth Night* (Second Officer/Ensemble) with Illinois Theatre. Other recent credits

include Spuds in *Newsies*, Young Soldier in *Parade*, Wickersham 1 in *Seussical* (Corn Stock Theatre), Lewis in *Pippin*, Otto in *Spring Awakening* (Illini Student Musicals), Cover for Jeff/Hunter in [title of show], and Tourist Father/Servant in *The Light in the Piazza* (Lyric Theatre @ Illinois). Outside of acting, Brandon also serves as a camp counselor at the Corn Stock for Kids Theatre Camp, and he is a former member of the Illini Student Musicals Board of Directors.



Brandon Burditt (Carson) is a first-year Master of Fine Arts acting student making his Krannert Center debut with *Hit the Wall*. He received his BFA in drama at Morehouse College in conjunction with Spelman College. He was most recently

seen in *Tame That B!#@H* at the Armory Free Theatre. Burditt's past credits include *The Soldier* in *The Colored Museum* (2017), *Canewell* in *Seven Guitars* (2015), *Jib* in *Hoodoo Love* (2015), and *Nathan* in *Hands Up!* (2018).



Latrel Crawford (Ensemble) is a sophomore in the BFA acting program at the University of Illinois at Urbana-Champaign. He made his Krannert Center for the Performing Arts debut in Illinois Theatre's production of *Marat/Sade* in Fall 2018.

Past productions and projects include *Impulse 24/7* and *Director's Workshop* (Armory Free Theatre). Other theatre credits include Jeff Award-nominated *truth and reconciliation* (Sideshow Theatre Company), *The Project(s)*, *This Beautiful City* (American Theatre Company), and *Zora Neale Hurston's One Acts* (IHSTF).



Tafadzwa Diener (Ensemble) is a junior pursuing a BFA in acting. This is her fourth production with Illinois Theatre. She most recently appeared in the Illinois Theatre production of *A Funny Thing Happened on the Way to the Forum* (Philia). As a

Champaign-Urbana native, Diener has been involved in the theatre community in this area for many years. More credits include *Barbecue* (Lillie Anne) and *All The King's Men* (Slade) with Illinois Theatre, *Metamorphoses* at the Armory Free Theatre, *Joseph and the Amazing Technicolor Dreamcoat* (Narrator) at the Virginia Theatre, *Party* (Mel) at Station Theatre, and BBL Fine Arts Academy's production of *Dreamgirls* (Effie) in association with Krannert Center.



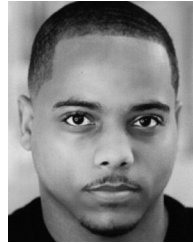
Katie Feeley (Ensemble) is a sophomore within the Illinois Theatre program. Her past work at the University of Illinois includes Domina in *A Funny Thing Happened on the Way to the Forum*; Lady Courtney in the Armory Free Theatre production of *For*

Love, written by Yvon Streaker; Anastasia, the ugly stepsister in Ellen Magee's *The Princess Play*; and performances with the U of I's Penny Dreadful Players. She is a member of the James Scholar program on campus and is also on the Dean's List.



Gabriel Herzog (Peg) is a junior in the BFA acting program. On campus, he is also a dual degree student in Spanish, a James Scholar, and a student in the Center for Translation Studies. Gabriel has been seen with Illinois Theatre as Marat in *Marat/Sade* and Tom in *All the King's Men*. He is from Indianapolis, Indiana, where he most recently worked as a directing intern at Indianapolis Shakespeare Company. In addition to his training at Illinois, he has studied at the London Academy of Music and Dramatic Arts under Jenny Lipman and the Indiana Repertory Theatre under Robert Neal and Courtney Sale.

J'Laney Jenkins (Mika) is a first-year MFA acting student from North Carolina. He received his undergraduate degree from North Carolina A&T State University as a theatre and journalism major. He is making his Illinois Theatre/Krannert Center debut.



Phillip-Andrew Monnett (Newbie) is a junior at the University of Illinois pursuing his Bachelor of Fine Arts in acting. From Houston, Texas, he was previously seen in *The 25th Annual Putnam County Spelling Bee* as William Barféé with Lyric Theatre @ Illinois and as Sir Andrew Aguecheek in *Twelfth Night*. Monnett's most recent role was in the fall 2018 production of *Marat/Sade*.

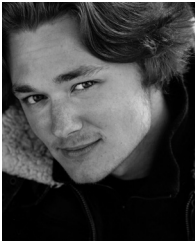


and as Sir Andrew Aguecheek in *Twelfth Night*. Monnett's most recent role was in the fall 2018 production of *Marat/Sade*.



Andrew Morrill (Cliff) is a first-year MFA acting candidate who played roles from Shakespeare to contemporary works during his undergraduate career at Gallaudet University (Washington, DC). His professional credits include

involvement with several devised projects and workshops for theatre companies in Washington, DC, and New York City including Sing & Sign, dog & pony dc, and Mosaic Theatre Company of DC. He's also an advocate for the #DeafTalent movement, pushing authentic representation of deaf characters on the screen and stage.



Kyle Norbut (Lead Guitar) is a junior in the BFA Acting program. His previous theatre credits include *A Funny Thing Happened on the Way to the Forum* (Miles Gloriosus), *Assassins* (David Herold), and *The Cage* (Sergeant Parks).



Ethan Miles Perry (Bass) is a senior actor from Detroit, Michigan. Previously, he has been in Illinois Theatre's productions of *Mr. Burns*, *Romeo and Juliet*, *Assassins*, and *Marat/Sade*. Outside of Illinois Theatre, he's been in *She Smashes Screens*, *We Are Proud to Present . . .*, and *Kindred* in the Armory Free Theatre, and just recently he was in Lyric Theatre's production of *The 25th Annual Putnam*

County Spelling Bee. Outside of theatre entirely, Ethan is one of the core members of Protagonist Pizza Productions, an Urbana-Champaign-based film production company dedicated to spreading love and a passion for filmmaking. Be on the lookout for new work coming from the company.



Nona Lee Porter (Piano) is a sophomore in the BFA acting program. They have most recently been seen as Duperret in *Marat/Sade*, directed by Laura Hackman, and performing with Debono Musical Improv and The Phoenix Improv Company on

campus. As a writer, she is best known for her play *I'm So Proud of You* at the Armory Free Theatre, her ten-minute plays produced with Penny Dreadful Players, and the Illinois High School 10-Minute Play Festival at Eureka College. This is their second production at Krannert Center.



Daniel Alexander Rivera (Tano) is a first-year MFA actor making his Krannert Center debut. Hailing from Los Angeles, California, Daniel has a Bachelor of Arts in theatre from California State University, Northridge. Past credits include *Tame That*

B!@#h (Armory Free Theatre), *A Tale of Two Cities* (A Noise Within, Pasadena, California), *Shakespeare's Rose Queen* (Ensemble Shakespeare Theatre, Pasadena), *The Last Days of Judas Iscariot* (Theatre Banshee, Burbank, California), and Sarah Ruhl's *Eurydice* (Secret Rose Theatre, North Hollywood).



Kathleen Sullivan (Ensemble) is currently a junior pursuing a BFA in acting. Illinois Theatre credits include *Marat/Sade* (Rossignol), directed by Laura Hackman; *Barbecue* (Adlean), directed by Chuck Smith; and *All the King's Men* (Frey) and *Metamorphoses* at the

Armory Free Theatre. She is an alumna of Mother McAuley Liberal Arts High School (Chicago) where she was seen as Juror #8 in *Twelve Angry Women* as well as in many other roles. Other favorite credits include Eileen in *Nice Work if You Can Get It* at the Oak Lawn, Illinois, Park District and the Second City's Teen Ensemble.



Anika Vogen (Madeline) is a junior at the University of Illinois at Urbana-Champaign pursuing a BFA in acting. She is a homegrown local of the Champaign-Urbana area and has most recently appeared in Illinois Theatre's production of *An American Daughter* and

the Station Theatre's spring production of *Silent Sky*. This is her second performance on a Krannert Center main stage since starting her Illinois career.



Alexis Walker (Roberta) was born in Atlanta, Georgia. She is currently attending the University of Illinois to pursue a BFA in acting. She is an active James Scholar, FAA Student Advisory Council member, Fine and Applied Arts Ambassador, and

member of the LENS Diversity program on campus. She has recently been awarded

scholarships from the Walt Disney Corporation and the Northbrook Women's Club. She has performed in *An American Daughter*, *All the King's Men*, and *Romeo and Juliet* at the U of I and *In Plain Sight* at Northwestern University. Alexis believes that theatre holds a mirror up to society no matter the era and hopes that through this performance, each audience member can recognize a part of their own lives.



Patrick Weber (Cop) is a senior in the University of Illinois' BFA acting program. This is his sixth production at Krannert Center.



Ilana Weiner (Lead Vocalist) is in her third year at the University of Illinois as an acting major. This is her second Krannert Center show. She was in the Fall 2018 production of *An American Daughter*. She has also been in a few Armory Free Theatre

productions such as *For Love*, *The Yellow Wallpaper*, and *The Princess Play*.



Danny Yoerges (A-Gay) joins the University of Illinois MFA program after spending nine years acting professionally. In New York, he often collaborated on performance projects with his friends and wife, who is now pursuing her MFA in dance at the U of I.

Yoerges spent the last two years in production accounting on Amazon's *The Marvelous Mrs. Maisel*, a career shift which reminded him just how much more fun it is to act. His credits include *War Horse* (Joey/Topthorn), Broadway National Tour; *Illusionarium*, Norwegian Cruise Line; *Farragut North* (Stephen Bellamy) and *The Sound of Music* (Rolf), Olney Theatre Center; *All's Well* (Young Dumaine), Shakespeare Theatre Company; *Saturday Night* and *I Capture the Castle* (readings), Signature Theatre; *Henry V* (Henry) and *Never in my Lifetime*, New York City. Yoerges received a BFA from the University of North Carolina School of the Arts. www.dannyyoerges.com

Robert Gerard Anderson (Director) is an associate professor at Illinois Theatre where he directs and teaches acting. Anderson is a founding member and the United States creative producer with the 21st Century Chorus, a devising theatre company based in London. Recently, he was in residence at Goldsmith College with director Struan Leslie creating a devised solo performance piece, *My Case Is Altered*, starring Illinois Theatre Professor Lisa Dixon, which premiered in Oregon. Previously, Anderson assisted Leslie on his controversial production *Song of Songs* at the Royal Shakespeare Company in Stratford-upon-Avon. Nationally, he has directed *Othello*, *Richard II*, and *The Erpingham Camp*, among others, and was a lead director/developer of new plays for the

Tony Award-winning Utah Shakespeare Festival. A member of Actors' Equity Association, he has performed in over one hundred plays across the United States, Europe, and Asia and won the Seattle Footlights Award for his performance as The Fool in Dario Fo's *Accidental Death of an Anarchist*. Recently, Anderson played Malvolio in *Twelfth Night* for Illinois Theatre at Krannert Center. Other recent performances include Alan in the regional premiere of *God of Carnage* at the Resident Ensemble Players (the REP) in Delaware and Don Armado in *Love's Labour's Lost* and Casca in *Julius Caesar* at the Arkansas Shakespeare Festival. He was a member of the acting company at the 2018 Illinois Shakespeare Festival where he played Fluellen in *Henry V*, Master Page in *The Merry Wives of Windsor*, and Henslowe in *Shakespeare in Love*. Anderson returns this spring to the REP in Delaware to perform in *Inherit the Wind*. He holds an MFA in acting from the University of Delaware's Professional Theatre Training Program. In 2012, he received the College of Fine and Applied Arts' Teaching Excellence Award.

Daniela Cabrera (Scenic Charge) was born in Cusco, Perú. She is currently enrolled in her third year in the MFA scenic design program at the University of Illinois. Daniela's most recent credits were the scenic designer for *La Bohème*, *Assassins*, and *Travesties* and the properties master for *Barbecue* at Krannert Center for the Performing Arts. She has also worked in Argentina as a scenic designer for *Flotante*, *Bigolates de Chocote*, and *Masha y el Oso*.

Megan J Coffel (Lighting Design) is a first-year MFA lighting student at the University of Illinois at Urbana-Champaign. Previously, she was assistant lighting designer for Illinois Theatre's *A Funny Thing Happened on the Way to the Forum* and recently graduated from the University of Northern Iowa with a BA in theatre

design and production. There, they designed the mainstage show, *The Aliens*, and worked as house electrician for the Strayer-Wood Theatre on campus. Coffel's work history includes lighting designer for Blackhawk Children's Theatre and Waterloo Community Playhouse, stagehand at the Gallagher-Bluedorn Performing Arts Center, and electric crew and assistant master electrician for the Utah Festival Opera and Musical Theatre Company.

David M. Greenberg (Sound Designer/Music Director/Composer) is a third-year MFA candidate from Plantation, Florida, currently living in Knoxville, Tennessee. He earned his BA in theatre from the University of Tennessee Knoxville in 2016. Recent regional work includes *Henry IV pt. 1*, *Much Ado About Nothing*, *Winter's Tale*, and *My Fair Lady* (Ark Shakes, Conway), *King Lear* (Optimist Theatre, Milwaukee), and Lyric Theatre's *La Bohème*.

J. Michael Griggs (Scenic Design) has designed *Old Woman Broods* and *Monsieur d'Eon is a Woman* for Trap Door Theatre in Chicago, *The Effect* for Gloucester Stage Company, *Lady Day at Emerson's Bar and Grill* for Milwaukee Repertory Theater, *Long Lost* by Donald Margulies for the Sullivan Project at Illinois Theatre, *School for Scandal* for the Actor's Shakespeare Project, *1984* and *Barbecue* for Illinois Theatre, and the world premiere of David Auburn's *Lost Lake* for The Manhattan Theatre Club. For The American Repertory Theatre, he has designed *No Man's Land*, *Romance*, *How I Learned to Drive*, *No Child*, *Boston Marriage* (premiere), *Animals and Plants* (premiere), and *Nobody Dies on Friday* (premiere). Griggs has designed for Boston area companies including The Sógán Theatre, Speakeasy Stage Company, Lyric Stage Company, The Publick Theater, Tir Na Theater, New Repertory Theater, and Opera Providence. Mr. Griggs is a member of United Scenic Artists 829.

Ryan Luzzo (Movement Director) is an alum of Illinois Theatre's acting program, class of 2018. Currently, he is pursuing Yoga Teacher Certification at Amara Yoga & Arts while serving as Dance at Illinois' space coordinator and DRK manager. Most recently, Luzzo starred in Protagonist Pizza Productions' (PPP) new web series *Delivered*, premiering spring 2019. He was also featured in the New Arts Film Festival in the short films *I'm Not Evil*, directed by Andrew Nygard, and *Still*, directed by Nic Morse (PPP). This past fall, Luzzo fight-choreographed both *Sweat* and *Hir* at the Station Theatre in Urbana.

Kira Lyon (Properties Master) is a third-year MFA student studying props design and management. She is a native of Hattiesburg, Mississippi, and received her BFA in theatre performance from the University of Southern Mississippi. Previous shows for the University of Illinois at Urbana-Champaign include *La Bohème*, *Don Giovanni*, *In the Next Room*, and *Failure, A Love Story*. Before attending school, Lyon worked as a freelance designer in Chicago. Her work includes *Byhalia*, *Mississippi* with Definition Theatre Company, The New Colony, and Steppenwolf Theatre Company in Chicago and *Passing Strange* with the University of Illinois at Chicago. Lyon's most recent professional position was as an artisan at Utah Shakespeare Festival. This will be her final work at the University of Illinois at Urbana-Champaign before graduating this spring.

Elisabeth Schapmann (Stage Manager) is a junior in the stage management program and originally from Skokie, Illinois. Her Krannert Center credits include *An American Daughter*, *She Loves Me*, *Hansel and Gretel*, and *Romeo and Juliet*. She has also worked with Connecticut Repertory Theatre on its production of *Noises Off*.

Zev Steinrock (Fight Director) is a teaching assistant professor of stage combat, movement, and acting at the University of Illinois. He has acted and choreographed violence in theatres all over the country, and has been recognized 11 times for his artistic achievements. Steinrock is a Certified Teacher and recipient of the Paddy Crean Award with the Society of American Fight Directors. He is also a certified yoga teacher and an apprentice with Intimacy Directors International. Steinrock holds his Master of Fine Arts in acting from Michigan State University after graduating with a Bachelor of Fine Arts from the Department of Theatre at the University of Illinois.

Will Sturman (Costume Designer) is a second-year MFA candidate in costume design. This is his second production as a costume designer after *Marat/Sade* in Fall 2018 and a handful of assistant designer and costume tech positions. He holds a BA in music from Carleton College (Northfield, Minnesota) and hopes to live in the woods one day.

Patrick Szczotka (Technical Director) is in his third and final year as a scenic technology master's candidate at the University of Illinois at Urbana-Champaign. His work at the U of I includes *La Bohème*, *Twelfth Night*, *All The King's Men*, *Romeo and Juliet*, and *Poppea*. Szczotka has previously worked as the technical director for Hangar Theater Company in Ithaca, New York, and safety coordinator for Glimmerglass Opera Festival in Cooperstown, New York. He received his bachelor's degree from Sonoma State University in Rohnert Park, California, studying technical theatre. Some other works include *Xanadu*, *Chicago*, *Fortune*, *Into the Woods*, *Abraham Lincoln's Big Gay Dance Party*, and *Blur*.

Madeline Whitesell (Dramaturg) is currently pursuing her Master of Arts in theatre at the University of Illinois. She directed and produced *Forse si Calmerà* (an opera cabaret) at the Armory Free Theatre, the first opera produced in that space. She also directed scenes for the School of Music's opera scenes graduate class from *Carmen*, Gounod's *Roméo et Juliette*, and *Der Rosenkavalier*. Whitesell assistant-directed the premiere of *The Surrogate*, a comic opera about fertility treatment by Chicago-based composer Sky Macklay, along with *Men on Boats* by Jacklyn Backhaus at the Station Theatre in Urbana, Illinois. Whitesell is currently a graduate assistant director with Inner Voices: Social Issues Theatre where she directed and designed the play *Caroline Carolina* by Kassia Lisinski.

PRODUCTION STAFF

ASSISTANT STAGE MANAGERS

Duncan McMillan
Savanna Rung

ASSISTANT COSTUME DESIGNER

Vivian Krishnan

ASSISTANT LIGHTING DESIGNER

Gillian Frame

ASSISTANT TO THE DIRECTOR

Kara Hynes

SCENIC CHARGE ARTIST

Daniela Cabrera

MASTER ELECTRICIAN

Cameron Koniarski

AUDIO ENGINEER

Hayat Dominguez

HAIR AND MAKEUP ASSISTANT

Melissa Hall

DECK CREW

Chloe Bassett
Owen Reid

PROP CREW

Aidra Crawley

WEAPONS MASTER

Bree Kazinski

WARDROBE CREW

Rachael Bell
Gabriel Ortiz
Molly Smith

HAIR AND MAKEUP CREW

Tay Roylance
Bennett Smith

LIGHT BOARD OPERATOR

Zachary Saunders

SOUND BOARD OPERATOR

Dominick Rosales

REHEARSAL ASSISTANTS

Kaetlyn Allen
Mary Kate Baughman
Bree Kazinski