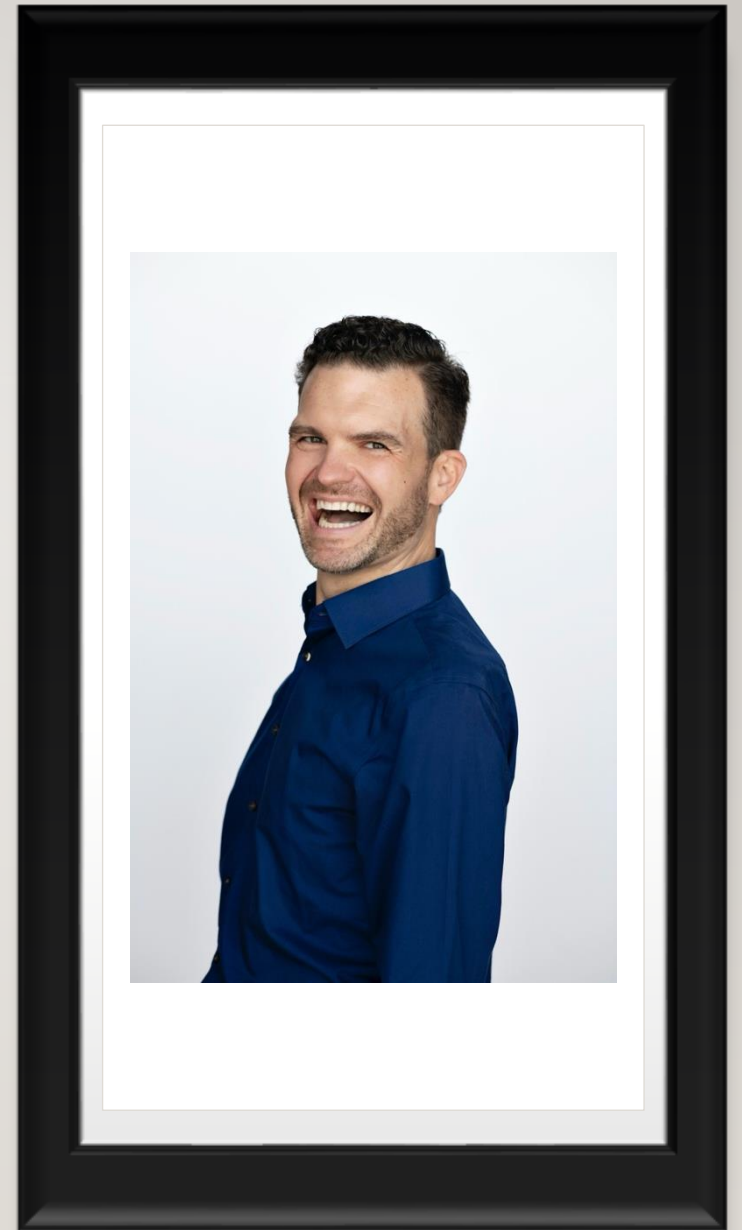


DIRECTOR PORTFOLIO

ADAM YANKOWY



MY APPROACH

I am passionate about telling stories that both challenge and uplift. As a director, I begin with the text, uncovering the essence of the story and identifying the themes that become guideposts for the creative process. These themes help shape collaboration with the production team and actors throughout the journey.

I strive to empower artists and designers to bring their unique perspectives and visions to the work, fostering an environment where creative collaboration can lead to compelling storytelling. Building community is central to my process. Through the use of community agreements, each member of the team gains a shared understanding of values and expectations, helping create a space that feels safe, welcoming, and supportive.

When artists feel empowered and supported, creativity can flourish. I seek meaningful connections—with collaborators, audiences, and the broader community—in every project I undertake.



CARRIE : THE MUSICAL

DRAKE UNIVERSITY

FALL 2022





AWARDS

- 2023 KCACTF National Distinguished Production of a musical
- 2023 KCACTF National Distinguished Choreography: Erin Horst
- 2023 KCACTF Awards for Excellence in Scenic, Costume, Lighting, Projection and Sound Design: Joe Barnard
- 2023 KCACTF National Distinguished Achievement in Stage Management: Maren Grant, Mylo Bissel, and Kai Williams
- 2023 KCACTF National Distinguished Performance: Laura Breyen as Carrie
- 2023 KCACTF National Distinguished Performance: Chloe Fox as Margaret

PRESS

[Times Delphic Article](#)

[Carrie plays Hoyt Sherman](#)

PRODUCTION TEAM

Director: Adam Yankowy

Music Director: Adam Yankowy

Choreographer: Erin Horst

Stage Managers: Maren Grant, Mylo Bissel, and Kai Williams

Scenic Designer: Joe Barnard

Lighting Designer: Phi Nguyen Le

Costume Designer: Sa'Daiveon Newell

Sound Designer: Will Pile

Props Designer: Megan Riordan



CARRIE Rehearsal Schedule

Day	Date	Time	Rehearsing	Called	Conflicts
Monday	September 12,2022	6-10PM	Introductions/Cast Expectations/Design Presentations/Read Through/Intimacy Music Rehearsal - Rm. 204	ALL	
Tuesday	September 13,2022	6-9:30PM	Music Rehearsal - Rm. 204 - Act 2 of read "World to According to Chris" "In" "A Night Will Never Forget!"	ALL minus Margaret	Devon Vick out until 7:15pm
Wednesday	September 14,2022	6-9:30PM	Music Rehearsal -Rm. 204 6-6:45PM - "Alma Mater" 6:50-7:15PM - "Open Your Heart" 7:15- 8PM - "In" 8-9:30PM - "Do Me A Favor"	6-6:45PM - ALL minus Margaret 6:50-8PM- ALL 8-9:30PM- ALL minus Carrie, Margaret, Gardner, Stephens	Chloe out until 6:30
Thursday	September 15,2022	6-9:30PM	Choreography - Movement and Monroe "World According to Chris" Music Rehearsal & Table Work: Rm. 250 Carrie, Gardner "Why Not Me", "Carrie", other solos "Unsuspecting Hearts", "Unsuspecting Hearts (reprise)"	Choreography: ALL Students minus Carrie Music: 6:40-8PM- Carrie 8-9:30PM- add Gardner	Devon Vick Out until 7:15pm, Halen Out
Friday	September 16,2022	6-9PM	Music Rehearsal & Table Work - Rm. 204 "Do Me A Favor" Margaret and Carrie - Rm. 250 "And Eve was Weak" "Evening Prayers" "Act 1 Finale" "Stay Here Instead" "When There's No One" "Carrie - Reprise"	6-9PM- Margaret and Carrie	
Saturday	September 17,2022	OFF			
Sunday	September 18,2022	OFF			
Monday	September 19,2022	6-9:30PM	Choreo - Movement "Do Me A Favor" Music - Rm. 250 Margaret and Carrie "Stay Here Instead" "When There's No One" "Carrie - Reprise"		
Tuesday	September 20,2022	6-9:30PM	Choreo- Movement "A Night We'll Never Forget"		
Wednesday	September 21,2022	6-9:30PM	Choreo- Movement "In" Music Rehearsal/Table Work/Choreo Clean (as needed) - Monroe Tommy and Sue "Dreamer in Disguise" "You Shine" "Once You See"		Halen out, Chloe late
Thursday	September 22,2022	6-9:30PM	Music and Dance Clean with DC and AMD - Monroe "Open Your Heart" "Alma Mater" (release Margaret) "A Night Will Never Forget" - music and dance "In"- music and dance (release Stephens) "Do Me A Favor" - music and dance (release Gardner and Carrie) "World According to Chris" - music and dance		Halen Out, Devon Vick out until 8:15
Friday	September 23,2022	6-9PM	No rehearsal		Ein, Kai Out
Saturday	September 24,2022	OFF			
Sunday	September 25,2022	OFF			
Monday	September 26,2022	6-10PM	Music Rehearsal Intro to "Why Not Me" - (all but Sue, Tommy, Margaret, Stevens and Gardner, Chris, Billy) "Prom Sequence" pg. 198-242 -(Chris, Billy, Carrie, Tommy arrive at 7:15) Epilogue (Stevens, Gardner arrive at 8:00PM) (Sue arrive at 8:45)		Halen Out
Tuesday	September 27,2022	6-9:30PM	Blocking - Act 1 (through Evening Prayers)		Emma Grace Out, Kai Out
Wednesday	September 28,2022	6-9:30PM	Blocking - Act 1 (through end of Act 1)		Emma Grace Out, Chloe out, Kai Out
Thursday	September 29,2022	6-9:30PM	Table work TBD		Halen Out, Kai Out, Harrison out
Friday	September 30,2022	6-9PM	Blocking - Run Act 1		Harrison Out
Saturday	October 1,2022	OFF			
Sunday	October 2,2022	OFF			
Monday	October 3,2022	6-10PM	Blocking - Act 2		
Tuesday	October 4,2022	6-10PM	Blocking - Act 2		Devon Vick out until 7:15pm
Wednesday	October 5,2022	6-10PM	Blocking- Act 2		Chloe out, Devon out till 7:45, EG out @ 7
Thursday	October 6,2022	6-10PM	Blocking - Finish Act 2 and Run Act 2 (Poster Run)	Line notes start	EG Out 6-8:30
Friday	October 7,2022	6-10PM	Blocking - Run Full Show		Halen Out

CARRIE Rehearsal Schedule (cont.)

Monday	October 10, 2022	6-10PM	WORK/RUN ACT I (OFF BOOK)	ALL
Tuesday	October 11, 2022	6-10PM	WORK/RUN ACT II	ALL
Wednesday	October 12, 2022	6-10PM	WORK/RUN FULL SHOW	ALL
Thursday	October 13, 2022	6-10PM	WORK/RUN FULL SHOW	ALL
Friday	October 14, 2022	6-10PM	WORK/RUN FULL SHOW (possibly no rehearsal)	ALL
Saturday	October 15, 2022	OFF		ALL
Sunday	October 16, 2022	OFF		
Monday	October 17, 2022	6-10PM	FALL BREAK	ALL
Tuesday	October 18, 2022	6-10PM	WORK/RUN FULL SHOW	ALL
Wednesday	October 19, 2022	6-10PM	RUN SHOW/Magic (Crew View)	ALL
Thursday	October 20, 2022	6-10PM, 7PM go	RUN SHOW/Sound Tech - Last day SMs are on book for actors	ALL
Friday	October 21, 2022	6-8PM 8-10PM	RUN SHOW/Tech	ALL (Monroe)
Saturday	October 22, 2022	9:30AM call, 10:00AM go Stop at 6:45PM	TECH	ALL
Sunday	October 23, 2022	12:30PM call, 1:00PM go Stop at 9:45PM	TECH	ALL
Monday	October 24, 2022	5:30PM call, 7PM go	DRESS	ALL
Tuesday	October 25, 2022	5:30PM call, 7PM go	DRESS/HAIR/MAKE-UP	ALL
Wednesday	October 26, 2022	6:00PM call, 7:30PM go	DRESS/HAIR/MAKE-UP (Production Photos Taken)	ALL
Thursday	October 27, 2022	6:00PM call	OPENING NIGHT	ALL
Friday	October 28, 2022	6:00PM call	PERFORMANCE	ALL
Saturday	October 29, 2022	4:00PM call and 9PM	5:00PM and 10PM PERFORMANCE	ALL
Sunday	October 30, 2022	12:30PM call	CLOSING	ALL

CARRIE Props and Sound List

	PROPS	SOUND EFFECTS
ACT 1		
Prologue	Gum (Chris), text books (Carrie), Volleyball, Towel (Carrie), Cell phone	Fire sounds, sirens, whispers, God voice
Scene 1	(Norma), tampons, towels, socks, pads, shattered light?	Light explosion
Scene 2	Cell phone (Chris), text books (Carrie)	
Scene 3a		God voice
Scene 4	Basketball (Tommy), Skateboard (Billy)	
Scene 5	Radio (Margaret), Bible (Reverend & Margaret), Basket of clothes, needles, thread (Margaret)	
Scene 6	Bottle of Champagne(Chris), Chips (Billy), other alcohol, red solo cups	
Scene 7	Cross, bible, levitating Jesus, candles	
Scene 8	Books, Tommy's poem, backpacks	
Scene 9		
Scene 10		
Scene 11	Books, chairs	
Scene 12	PA microphone	
Scene 13		
Scene 14	Set table (2 plates, dinner and slice of pie), windows slam closed	thunder, wind, rain
ACT 2		
Scene 1	School stuff (notebooks, bookbags, books, etc.), make up (blush, lipstick, mascara, etc), steel pail with blood, dress, sewing kit, flashlight, rope coil	God Voice
Scene 2		God Voice
Scene 3	Prom Decorations (balloons, Banner, lights, ballots,	
Scene 4	Makeup (Norma), Makeup, Hairbrush (Carrie)	
Scene 5	Corsage, knife, bible	
Scene 6	Camera with flash, Phones, Punch glasses(not real glass), microphone for Principal?, ballots (Megan-thoughts on how you want to do the ballots?), Tiara and crown	Prom music (need to check tracks), would love a blood splash or some sort of amplified sound of the blood spill, screams, screeches, HORROR SOUNDS, explosion sound, fire crackling, sirens, whistle
Scene 7	Knife	God voice

Magic List

ACT 1		
Scene 1	Pg. 9	Light shatters
Scene 7	Pg. 31	Levitating Jesus
Scene 12	Pg. 49	Chair moving
Scene 14	Pg. 56	Windos slam
ACT 2		
Scene 5	Pg. 73	Door Slam
Scene 6	Pg. 90	Set destroyed (Chair, doors, decorations down, people flung, chaos)
Scene 7	Pg. 92	Margaret's Heart explodes

CARRIE Community Agreement

Community Agreements

Community Agreements are expectations that participants in a workshop or meeting craft together and then agree to follow, in the effort to maintain a safe, respectful and equitable environment/experience. Sometimes referred to as “ground rules,” among other titles. Below are some examples of potential community agreements.

Respect

Be courteous and considerate to others. The root of all other Community Agreements. Avoid statements that divide, distract, disrespect, blame, insult, or attack the personality or character of others. Hold space for people’s experiences, learning methods, processing and know that everyone is coming at this from a different lens. Respect other’s time by attempting to leave any negativity at the door.

Listen

Actively use your ears and mind to understand other viewpoints. Recognize and nurture our different, unique identities.

One Mic, One Voice

Refrain from talking and making noise while someone else is speaking, so that you and others can listen.

Step Forward, Step Back

If you find yourself being quiet, please contribute more. Your voice and participation are important. If you find yourself dominating the conversation, rein yourself in. Your voice and participation are also important but it shouldn’t hinder the participation of your peers.

Confidentiality

Share your stories but not names or information that would lead to names, and in particular, names that belong to students.

“I” Statements

Take ownership of your statements. Recognize the subjectivity of your voice and do not speak for others. Honestly and respectfully express your thoughts and feelings, focus on finding solutions, and clarifying the goal or expectation. “I” Statements are important as to not invalidate someone else’s experience.

My Bad

During the course of the rehearsal process, you find yourself unintentionally saying things that will hurt or offend others. If you end up causing an “ouch/woah,” or think you may have caused one, you can acknowledge it by first saying, “my bad,” and then undertaking any follow-up that is necessary. If you are unclear about how you produced an “ouch/woah”, you may ask to be educated. Recognize that the person who said “woah/ouch?!?!?” is not responsible for providing that education, and due to safety and comfort, may refer to the facilitator or others in the room, to answer your request. Please be thoughtful of tokenism in asking for that education. Be ready to apologize, own and learn from your own missteps.

Woah

You may hear someone unintentionally say something that is offensive/hurtful to you. One way to address the experience is to say, “woah” Any other expletive that may be uttered can be used to address an “ouch.” Following the utterance of the word, the facilitator or participant will call a “pause” to try to address the cause. If you do not feel comfortable saying “woah” in the moment, please see the facilitator after to address.

Assume Good Intentions

Ouches/Woah’s, when they occur, usually do not derive from malicious intent. Try to assume that the people in the room are all speaking with good intentions (not meaning to cause harm or misunderstanding) and respond appropriately.

Don’t Yuck My Yum/Yum My Yuck

Sometimes people will share something that is personally meaningful or valuable to them - a “yum”. Should you hold a contrary view (a “yuck”) of the item in question, and choose to share that feeling, please frame your words in a way that will be sensitive to the other person, and won’t make them feel like their personal likes/values are being disrespected. Likewise, should a person share a “yuck”, and you hold a contrary view of the item in question and wish to express it, please frame your words in a way that will be sensitive to the other person.

Croissants, Not Stale Bagels

Don’t close yourself up, like a stale bagel, to new ideas and people. Open yourself up, like a croissant, both figuratively, as in your mind, and literally, as in who you talk with and how inviting you make yourself to others.

Jump the Cue

If you have a comment that directly connects to a comment being made, raise both fists, bump them together, and it allows you to jump the cue. Make sure that you are following the “Step Forward/Step Back rule.”

Parking Lot

To stay focused and on topic, participants have the right to acknowledge if a point made is “off-topic” or digressive. This point will be put in the “parking lot” or place to be revisited later. Please request to “Parking Lot” a conversation in a thoughtful, respectful way.

Big Bucket/Small Bucket

Try and carefully identify if a question asked is for the good of the whole or individualized. If it is for yourself, place it in the small bucket. If it affects the whole, it is a big bucket question/statement.

Collaboration- NOT Competition

We are all working towards the same goal. Each participant is on their own journey and we should encourage not diminish.

Pause/Self-Care Cue

If there is ever a moment in rehearsal where the student feels uncomfortable for any reason, the student can say “Pause.” This word acts as a “Pause Button.” At that point everyone will stop, take a deep breath, and the director will ask that cast member what they need. This is like calling line in a rehearsal. It’s a brief pause in exercise/scene/moment to gather thoughts, ask a question, perhaps the cast member/crew just needs a moment because they are overwhelmed. “Pause” is a great practice for self-care.

SIGNATURE: _____ DATE: _____

Drake UNIVERSITY | Theatre Arts

CARRIE

THE MUSICAL



THURSDAY
OCT. 27 AT 7:30 PM

FRIDAY
OCT. 28 AT 7:30 PM

SATURDAY
OCT. 29 AT 5 & 10 PM

SUNDAY
OCT. 30 AT 2 PM

MUSIC BY
MICHAEL GORE

LYRICS BY
DEAN PITCHFORD

BOOK BY
LAWRENCE D. COHEN

BASED ON THE NOVEL BY
STEPHEN KING

\$8 STUDENTS & SENIORS, \$10 ADULTS

Presented by arrangement with Concord Theatricals

Harmon Fine Arts Center 25th & Carpenter Avenue Drake University Fine Arts Box Office: 515-271-3841

Hours (Sept. 1 - May 1) Monday - Friday, Noon - 6 p.m.; Saturday - Sunday, Noon - 4 p.m.

Website: www.drake.edu/fineartsboxoffice

Show Poster

KINKY BOOTS

DES MOINES PLAYHOUSE

SPRING 2023











Photos: Jonathan Garton and Steve Gibbons

AWARDS

- 2023 Cloris Award Winner: Best Musical
- 2023 Cloris Award Winner: Best Performance by an Ensemble in a Musical
- 2023 Cloris Award Winner: Best Choreography, Megan Helmers
- 2023 Cloris Award Winner: Best Performance by a Leading Actor in a Musical, Travis Ness as Lola
- 2023 Cloris Award Winner: Best Music Direction, Tristan Miedema

PRESS

REVIEW: [Kinky Boots at the Des Moines Playhouse, BroadwayWorld Des Moines March 26, 2023](#)

PRODUCTION TEAM

Director: Adam Yankowy

Music Director: Tristan Miedema

Choreographer: Megan Helmers

Assistant Choreographer: Stella Webster

Stage Manager: Ash Howland

Scenic Designer: Nicholas Amundson

Lighting Designer: Sam Stephen

Costume Designer: Angie Lampe

Props Designer: Kerrie Lee



Kinky Boots Rehearsal Schedule

Day	Date	Time	Rehearsing	Called	Conflicts	PT Conflicts		
Monday	December 19, 2022	6-9:30PM	6:00-6:30 Cast Expectations 6:30-9:30 Full Read Through/Intimacy Training Start	All	Saturn, Sydney, Tiara, Brynn, Laura, Ella	No Ash		
Monday	January 16, 2023	6:30-9:30PM	Music Rehearsal- TIG 6:30-7:30 - The Most Beautiful Thing 7:30-8:30 - Price and Son Theme/Reprises/Funeral/Into the Pub/Lola's Factory Entrance 8:30-9:30 - Everybody Say Yeah	Music Rehearsal- TIG 6:30-7:30 - All 7:30-8:30 - All but Nicola, Simon Sr, Kids, Charlie 8:30-9:30 - All but Nicola, Simon Sr, Kids	Saturn, Tiara, Ella, Mitchell			
Tuesday	January 17, 2023	6:30-9:30PM	Music Rehearsal- TIG 6:30-7:30 - Raise You Up/Just Be 7:30-8:30 - Sex is in the Heel 8:30-9:30 - Land of Lola	Music Rehearsal- TIG 6:30-7:30 - All 7:30-8:30 - All but Nicola, Simon Sr, Kids 8:30-9:30 - Lola, Angels and Ensemble	Saturn, Jackie (avail. 6:15), Tiara, Ella, Mitchell, Sydney, Laura, Brynn			
Wednesday	January 18, 2023	6:30-9:30PM			Saturn, Jackie, Tiara, Ella, Blake (avail. 7PM), Mitchell, Caitlyn (avail. 7:45), Sydney, Laura, Brynn			
Thursday	January 19, 2023	6:30-9:30PM	Music Rehearsal- Loud Room 6:30-7:30 - Take What You've Got 7:30-8:30 - Step One, Charlie's Soliloquy, Soul of a Man 8:30-9:30 - Lola Songs	Music Rehearsal- Loud Room 6:30-7:30 - Charlie, Harry, Factory Workers, Nicola 7:30-8:30 - Charlie 8:30-9:30 - Lola	Saturn, Jackie (late), Brynn, Ella, Tiara, Mitchell, Sydney, Laura, Nick	Choreo Rehearsal- TIG 7:30-9:30 - The Most Beautiful Thing	Choreo Rehearsal- TIG 7:30-9:30 - All but Lola and Angels	
Monday	January 23, 2023	6:30-9:30PM	Choreo Rehearsal- TIG 6:30-9:30 - Land of Lola	Choreo Rehearsal- TIG 6:30-9:30 - Lola & Angels	Jackie, Brynn, Ella (limited), Saturn (avail. until 8:30), Sydney (limited), Heather (unsure), Nick Q	Adam limited avail. - KCACTF, Jon		
Tuesday	January 24, 2023	6:30-9:30PM	Choreography - TIG 6:30-9:30 - Fight Basics & Fight Choreo	Choreography - TIG 6:30-9:30 - Lola, Don, Charlie	Jackie, Sarah, Brynn, Ella (limited), Sydney (limited), Nick Q	Adam limited avail. - KCACTF, Jon		
Wednesday	January 25, 2023	6:30-9:30PM	Music Rehearsal - TIG 6:30-7:30 - Lola Songs 7:30-8:30 - What A Woman Wants 8:30-9:30 - Lauren Songs	Music Rehearsal - TIG 6:30-7:30 - Lola 7:30-8:30 - All Factory Workers & Lola 8:30-9:30 - Lauren	Nick Q., Jackie, Brynn, Ella (limited) Blake(avail. 7PM), Sydney (limited), Caitlyn (avail. 7:45), Al Shiloh (late)	Adam limited avail. - KCACTF, Jon		
Thursday	January 26, 2023	6:30-9:30PM	Choreography - TIG 6:30-9:30 - In This Corner and Clean	Choreography - TIG 6:30-9:30 - Clean TBD	Nick Q., Jackie, Brynn, Ella (limited), Sydney (limited), Mitchell	Adam limited avail. - KCACTF		
Monday	January 30, 2023	6:30-9:30PM	Choreography- TIG 6:30-9:30 - Sex is in the Heel Staging Act I - Loud Room 6:30-9:30 - Charlie Scenes	Choreography- TIG 6:30-9:30 - Lola, Angels Staging Act I 6:30- 9:30 - Charlie, Nicola, Harry, Lauren	Saturn (avail. until 8:30)			
Tuesday	January 31, 2023	6:30-9:30PM	Choreography- TIG 6:30-9:30 - Sex is in the Heel	Choreography- TIG 6:30-7:30 - Lola, Charlie & All Factory Workers 7:30-9:30 - Full cast (No Nicola, Simon Sr., Kids)	Jackie			
Wednesday	February 1, 2023	6:30-9:30PM	Staging Act I 6:30-9:30 - "Most Beautiful Thing" Scene 1- Scene 3	Staging Act I 6:30-9:30 - All (Lola arrive at 8:00, Angels arrive at 8:30)	Nick Q., Sarah, Blake(avail. 7PM), Caitlyn (avail. 7:45), Shiloh (late)			
Thursday	February 2, 2023	6:30-9:30PM	Choreography- TIG 6:30-9:30 What A Woman Wants	Choreography - TIG 6:30-9:30 - Lola, Female Factory Workers, Don	Nick Q.			
Monday	February 6, 2023	6-9:30PM	Music Rehearsal 6:30-7:30 In This Corner 7:30-8:30 Most Beautiful Thing, Raise You Up/Just Be & Bows 8:30-9:30 Everybody Say Yeah, Price and Son Theme/Reprises/Funeral/Into the Pub/Lola's Factory Entrance	Music 6:30-7:30 Lola, Angels, All Factory Workers 7:30-8:30 All 8:30-9:30 All but Nicola, Simon Sr, Kids (Lola & Charlie can leave after Everybody Say Yeah)	Nick Q., Saturn (avail. until 8:30), Sydney, Jackie	No Megan or Adam		
Tuesday	February 7, 2023	6-9:30PM	Music Rehearsal 6:30-7:15 Lola Songs 7:15-8 Sex is in the Heel & Reprise, Land of Lola (with Before and Reprises) 8-8:30 Take What You Got, Soul of a Man 8:30-9:15 Charlie Songs	Music 6:30-7:15 Lola 7:15-8 Lola, Angels and Ensemble 8-8:30 Charlie, Harry, Nicola, and Ensemble 8:30-9:15 Charlie	Nick Q., Sydney, Jenny, Jackie, Bryan	No Megan or Adam, Katie		
Wednesday	February 8, 2023	6-9:30PM	Fight Choreography 6:30-9:30 - All fight scenes Music Clean	Fight Choreo - Don, Charlie, Lola Music Clean TBD	Nick Q., Shiloh (avail. 6:30), Blake (avail. 7PM), Sydney, Caitlyn (avail. 7:45), Michelle	No Megan or Adam, Katie		
Thursday	February 9, 2023	6-9:30PM	Staging Act I 6:00-9:30 - Scene 4a-Scene 7	6:00-7:30- Lola, Charlie (p.20-22, p.26-28, p.37-39, p.45-49) 7:30-8:00 - add Lauren (p.24, 26-29, 40-43, 45) 8-9:30- add Trish, Pat, Don, Nicola, George, Factory Workers (no Simon Sr. or kids)	Samuel H	No Megan		
Monday	February 13, 2023	6-9:30PM	5:30 PM Shoot Lola for postcard 6:00-6:30 PM Headshots Choreography - TIG 6:30-9:30- Everybody Say Yeah Choreography - TIG	5:30 PM Lola 6:00-6:30 PM Any who need Headshots Choreography - TIG 6:30-9:30- All but Nicola, Simon Sr., Kids Choreography - TIG	Saturn (avail. until 8:30)			

Kinky Boots Rehearsal Schedule (cont.)

Wednesday	February 15, 2023	6-9:30PM	Staging Act 2 6:00-9:30 - Scene 1 - Scene 6	6:00-6:30 - Charlie/Lauren (p. 65, p.84-85) 6:30-7:25 - Add Don/Lola (p.58-60, p.70-72) 7:30- 9:30 - Add Pat, Trish, Sydney, Caitlyn, Jen, Derek, Tiara, Ella, Brynn, Michelle, Shiloh, Beasley (p.60, p.72- 81)	Shiloh (avail. 6:30), Blake(avail. 7PM Caitlyn (avail. 7:45), Bryan G	Katie
Thursday	February 16, 2023	6-9:30PM	Staging Act 2 6:30-7:00 - Scene 7 - 8 7-8 Dialect work 8-9:30 Lola Character work	6:30-7:00 Stage Manager, Charlie, Lauren, George 7-8 George, Lola, Trish, Pat - Dialect work 8-9:30 Lola character work	Nick Q., Derek	
Monday	February 20, 2023	6-9:30PM	6:00-7:30PM- Land of Lola (Reprise) 7:30-9:30- Stumble through Act 1	6:00-7:30 - Lola and Angels 7:30- All	Brett, Saturn (avail. until 8:30)	
Tuesday	February 21, 2023	6-9:30PM	Stumble through Act 2	ALL (All come around 7:00PM, NO Blake)	Brett, Jackie	Tristan (Avail. 7:15) Jon
Wednesday	February 22, 2023	6-9:30PM	Choreography - TIG 6-6:30 - Clean TBD 6:30-9:30- Raise You Up/Just Be	ALL (No Simon Sr., Kids, Nicola, or Mr. Price)	Brett, Shiloh (avail. 6:30), Blake (avail. 7PM), Caitlyn (avail. 7:45)	Katie Jon
Thursday	February 23, 2023	6-9:30PM	Choreography - TIG 6-6:30 - Clean TBD 6:30-9:30- Raise You Up/Just Be	ALL	Brett, Lawrence (avail. 6:30)	No Adam
Saturday	February 25, 2023	5-7PM	Angels Makeup Lesson	Lola and Angels	Nick Q.	
Monday	February 27, 2023	6-9:30PM	6-7PM Staging open Number 6-7PM Character Work (Lola) - TIG 7-9:30PM Run/Clean Act 1 (OFF BOOK)	Megan - start spacing opening # ALL	Saturn (avail. until 8:30), Al	No Tristan
Tuesday	February 28, 2023	6-9:30PM	6-7PM Character Work 7-9:30PM Run/Clean Act 2	5:40-6PM : Sam 6-7PM ALL (Blake and Al come around 8:30PM)	Heather, Al	No Tristan
Wednesday	March 1, 2023	6-9:30PM	Music/Choreo Review	ALL	Nick Q., Sarah F., Shiloh (avail. 6: 30), Blake(avail. 7PM), Caitlyn (avail. 7:45), Al, Lawrence	
Thursday	March 2, 2023	6-9:30PM	RUN SHOW	ALL	Nick Q., Blake, Jackie, Lawrence (avail. 6:30), Al	
Saturday	March 4, 2023	5:00 PM	Publicity Photos/Performance at the Garden/Saddle 4:00pm- Drag Makeup lesson and prepare for Garden 7:00- Publicity Photos 9:00- Arrive at Garden 10:00 - Garden Performance 11:30- End of Day	4:00-11:30- Lola and the Angels 6:30- Charlie		
Monday	March 6, 2023	6-10PM	3:30PM- Interview at KFMG Culture Buzz 6:00PM - Finish Act 1/Run Act 2 - clean.	3:30PM- TBD 6:00PM- ALL		No Tristan
Tuesday	March 7, 2023	6-10PM	6:00PM - Ryan Crane talking Charlie/Travis get into mics 6:30PM - RUN SHOW	ALL		No Megan, Tristan (Avail. 7:15)
Wednesday	March 8, 2023	6-10PM	6-6:30 Adam work with Saturn/Charlie/Lola 7PM RUN SHOW (Crew view)	ALL	Shiloh (avail. 6:30), Caitlyn (avail. 7:45)	
Thursday	March 9, 2023	6:00-10PM	RUN SHOW (Crew view)	ALL	Jackie, Bryan (Avail. before 8:15), Lawrence (avail. 6:30)	
Friday	March 10, 2023	6-10PM	DRY TECH	Light, Sound, SMs	Jackie, Heather (unsure)	
Saturday	March 11, 2023	10AM call, 11:30AM go	TECH - Act 1	ALL	Shiloh, Heather (unsure)	
Sunday	March 12, 2023	12:00PM call, 1:00PM go	TECH - Act 2 ; Run	ALL	Jackie available at 6 pm, Laura (late), Sydney (late)	
Monday	March 13, 2023	6:00 PM call, 7 PM go	DRESS/HAIR/MAKE-UP	5:00 - Angels 6:00- ALL		
Tuesday	March 14, 2023	6:00 PM call, 7 PM go	DRESS/HAIR/MAKE-UP	5:00 - Angels 6:00- ALL		
Wednesday	March 15, 2023	6:00 PM call, 7:30 PM go	11:00AM- Interview at Hello Iowa 6:00PM DRESS/HAIR/MAKE-UP / some audience	5:00 - Angels 6:00- ALL		
Thursday	March 16, 2023	6:00 PM call	DR ESS/HAIR/MAKE-UP/ Corporate Preview	5:00 - Angels 6:00- ALL	Lawrence (avail. 6:30)	
Friday	March 17, 2023	6:00 PM call	OPENING NIGHT	5:00 - Angels 6:00- ALL		
Saturday	March 18, 2023	6:30 PM call	PERFORMANCE	ALL		
Sunday	March 19, 2023	1 PM call	PERFORMANCE	ALL		
Tuesday	March 21, 2023		Donor Event	TBD		
Wednesday	March 22, 2023	6:30 PM call	PERFORMANCE	ALL		
Thursday	March 23, 2023	6:30 PM call	PERFORMANCE	ALL		
Friday	March 24, 2023	6:30 PM call	PERFORMANCE	ALL		

Kinky Boots Rehearsal Schedule (cont.)

Saturday	March 25, 2023	6:30 PM call	PERFORMANCE	ALL
Sunday	March 26, 2023	1 PM call	PERFORMANCE	ALL
Wednesday	March 29, 2023	6:30 PM call	PERFORMANCE	ALL
Thursday	March 30, 2023	6:30 PM call	PERFORMANCE	ALL
Friday	March 31, 2023	6:30 PM call	PERFORMANCE	ALL
Saturday	April 1, 2023	6:30 PM call	PERFORMANCE	ALL
Sunday	April 2, 2023	1 PM call	CLOSING PERFORMANCE	ALL
Thursday	April 6, 2023	6:30 PM call	HOLD FOR EXTENSION	ALL
Friday	April 7, 2023	6:30 PM call	HOLD FOR EXTENSION	ALL
Saturday	April 8, 2023	6:30 PM call	HOLD FOR EXTENSION	ALL
Sunday	April 9, 2023	1 PM call	HOLD FOR EXTENSION	ALL

KINKY BOOTS Community Agreement

Community Agreements

Community Agreements are expectations that participants in a workshop or meeting craft together and then agree to follow, in the effort to maintain a safe, respectful and equitable environment/experience. Sometimes referred to as “ground rules,” among other titles. Below are some examples of potential community agreements.

Respect

Be courteous and considerate to others. The root of all other Community Agreements. Avoid statements that divide, distract, disrespect, blame, insult, or attack the personality or character of others. Hold space for people’s experiences, learning methods, processing and know that everyone is coming at this from a different lens. Respect other’s time by attempting to leave any negativity at the door.

Listen

Actively use your ears and mind to understand other viewpoints. Recognize and nurture our different, unique identities.

One Mic, One Voice

Refrain from talking and making noise while someone else is speaking, so that you and others can listen.

Step Forward, Step Back

If you find yourself being quiet, please contribute more. Your voice and participation are important. If you find yourself dominating the conversation, rein yourself in. Your voice and participation are also important but it shouldn’t hinder the participation of your peers. Consider the introvert that may take time to warm up in a space.

Confidentiality

Share your stories but not names or information that would lead to names, and in particular, names that belong to cast/crew members.

“I” Statements

Take ownership of your statements. Recognize the subjectivity of your voice and do not speak for others. Honestly and respectfully express your thoughts and feelings, focus on finding solutions, and clarifying the goal or expectation. “I” Statements are important as to not invalidate someone else’s experience.

My Bad

During the course of the rehearsal process, you find yourself unintentionally saying things that will hurt or offend others. If you end up causing an “ouch/woah,” or think you may have caused one, you can acknowledge it by first saying, “my bad,” and then undertaking any follow-up that is necessary. If you are unclear about how you produced an “ouch/woah”, you may ask to be educated. Recognize that the person who said “ouch/woah?!!?” is not responsible for providing that education, and due to safety and comfort, may refer to the facilitator or others in the room, to answer your request. Please be thoughtful of tokenism in asking for that education. Be ready to apologize, own and learn from your own missteps.

Woah

You may hear someone unintentionally say something that is offensive/hurtful to you. One way to address the experience is to say, “ouch/woah” Following the utterance of the word, the facilitator or participant will call a “pause” to try to address the cause. If you do not feel comfortable saying “ouch/woah” in the moment, please see the facilitator after to address.

Assume Good Intentions

Ouches/Woah’s, when they occur, usually do not derive from malicious intent. Try to assume that the people in the room are all speaking with good intentions (not meaning to cause harm or misunderstanding) and respond appropriately.

Don’t Yuck My Yum/Yum My Yuck

Sometimes people will share something that is personally meaningful or valuable to them - a “yum”. Should you hold a contrary view (a “yuck”) of the item in question, and choose to share that feeling, please frame your words in a way that will be sensitive to the other person, and won’t make them feel like their personal likes/values are being disrespected. Likewise, should a person share a “yuck”, and you hold a contrary view of the item in question and wish to express it, please frame your words in a way that will be sensitive to the other person.

Croissants, Not Stale Bagels

Don’t close yourself up, like a stale bagel, to new ideas and people. Open yourself up, like a croissant, both figuratively, as in your mind, and literally, as in who you talk with and how inviting you make yourself to others.

Jump the Cue

If you have a comment that directly connects to a comment being made, raise both fists, bump them together, and it allows you to jump the cue. Make sure that you are following the “Step Forward/Step Back rule.”

Parking Lot

To stay focused and on topic, participants have the right to acknowledge if a point made is “off-topic” or digressive. At this point it will be put in the “parking lot” or place to be revisited later. Please request to “Parking Lot” a conversation in a thoughtful, respectful way.

Big Bucket/Small Bucket

Try and carefully identify if a question asked is for the good of the whole or individualized. If it is for yourself, place it in the small bucket. If it affects the whole, it is a big bucket question/statement.

Collaboration- NOT Competition

We are all working towards the same goal. Each participant is on their own journey and we should encourage not diminish.

Pause/Self-Care Cue

If there is ever a moment in rehearsal where the actor/crew feels uncomfortable for any reason, the actor/crew can say “Pause.” This word acts as a “Pause Button.” At that point everyone will stop, take a deep breath, and the director will ask that cast member what they need. This is like calling line in a rehearsal. It’s a brief pause in exercise/scene/moment to gather thoughts, ask a question, perhaps the cast member/crew just needs a moment because they are overwhelmed. “Pause” is a great practice for self-care.

SIGNATURE: _____ DATE: _____

Cast Breakdown and Factory Roles

Character	Actor Name		Factory Roles	Beautiful Thing Track			
Charlie	Gavin Runles	T1/T2					
Lola	Travis Ness	B1					
Nicola	Laura Breyen	S1			Track 1	Track 2	Track 3
Lauren	Saturn Taylor	Alto/S2	Boxing	Track 3	Michael	Brett	Saturn
Don	Brett Middendorf	B1	Skiver	Track 2	Caitlyn	Sarah	Maia
Pat	Sarah Florian	S2 or S1	Leather Puller (lasting)/ Office Manager	Track 2	Jenny	Tiara	Joseph
Trish	Jackie Schmillen	Alto	Stitcher (closer)	Track 2	Jackie	Brynn	Shiloh
George	Heather Tragesser	Alto	Steel (making)/Assistant	Track 1	Heather	Ella	Michelle
Mr. Price	Sam Humphrey	T1/T2	Cutter			Derek	
Simon Sr.	Al					Sydney	
Harry	Derek Phelps (Charlie Cover)	B1/T2	Making	Track 1			
Richard	Maia Talarico	T1/Alto	Hole puncher (bunker)	Track 3			
Angel (Lola Cover)	Lawrence Walker	T1					
Angel	Mitchell Nieland	T2					
Angel	Brian Gamboa	B1					
Angel	Nick Quamme	B1					
Young Charlie	Blake Dreckman						
Young Simon	Miles Burrell						
Ensemble	Michael Beasley	Alto or T1	Cutter	Track 2			
Ensemble	Michelle House	Alto or T1	Laster	Track 1			
Ensemble	Tiara Green	Soprano 2	Bunker	Track 2			
Ensemble	Jenny Throckmorton	Alto or S2	Stitcher (closer)	Track 1			
Ensemble (Lauren/Nicola Cover)	Brynn Kelly	S2	Boxing (Shoe Cart pusher)	Track 2			
Ensemble	Joseph Reed	T1	Skiver	Track 3			
Ensemble	Sydney Castiglione	Alto	Stitcher (closer)	Track 1			
Ensemble	Caitlyn Porter	Alto or S2	Bumisher	Track 1			
Ensemble	Ella Applebaum	S2	Finisher	Track 2			
Ensemble	Shiloh Mortenson	T1	Bumisher	Track 3			

Shoe Role			
Last	Sarah F.	Michelle House	
Skiver	Brett	Joseph R.	
Cutter	Michael B.	Sam H.	
Closer	Jackie	Jenny	Sydney
Bunker	Maia	Tiara	Ella
Burnisher	Caitlyn	Shiloh	
Finisher/Maker	Heather	Derek	
Boxer	Saturn	Brynn	Derek

Kinky Boots Scene Breakdown Act I															
Cast Name	Character Name	Prologue	ACT I: Scene 1a Price & Son Factory Sign, Inside Factory, A Street Bench in Clacton, Shoe Store in London, Inside Factory	ACT I: Scene 1b London Flat Price & Son Factory	ACT I: Scene 2 London Pub	ACT I: Scene 2a Constructi on Site Outside of Pub	ACT I: Scene 3 Angel Club Scene; Lola's Dressing Room; Price & Son Office	ACT I: Scene 4 Price & Son Factory	Act I: Scene 4a Price & Son Façade; Factory Interior	ACT I: Scene 4b Factory Interior P&S Office			ACT I: Scene 5 Men's Room of Factory	ACT I: Scene 6 Price & Son Façade	ACT I: Scene 7 Factory Interior
			P&S Theme:Most Beautiful Thing	The Funeral	Take What You Got	Land of Lola Land of Lola (reprise)	Step One Sex is in the Heel	Price & Son (Reprise)	The History of Wrong Guys/Lola's Factory Entrance			Not My Father's Son		Everybody Say Yeah	
Gavin Runles	Charlie		X	X	X	X	X	X	X	X			X	X	X
Travis Ness	Lola					1.wig, coat, shoes	2. red dress, same shoes 3. boots seond red outfit	#4, shoes, dress, purse	X	#5 mens clothes			X	#6 same pants, heels, blouse	ads tennis shoes
Laura Breyen	Nicola		X	X	Offstage		X			X				X	
Saturn Taylor	Lauren		X	X	Offstage		X	X	X	X					X
Brett Middendorf	Don	X	X	X	Offstage	Hooligan 1	X	X	X	X					X
Sarah Florian	Pat		X	X	Offstage			X	X	X					X
Jackie Schmillen	Trish		X	X	Offstage		X	X	X	X					X
Heather Tragesser	George		X	X	Offstage		Offstage	X	X	X					X
Sam Humphrey	Mr. Price/Ensemble		Mr. Price		Band			Factory Worker 1	Factory Worker 1	Factory Worker 1					Factory Worker 1
Al	Simon Sr.		X												
Derek Phelps	Harry/Ensemble (Charlie Cover)		Ensemble		Harry		Offstage	Factory Worker 2	Factory Worker 2	Factory Worker 2					Factory Worker 2
Maia Talarico	Richard Bailey/Ensemble		Ensemble	X	Band		Offstage	Factory		Offstage				Bailey	Factory
Lawrence Walker	Angel (Lola Cover)		Offstage				#1 red	#2 trench coats		Offstage					#3 work oufits
Mitchell Nieland	Angel		Offstage				X	X		Offstage					X
Brian Gamboa	Angel		Offstage				X	X		Offstage					X
Nick Quamme	Angel		Offstage				X	X		Offstage					X
Blake Dredkman	Young Charlie		X												
TBA	Young Simon		X												
Michael Beasley	Ensemble		X		Bar patron			X	X	Offstage					X
Michele House	Ensemble		X		Bartender		Bar Patron	X	X	Offstage					X
Tiara Green	Ensemble		X		Bar patron			X	X						X
Jenny Throckmorton	Ensemble		X		Bar patron			X	X						X
Brynn Kelly	Ensemble (Lauren/Nicola Cover)		X	X			Bar Patron	X	X						X
Joseph Reed	Ensemble		X	Delivery		Hooligan 2		X	X	Offstage					X
Sydney Castiglione	Ensemble (Marge)		X	X		Homeless		X	X	Offstage					X
Caitlyn Porter	Ensemble		X		Bartender		Bar Patron	X	X	Offstage					X
Ela Applebaum	Ensemble		X		Bar patron			X	X						X

Kinky Boots Scene Breakdown Act 2

CAST NAME	CHARACTER NAME	Entracte	ACT II: Scene 1	ACT II: Scene 2	ACT II: Scene 3	ACT II: Scene 4	ACT II: Scene 5	ACT II: Scene 5a	ACT II: Scene 6	ACT II: Scene 7	ACT II: Scene 8	ACT II: Scene 9
		Factory Façade	Factory Interior	Factory Façade	ACT II: Scene 3	Factory Office/ Factory Interior	Factory Façade	Factory Interior	Factory Façade	Interior Small Recreation Room	Backstage of Milan Shoe Fair	Fashion Runway
		P&S (Reprise)	What A Woman Wants		In This Corner	Charlie's Soliloquy	Soul of a Man	Sex is in the Heel (Reprise)		Hold Me In Your Heart	Wrong Guys (Reprise)	Raise You Up/Just Be
Gavin Runles	Charlie		X	X	X	X	X	X	X		X	X
Travis Ness	Lola		#7 mens clothes, red boots		#8 boxing ensemble, shorts and robe	#9 wig and dress, flamboyant	X			#10 wig, white dress		#11 wig, red dress
Laura Breyen	Nicola	Offstage				X	Offstage					X
Saturn Taylor	Lauren	Offstage	X	X	X	X	Offstage	X	X		X	X
Brett Middendorf	Don	Offstage	x		X		Offstage	X				X
Sarah Florian	Pat	Offstage	X		X	X	Offstage	X				X
Jackie Schmillen	Trish	Offstage	X		X	X	Offstage	X				X
Heather Tragesser	George	Offstage	X		X	X	Offstage	X	X		X	X
Sam Humphrey	Mr. Price/Ensemble		Factory Worker 1		Don's Posse		Offstage	X				X
Al	Simon Sr.									X		X
Derek Phelps	Harry/Ensemble (Charlie Cover)	Offstage	Factory Worker 2		Don's Posse		Offstage	X				X
Maia Talarico	Richard Bailey/Ensemble	Offstage	Factory Worker		Don's Posse		Offstage	X				X
Lawrence Walker	Angel (Lola Cover)				Announcer							Scottish
Mitchell Nieland	Angel				Coach							Queen
Brian Gamboa	Angel				Card Girl							Equestrian
Nick Quamme	Angel				Referee							Flag
TBA	Young Charlie											X
TBA	Young Simon											X
Michael Beasley	Ensemble	X	X		Worker	X	Offstage	X				X
Michelle House	Ensemble	Offstage	X		X	X	Offstage	X				X
Tiara Green	Ensemble	Offstage	X		X	X	Offstage	X			Audience	X
Jenny Throckmorton	Ensemble	Offstage	X		Bartender	X	Offstage	X			Audience	X
Brynn Kelly	Ensemble (Lauren/Nicola Cover)	Offstage	X		X	X	Offstage	X			Stage Manager	X
Joseph Reed	Ensemble	Offstage			X	X	Offstage	X				X
Sydney Castiglione	Ensemble (Marge)	Offstage	Female Worker		X	X	Offstage	X				X
Caitlyn Porter	Ensemble	X	X		X	X	Offstage	X			Audience	X
Ella Applebaum	Ensemble	Offstage	X		X	X	Offstage	X			Audience	X
Shiloh Mortenson	Ensemble	Offstage	X		X	X	Offstage	X			Audience	X
boots						3 different half finished boots		finished boot				

[title of show]

SUMMER CIRCLE THEATRE

Summer 2024





Photos by: Raymond Black Photography



PRESS

REVIEW: [Greater Lansing Theatre Review](#)

PRODUCTION TEAM

Director: Adam Yankowy

Music Director: Dave Wendelberger

Choreographer/Intimacy Director: Katherine Clemons

Production Stage Manager: Bee Rose

Scenic Design: Kessler Jones

Costume Design: Angie Wendelberger

Props Design: Julie Clampitt

Sound Design: Melina Rodriguez

Assistant Stage Manager: Jackson Cosmé-Brooks

Assistant Scenic Designer: Matty Peterson

Dance Captain: Joie Culligan



9 to 5

MICHIGAN STATE UNIVERSITY

WINTER 2025



9 TO 5 – CAMPUS AND COMMUNITY ENGAGEMENT

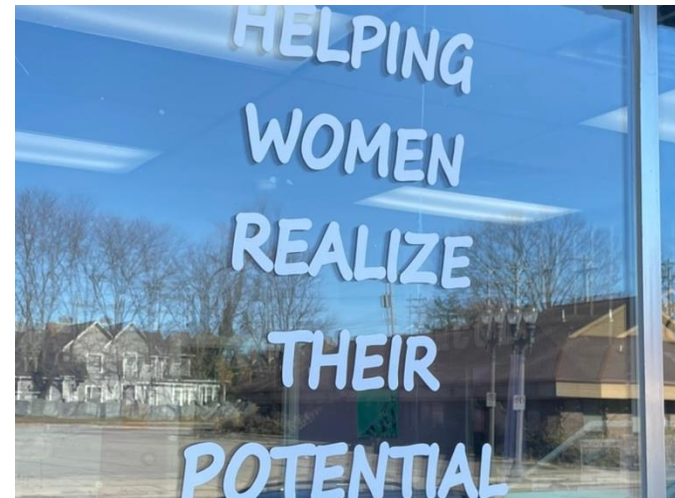
- Guest presenter Dr. Ellen McCallum-
 - Presentation on 2nd Wave Feminism giving historical and cultural context to the cast.
- Partnered with the [Women's Center of Greater Lansing](#) for donations and opportunity for community members to see a show.
 - Donations to the Career Boutique and personal pantry were collected at every performance.

Support and Empower Women!

The Women's Center of Greater Lansing is partnering with Michigan State's Department of Theatre in the spring production of '9 to 5, the Musical', running from February 15-23rd.

Any donations are welcome and can help support and provide resources to women in need. We are accepting anything from personal care products to professional clothing! Opportunities to donate will be available in the lobby of the Fairchild Theatre in the MSU Auditorium.

Anyone who donates will also be entered in a raffle for two tickets for the 2025-2026 MSU Department of Theatre's Season!





PRESS

REVIEW: [Lansing City Pulse Review](#)
[Greater Lansing Theatre Review](#)
[Arts and Letters Article](#)

PRODUCTION TEAM

Director: Adam Yankowy

Music Director: Dave Wendelberger

Choreographer(s): Sarah Baringer, Jenna Hemmes, Abby McCarty

Intimacy/Fight Director: Alexis Black

Production Stage Manager: Renee Kinsler

Scenic Design: Kessler Jones

Light Design: Matty Peterson

Costume Design: El Stucker

Hair & Makeup Design: Katherine Poon

Props Design: Camron Rost

Sound Design: Ryan Long

Media Design: Abigail Gracey & Nathan Zarkowsky



TAKING OFF!

MICHIGAN STATE UNIVERSITY

FALL 2025



PRESS

REVIEW: [Taking Off! Feel Good Friday Press -](#)

[WILX10](#)

[MSU State News Article](#)

[Greater Lansing Mom's Interview](#)

[Taking Off! Local Review](#)

PRODUCTION TEAM

Director: Adam Yankowy

Music Director: Dave Wendelberger



*The sky's the
limit in this
new musical
comedy!*



TAKING OFF!

**New Musical Laboratory
10 Year Anniversary**

**September 19 - 21, 2025
Pasant Theatre, Wharton
Center for Performing Arts
Run time: 2 hours**

Book and Lyrics: Sonya Hayden
Music: Matthew Lowy
*Based on a short musical by
Sonya Hayden, Matthew Lowy,
and Rachel Sklar*

Directed:
Adam Yankowy
Music Directed:
Dave Wendelberger

DANDELION
MICHIGAN STATE UNIVERSITY
SPRING 2026











Community Partner: Buddy Pals



DANDELION: AN ORIGINAL MUSICAL

Music and Lyrics by Colleen Francis

Book and Lyrics by Jessica Francis Fichter

Story, Book, Additional Music, and Lyrics by Hailee Beltzhoover Zuniga



April 23 – 26, 2026
Studio 60, MSU Auditorium

Directed by Adam Yankowy
Music Directed by Dave Wendelberger

 Get tickets at
whartoncenter.com



Department of Theatre
MICHIGAN STATE UNIVERSITY

Show Poster

PRESS

REVIEW:

[Greater Lansing Theatre Review](#)

[State News Article](#)

[Arts and Letters Article](#)

PRODUCTION TEAM

Director: Adam Yankowy

Music Director: Dave Wendelberger

Production Stage Manager: Eleanor Rossini

Assistant Director/Dramaturg: Katelyn Kraemer

Assistant Stage Manager: Wren Robbins