I Love a Piano
I’m pinching myself. Is it really the last show of the 14–15 season? Seems like just yesterday it was May ‘14 and I was announcing to my students what the shows you have enjoyed this season would be. Those announcements are always made full of anticipation and uncertainty. We embark bravely on a plan that is intentionally creative, complicated, academically valuable, Liberal Arts focused, challenging and fun. We pray that our plans will be Divinely blessed and pray the prayer that never fails, Thy Will Be Done. They were and it was and He did and we are thankful.

It has been said that Irving Berlin didn’t write American music, he was American music. Over the years he was known for writing music and lyrics in the American vernacular: uncomplicated, simple and direct, with his stated aim being to “reach the heart of the average American,” whom he saw as the “real soul of the country.” In doing so, said Walter Cronkite, at Berlin’s 100th birthday tribute, he “helped write the story of this country, capturing the best of who we are and the dreams that shape our lives.”

I Love a Piano then becomes somewhat of a review of the American narrative and an exploration of how art speaks into and reflects the culture and political climate in which it was written. Every song connects to the context in which it was written, moving us historically from 1910 to 1950 America with a kind of perspective that only music can provide. Music in this context provides a lens through which we see the world. It creates hope where perhaps there wasn’t any and reflects culture in stunning ways.

I am very glad that the world is “smaller”, more globally minded and aware. I’m glad that ethno-centric is something we don’t want to be. But sometimes in an effort to do and be those things we cease wanting to be American. We want to be something more glamorous, more romantic, more noble. At some point however, we have to realize with profound conclusiveness that we are American; with an American sense of humor, structure, rhythm and logic. That acceptance provides an inroad to the rich American tradition of history and people that shapes who I am. At the risk of over-generalization, Americans profess a lack of history. We are, as Gore Vidal designates us, the United States of Amnesia. And yet, we share an extraordinary history: rich, complex and productive.

This review has been an opportunity to embrace that history; to hear and share the stories of those who came before me; people of resilience, people of hope. I smile almost non-stop as I watch these young students sing and dance and become what long ago my grandmother was, and her mother. Hard working Americans who came to know that they were better together than alone and that they would “make it”…by the sweat of their brow and the determination of their will they would press on. They make me proud to be an American, and that doesn’t happen all the time.

God Bless you and God Bless America,

--Tracy Manning
Dr. Conor Angell - Music Director

Dr. Angell joined the TU music faculty in the fall of 2013. Previously he taught at Houghton College and Wabash College. Award winner in the 2013 Chicago Oratorio competition and the 2013 American Prize in Vocal Performance, he has also received awards in the Heafner-Williams Vocal Competition, NATS competition, and Kentucky Bach Choir Vocal Competition. While completing his doctoral degree at Indiana University Jacobs School of Music, Dr. Angell appeared in numerous performances with IU Opera. Before his studies at IU, Angell was a studio artist at Kentucky Opera and Opera North. He is an active performer in operas, recitals, and orchestral concerts throughout the eastern and mid-western US. He completed his master’s degree at UNC-Greensboro and his bachelor’s degree at TU. He directed the operas *Dido & Aeneas* and *Amahl & the Night Visitors* for Taylor University Lyric Theatre.

Dr. Patricia Robertson - Music Director, Consultant

Patricia Robertson, has served as music director for both the TU Lyric Theater and the Mitchell Theatre since 2002; her credits include performances of *Amahl and the Night Visitors*, *Dido & Aeneas*, *Bartered Bride*, *Marriage of Figaro*, *La Perichole*, *Pirates of Penzance*, *Gondoliers* and for the Mitchell Theatre the musicals, *Kiss Me Kate*, *Godspell*, *A Christmas Carol* and *Adventures of Tom Sawyer*.

Her directing credits also include productions of *Cosi fan tutte* and *Dido and Aeneas* for the Anderson University Opera Theatre. From 1989-1999 she served on the faculty of the Ball State Summer Theatre Festival, a semi-professional repertory company funded by the National Endowment for the Arts; with that company she provided support and direction for such productions as *1776*, *Bye Bye Birdie*, *Hello Dolly*, *Music Man*, *Oliver*, and *The Secret Garden*. 
Terrance Volden

Terrance is in his third year as Taylor Theatre’s Technical Director. He graduated from Sterling College in Kansas in 2008 with a Bachelor of Arts degree in Communication and Theatre Arts. After graduation, he spent almost three years as a missionary outside of Chiclayo, Peru working for Latin American Children’s Fund as a teacher, pastor, and translator. In 2012, he obtained his education licenses in both Theatre and Vocal Music, also from Sterling. His theatre credits include three years as Scene Shop Supervisor at Sterling College and freelance scene design and construction across Kansas and Oklahoma. His past work at Taylor includes scene designs for Waiting for Godot, Freud’s Last Session, The Cherry Orchard, and this season’s Wit, along with directing The Servant of Two Masters.

Kory Lynn Browder

Kory, a graduate of Ball State University with a BS in Dance Performance, has an extensive career as performer, instructor and choreographer. As a current Adjunct Faculty member at Taylor University, Indiana Wesleyan University, and Ballet Instructor at CSA of Marion, Kory’s past credits include guest instructor at Ball State University, guest instructor at Regional Dance America, Assistant Artistic Director of Anderson Young Ballet Theatre, and ballet and musical theatre instructor for AYBTA and Dancer’s Edge. She has been guest choreographer for Ball State Dance Theatre and Ball State University Singers, assistant choreographer and director for AYBTA’s The Nutcracker Ballet and Giselle; choreographed Taylor University’s production of Thoroughly Modern Millie, A Christmas Carol, Romeo and Juliet, Godspell, choreographed IWU’s production of Little Women and South Pacific and she has directed The Nutcracker Ballet with CSA for the past two years. Kory has been a member of Carnival Cruise Lines Entertainment, Ball State Dance Theatre, Anderson Young Ballet Theatre, Cedar Point Amusement Parks Entertainment, and Ballet Legere of Chicago. She resides in Marion with her husband, Bobby, and their children, Evan and Ella.
Kevin Gawley - Lighting Designer

Kevin is returning to design his 27th production at Taylor. As a freelance lighting/scenic designer, Kevin’s work has appeared on many Chicago stages, including Lifeline Theatre where he won the Jeff Citation for his design of *Jane Eyre*, the After Dark Award for his design of *Strong Poison*, and has been an ensemble member and resident designer since 2001. His work also appeared in numerous productions at the Bailiwick, Organic, Porchlight, OperaModa, Blindfaith, Theatre on the Lake, Metropolis, StoreFront, Loyola University Chicago, Revels Chicago, Midwest Jewish, and at the North Carolina Shakespeare Festival theatres. Kevin is currently the Lighting and Scenic Design professor at the University of Wisconsin–Eau Claire and has previously taught courses at Loyola University Chicago and the University of Illinois at Urbana-Champaign. He is also a resident designer at St. Scholastica Academy. Kevin holds an MFA and BFA in Lighting Design from the University of Illinois at Urbana-Champaign and an MBA in Finance from DePaul University. Kevin’s lighting/projection designs were featured summer 2009 at Lifeline Theatre’s productions of *Crossing California* and *Gaudy Night*.

Cory Rodeheaver - Scenic Designer

Cory has been working as a freelance scenic designer for the past 15 years and is no stranger to Taylor Theatre. He has been involved with Taylor theatre for the past 19 years. Last season Cory designed Taylor’s productions of *Kiss Me Kate* and *The Miracle Worker*. Outside of Taylor, Cory has designed for the Champaign-Urbana Ballet Company, the Summer Studio Theatre Company at the University of Illinois, the Feltre Library Theatre in Chicago, Parkland College, and the University of Illinois Theatre department to name a few. Some other productions to his credit are: *The Hobbit*, *La Traviata*, *Aloha Say the Pretty Girls*, Tennessee Williams’ *Spring Storm*, *Peter Pan*, *The Importance of Being Earnest*, *Tally’s Folley*, *The Adventures of Tom Sawyer*, *A Midsummer Night’s Dream*, *Urine Town the Musical*, *Into the Woods*, *Romeo & Juliet*, and *Proof*. Currently, Cory is designing exhibits and themed environments across the country, employed as the Art Director for Taylor Studios Inc. based in Rantoul, Illinois. He lives with his wife Jennifer and three children, Ethan, Emmy, and Ella in Champaign, Illinois. Cory holds a MFA in Scenic Design from the University of Illinois Urbana/Champaign.
Callie Haven - Stage Manager

Callie is a senior Photography major and Theatre Arts minor from Brownsburg, Indiana. She has previously been involved with the Hair & Makeup department (Romeo & Juliet - 2012, A Piece of My Heart - 2015) and the Props department (The Curious Savage - 2013, Kiss Me, Kate! - 2013) here at Taylor University. This will be her second time Stage Managing as she served in the same position in the fall during Tartuffe. After graduation, she will be serving as the Production Stage Manager at Theatre For Christ through their summer production. She deeply and sincerely hopes you enjoy the show.

*Morgan Turner - Assistant to the Director

Morgan is a junior Theatre Arts major from Bunker Hill, Indiana. She has had roles in Taylor’s Playback Theatre Company, Romeo and Juliet, Godspell, Two Rooms, The Curious Savage, and The Miracle Worker among others. Morgan was last seen in the winter show A Piece of My Heart. Special thanks go to “two roommates who have to live with a Theatre major.”

Please Note:

Haze and strobe lights will be used in this production.
CAST

Emma Helfgott
Ty Kinter
Ben Klein
*Haley Kurr
*Carter Perry
Jessica Schulte
Sean Sele
Jenna VanWeelden

Setting
Alexander’s Music Shop, 1910
A Parlor, 1918
Center Stage at The Band Shell, 1918
The Speakeasy, 1920s
Manhattan: Lower East Side, Early 1930s
A Movie Theater, Mid-1930s
A Ballroom, Early 1940s
Stage Door Canteen of the Army, During World War II
Stage Door Canteen of the Army, Post World War II
A Junkyard, Early 1950s
A Midwest Summer Stock Theatre, Late 1950s

*Denotes Alpha Psi Omega Membership, National Theatre Honor Society
THE SONGS

ACT I
“Let Me Sing And I’m Happy”
This song, though featured in his “unmemorable” minstrel movie *Mammy* (1930), became starring actor Al Jolson’s personal motto.

“Play a Simple Melody”
This song was written for the 1914 musical *Watch Your Step* and was Irving Berlin’s first “double” song, having two different melodies counterpointed against each other.

“A Pretty Girl Is Like A Melody”
This song was an extra thrown into Zeigfeld’s 1919 *Ziegfeld Follies* because he accidentally bought too many costumes and needed another song in which to use them.

“Snooky Ookums”
Published in 1913, this song has appeared in many of Irving Berlin’s reviews including Easter Parade.

“When The Midnight Choo-Choo Leaves For Alabam”
This was the first ragtime song Berlin was able to write after the death of his wife Dorothy Goetz in 1912.

“Alexander’s Ragtime Band”
As the first song created on Berlin’s Weser Company piano, “Alexander’s Ragtime Band,” lyricless at first and turned down by publishers, became popular overnight with Emma Carus’s 1911 performance.

“Pack Up Your Sins And Go To The Devil”
Written in 1922, this song was a popular song sung in every speakeasy across the nation.

“Everybody Step”
This song inspired great discussion about jazz technique after its premiere in Irving Berlin’s Music Box Revue (1921).

“Everybody’s Doin’ It”
This song was written in 1911, the same year as “Alexander’s Ragtime Band”, and rode the wave of the dance craze.

“Mandy” (Dance Break)
Originally scored for *Yip Yip Yaphank* (1918), this song became a hit when it was used in the 1919 *Ziegfeld Follies* with a performance by Eddie Cantor and Marilyn Miller.

“They Call It Dancing”
This song appeared in Berlin’s *Music Box Revue*, 1921, and was a popular dance number.
“Blue Skies”
Written in 1926, this song appeared in the world’s first feature-length “talkie,” *The Jazz Singer*, starring Al Jolson. It was an encouraging tune during the Great Depression.

“All By Myself”
This song premiered at Irving Berlin’s *Music Box Theatre*, opened September 22, 1921.

“Isn’t It A Lovely Day”
This song from Berlin’s wildly popular 1935 film *Top Hat* was Fred Astaire and Ginger Rogers’s most popular dance.

“Russian Lullaby”
Written shortly after the birth of Irving Berlin’s first child (1927), this is one of Berlin’s most beautiful and highly criticized songs due to its possible communist themes.

“Two Cheers, Instead Of Three”
This song, encouraging frugality and inspiring patriotic sentiment, was added to the 1932 touring version of the musical *Face the Music*.

“I’ve Got My Love To Keep Me Warm”
This song was introduced by Dick Powell in the 1937 *On The Avenue*.

“Steppin’ Out With My Baby”
This song was featured in Berlin’s 1948 musical film *Easter Parade*, starring Fred Astaire and Judy Garland.

“Top Hat, White Tie And Tails”
Fred Astaire blew audiences away with this song in Irving Berlin’s *Top Hat*.

“Puttin’ On The Ritz”
Written in 1927, published in 1929, and finally featured as title song for *Puttin’ On The Ritz* in 1930, this song is one of Irving Berlin’s most popular songs and one of Fred Astaire’s greatest achievements.

“Cheek to Cheek”
This song was featured in Berlin’s wildly popular movie *Top Hat*.

“Let’s Face The Music And Dance”
Written in 1936 for the film *Follow The Fleet* (1936), this song was an iconic tune of the Great Depression.

“Let’s Have Another Cup Of Coffee” (Dance Break)
Introduced in Moss Hart’s *Face the Music*, and emphasized making the most of difficult circumstances, even in the midst of the Great Depression.

“Let Yourself Go”
This tune was introduced by Ginger Rogers in *Follow The Fleet* (1936).
“Change Partners”
Fred Astaire and Ginger Rogers introduced this Academy Award Winning song in the 1938 movie musical Carefree.

“Cheek to Cheek”
This song was featured in Berlin’s wildly popular movie Top Hat (1935) starring Fred Astaire and Ginger Rogers.

“Say It Isn’t So”
Published in 1932, radio performer Rudy Valley sang this song and claims it helped save his marriage.

“The Best Things Happen While You Dance”
This song was a big hit in the 1954 movie White Christmas.

“How Deep Is The Ocean”
This classic song originated from the lyrics of Berlin’s flopped song “To My Mammy,” and inspired his work on Let’s Face The Music (1932).

“Always”
Berlin gifted this romantic piece to his wife, Ellin MacKay, as a wedding present, making sure she would always have financial security despite losing her inheritance to marry Irving.

“Oh, How I Hate To Get Up In The Morning”
After being drafted in 1917, Berlin was asked to write songs for the troops. Berlin wrote the musical Yip Yip Yaphank (1918) and cast professional performers from the U.S. Army.

“This Is The Army”
Exactly as he did in 1917, Berlin wrote This Is The Army (1942), a wartime musical comedy revue entirely cast by military men, this time including African Americans in the cast.

“I’m Getting Tired So I Can Sleep”
This song from Berlin’s show This is The Army (1942) helps explain why Berlin described the show as, “the biggest emotional experience of my life.”

“I Left My Heart At The Stage Door Canteen”
This song was one of the audience and critic favorites from Irving Berlin’s wartime musical This Is The Army (1942).

“Any Bonds Today”
In 1941, the U.S. Secretary of Treasury asked Berlin to write a song supporting the purchase of war bonds, so Berlin spoofed one of his early songs, “Any Yams Today.”

“What’ll I Do”
When Ellin Mackey’s father tried to end her romance with Berlin in 1924, Irving wrote this song, claiming it was not about Ellin, though the public new otherwise.
“Count Your Blessings Instead of Sheep”
This song was featured in the 1954 movie *White Christmas* and won Berlin the Christopher Award. It is based on Ellin’s advice to the insomniac Irving.

“White Christmas”
Publishers ignored this song until Bing Crosby sang it on his radio program in 1942. The song won the hearts of Americans aching to be with their loved ones taken away by WWII. It inspired the 1954 film *White Christmas*.

“God Bless America”
Berlin wrote this song in 1917 but didn’t pull it out again until Kate Smith’s 1939 World’s Fair performance. President Eisenhower honored Berlin with the Medal of Merit for writing America’s new unofficial anthem. The royalties for this song go to the Boy Scouts and Girl Scouts of America.

ACT II
“What Are We Going To Do With All The Jeeps”
Originally titled “When The Boys Come Home”, Berlin thought of this song while driving back and forth from 56th Station Hospital in 1944.

“What Can We Do With A General”
Written shortly after WWII, this song is one of many Irving Berlin songs to comically capture the confusion many returning veterans faced post-war.

“Gee, I Wish I Was Back In The Army”
This post-WWII song featured in *White Christmas* (1954) comically addresses the difficulty military personnel faced upon returning to civilian life.

“Suppertime”
This moving song was composed especially for Ethel Waters in the show *As Thousands Cheer* (1933). The original story expresses the crippling grief felt by a woman whose husband has been lynched by a crazed mob.

“We’re A Couple Of Swells”
This song was featured in the Academy Award Winning show *Easter Parade* (1948).

“Easter Parade”
This song began as a 1917 flop, was rewritten for *As Thousand’s Cheer* (1934) and *Easter Parade* (1948), becoming one of the most popular Easter songs of all time.

“Let’s Go Slummin’”
Written for the film *On The Avenue* (1937) and introduced by Alicia Faye, this ironic song champions the underprivileged.
“Lazy”
Originally published in 1924, the most famous rendering of this song was sung by Marilyn Monroe in the revue film *There’s No Business Like Show Business* (1954).

“The Girl I Marry”
This song is one of many surprisingly romantic songs in *Annie Get Your Gun*. Rogers and Hammerstein were expecting “hillbilly music” and received a romantic score.

“There’s No Business Like Show Business”
While writing the script for Rogers and Hammerstein’s *Annie Get Your Gun*, the team came across an irritating “stage wait” that needed some filler music. “Now, out of context of the play, it’s merely the song that means show business.” (Hammerstein)

“They Say It’s Wonderful”
This was the first song Irving wrote for Rogers and Hammerstein’s musical *Annie Get Your Gun*.

“Anything You Can Do (I Can Do Better)”
Both the romantic and hilarious songs (such as this song) for *Annie Get Your Gun* gave it a vivacity that lifted the spirits of its post-war audience.

“I Got Lost In His Arms”
This lovely song from Berlin’s original *Annie Get Your Gun* is another penned in a surprisingly romantic style.

“The Best Thing For You”
This cheeky song was written for the 1950 Broadway musical *Call Me Madam*, a political satire starring Ethel Merman and became very popular despite the musical’s message about American foreign policy.

“You’re Just In Love”
This piece was the second act hit in Berlin’s political satire musical *Call Me Madam* (1950).

“An Old Fashioned Wedding”
This lovely tune was written for the 1966 revival of *Annie Get Your Gun* at the Lincoln Center in New York, again starring Ethel Merman.

“I Love A Piano”
Our musical review’s namesake was first introduced in 1915 in Charles Dillingham’s show *Stop! Look! Listen!*

*Information compiled by Alexis Colón, Dramaturg*
*Please view her casebook at https://iloveapianocasebook.wordpress.*
Ben Klein
Ben calls Wheaton, Illinois home. He is a sophomore Communication Studies major concentrating in Corporate Communication and a Theatre Arts minor. Ben was last seen in the fall production of Tartuffe. He was also in several productions in high school. He wishes to thank his mom and all the people that helped him prepare.

Emma Helfgott
Home for Emma is Keeseville, New York. She is a junior Music Education major who plans to “teach and make music accessible to all.” Emma has appeared in several productions including Godspell, The Wizard of Oz, Opera Scenes 2012, The Zoo, Kiss Me, Kate and Amahl and the Night Visitors.

Ty Kinter
Ty is a Music Education major from Scottdale, Pennsylvania. He most recently had a role in Taylor Opera’s production of Amahl and the Night Visitor. Ty also appeared in the Opera Scenes.

Ben Klein
Ben calls Wheaton, Illinois home. He is a sophomore Communication Studies major concentrating in Corporate Communication and a Theatre Arts minor. Ben was last seen in the fall production of Tartuffe. He was also in several productions in high school. He wishes to thank his mom and all the people that helped him prepare.

*Haley Kurr
Haley’s home state is Minnesota. She is a senior studying Music Education and Musical Theatre. At Taylor, Haley has appeared in Godspell, A Christmas Carol and Kiss Me, Kate. Her high school highlights include Mrs. Molloy in Hello, Dolly!, Nellie Forbush in South Pacific, and Smitty in How to Succeed in Business Without Really Trying. Haley would like to thank her out-of-this-world family for their constant love and support. Colossians 3:17.

*Carter Perry
Carter is a junior Theatre Arts major from La Porte, Indiana. Shows that Carter has been in include A Piece of My Heart, Tartuffe, The Cherry Orchard, A Servant of Two Masters, Getting Away with Murder, and Godspell. Carter also played the role of Peter this past summer in the Dunes Summer Theatre’s production of Jesus Christ Superstar. He would love to thank Taylor Theatre’s amazing production staff for their endless, hard work on every show, “I love you guys for making this show happen!” and his family for their love and support. The Lord blesses in endless ways.
Jenna VanWeelden
Jenna is a freshman Theatre Arts major from Cincinnati, Ohio. She last appeared in Tartuffe. Before coming to Taylor Jenna was seen in Godspell, First Impressions: A Pride and Prejudice Musical, Joseph and the Technicolor Dreamcoat, The Crucible, and Legally Blond. She would like to thank her “supportive family and wonderful castmates.”

Jessica Schulte
Jessica is a sophomore Theatre Arts major from Brentwood, TN who plans to use her passion to shape the future of American Theatre. While at Taylor Jessica has appeared in Kiss Me Kate, The Miracle Worker, and A Piece of My Heart, Assistant Directed Tartuffe earlier this season, and is a member of Taylor’s Playback Theatre Company. She would like to thank her family and 3CE - her TU family, for constant love and support.

Sean Sele
Portland, Oregon is home to Sean. He is a sophomore Theatre Arts major. While at Taylor he has appeared in Kiss Me, Kate, The Servant of Two Masters, The Miracle Worker and Tartuffe. Sean thanks his “dad and mom for inspiring musicality in my life.”

Jenna VanWeelden
Jenna is a freshman Theatre Arts major from Cincinnati, Ohio. She last appeared in Tartuffe. Before coming to Taylor Jenna was seen in Godspell, First Impressions: A Pride and Prejudice Musical, Joseph and the Technicolor Dreamcoat, The Crucible, and Legally Blond. She would like to thank her “supportive family and wonderful castmates.”

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Choreographer......................................................................................Kory Browder

Choreography Assistant........................................................................*Leah Murphy

Stage Manager......................................................................................Callie Haven

Assistant Stage Managers .......................................................................Kenzi Nevins
                                                                 Grace Bolinger

Music Assistant....................................................................................Abby Palmisano

Assistant to the Director.........................................................................*Morgan Turner

Dramaturg.............................................................................................Alexis Colón

Master Carpenter..................................................................................Erin Gautille

Charge Scenic Artist..............................................................................Megan McKechnie
                                                                 Matt Anderson

Deck Crew.........................................................................................Rachel Erskine
                                                                 Josh Duch
                                                                 Sarah Dodd
                                                                 Payton Lechner
                                                                 Lexie Owen
Master Electrician.................................................................Wes Morgan
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Joe Shea
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*RDenotes Alpha Psi Omega Membership, National Theatre Honor Society