



AT FIRST SIGHT: A FESTIVAL OF NEW PLAYS

Uncle Play by Jayne Deely

Bowling for Beginners by Diana Grisanti

Crises of Abundance by Annalise Cain

The Mesquite Tree: an American Tragedy by David Davila

Undergrad Shorts

WELLS-METZ THEATRE
STUDIO THEATRE

IU Theatre + Dance acknowledges and honors the Indigenous communities native to this region, and recognizes that Indiana University Bloomington is built on Indigenous homelands and resources. We recognize the myaamiki, Lënape, Bodwéwadmik, and saawanwa people as past, present, and future caretakers of this land.

LIVE PERFORMANCE

The mission of the Department of Theatre, Drama, and Contemporary Dance is to advance the art, scholarship, and appreciation of theatre and dance and its place in society. We pursue this mission collectively and as individuals through theatrical productions, scholarship and publication, presentation of our work in national and international venues, formal instruction, and individual mentoring.

The Department of Theatre, Drama, and Contemporary Dance is accredited by the National Association of Schools of Theatre and is a member of the University/Resident Theatre Association and United States Institute for Theatre Technology.

LIVING IMPACT



Message from the chair



Welcome to IU
Theatre & Dance
2021–2022!

We are thrilled
to be back in
person with live
audiences! Live
performance is

a place for communities to gather
for engaged storytelling. Our stories
this year are exciting, meaningful,
and in many ways express the
zeitgeist of our world. With such a
wide variety of theatre, musicals,
and dance performances we
welcome you into the theatres to
experience the work of our students
and faculty as they create, make,
construct, and share their skills and
artistry with our community.

The pandemic has provided us
the opportunity to engage in new
methodologies, begin to center
historically marginalized voices,
and forge a new way forward in the
performing arts.

When you experience the
performances of IU Theatre and
Dance, you are engaging with a
live process that was created from
hundreds and hundreds of hours
of human labor and reflects the
rigorous training of our students
under the expert mentorship of
outstanding faculty.

This season we want to express
gratitude to our Theatre Circle
friends and all our donors who were
steadfast in the financial support

of our department through this
past pandemic year and into the
unknowns of this year. Without
their support, we would not be
able to provide the superior quality
of work you will experience here
today. We also want to express
gratitude to our audiences for
taking the plunge and coming out
to share our performances with
us. A tremendous part of the work
and training of live performance
is the audience interaction in real
time. This past year, while our
productions were online, we missed
the face-to-face study that takes
place in our studios and theatre
spaces and are vital to our work and
training.

Finally, we'd ask that you take a
moment to read our [land and labor
acknowledgement](#) on page two. As
we return to our beloved building
and stages, we must remain mindful
that the Lee Norvelle Theatre and
Drama Center sits on Indigenous
homelands and resources.

We look forward to having you join
us for all of our live performances
this year and wish you our very best
for the 2021–2022 academic year
live and in-person!

With Gratitude,

Linda Pisano

At First Sight: an introduction



Welcome to the 2022 At First Sight Festival at Indiana University Bloomington! I'm thrilled to be making live theatre again and to share this exciting collection of new plays with the world.

First up is Jayne Deely's *Uncle Play*. The setup is simple: a dying man and his niece plan his funeral. It's an understated container for a revelatory conversation—between a gay man who lived through the AIDS crisis and his beloved niece, a nonbinary millennial born well into the Reagan administration. There's a beautiful, complicated intergenerational tension that runs throughout the script. The way Jayne renders this relationship—at times mundane, at times sublime—captures the uncanny time warp that happens during those last few weeks of life. *Uncle Play* is an exuberant meditation on grief, with plenty of theatrical surprises along the way.

Opening next is a play of my own, *Bowling for Beginners*. I started developing *Bowling* several years ago, thanks to a dare from my colleague Dr. Christin Essin. Dr. Essin, scholar of backstage labor and lover of the unsung hero, wondered if I could write a play about women's bowling. I never turn down a challenge—or a gig—so here we are today. Thank you to director Jenny McKnight and the entire bowling team for putting this play on its feet and for taking the rewrites in stride. Not only are y'all D1, but I think each and every one of you could go pro!

During the second weekend of At First Sight, things really kick into high gear, with staged readings by second-year M.F.A. playwright Annalise Cain and first-year M.F.A. playwright David Davila.

Annalise Cain's play *Crises of Abundance* has an irresistible premise: a queer adaptation of *Love's Labour's Lost* set in a wetlands-restoration project, replete with snakes, muskrats, and talking trees. These trees, with their boundless patience, aren't sure what to do with the pleasure-seeking humans who have landed here. Crises of the heart and the climate collide, daring us to imagine a future where making love with the trees is an inevitability of existing, an imperative of our short stay on this earth.

David Davila's play *The Mesquite Tree* is a beautiful, heart-expanding portrait of five generations of women living under one roof on the south side of San Antonio. The play turns the kitchen-sink drama on its head—there are no men here, but patriarchy looms, and the specter of teenage pregnancy is never far off. Blanca, a matriarch among matriarchs, is determined to help her

granddaughter Destiny outrun fate. Will she succeed?

If these plays weren't enough, we also have the Undergrad Shorts. An evening of new work by our fantastic B.A. and B.F.A. writers, Undergrad Shorts is sure to make you laugh, cry, and swell with pride for this new generation of intrepid theatremakers.

Finally, come for the plays, but stay for the events! Our first-rate M.F.A. dramaturgy candidates have put together two fascinating panels and a beautiful designer showcase. If you're the sort of theatregoer who wants to peek behind the curtain—and who among us is not?—please join us for these illuminating insider events.

We can't wait to see you around the building for two whole weeks of great plays, invigorating conversation, and a celebration of new work.

Diana Grisanti

Visiting Assistant Professor in Playwriting



**The 2022
At First Sight
Festival
is dedicated
to the memory
of Anna Doyle,
class of 2021**

Anna Doyle as Jess in Only Child by Aaron Ricciardi, At First Sight 2019. Photo by Jeremy Hogan



The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by
David M. Rubenstein.

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

PRESENTS

AT FIRST SIGHT A FESTIVAL OF NEW PLAYS

THURSDAY, MARCH 3

Panel: Making New Plays Work, a Conversation about Theatre
5:00 p.m. | Studio Theatre

SATURDAY, MARCH 5

Uncle Play by Jayne Deely | 2:00 p.m. | Wells-Metz Theatre
Uncle Play by Jayne Deely | 7:30 p.m. | Wells-Metz Theatre
Undergrad Shorts | 9:30 p.m. | Studio Theatre

TUESDAY, MARCH 8

Bowling for Beginners by Diana Grisanti
7:30 p.m. | Wells-Metz Theatre

WEDNESDAY, MARCH 9

Uncle Play by Jayne Deely
7:30 p.m. | Wells-Metz Theatre

THURSDAY, MARCH 10

Bowling for Beginners by Diana Grisanti
7:30 p.m. | Wells-Metz Theatre

Festival events continued on page 8

Festival events, continued

FRIDAY, MARCH 11

Crises of Abundance by Annalise Cain

10:00 a.m. | Studio Theatre

The Mesquite Tree: an American Tragedy by David Davila

2:30 p.m. | Studio Theatre

Uncle Play by Jayne Deely

7:30 p.m. | Wells-Metz Theatre

SATURDAY, MARCH 12

Bowling for Beginners by Diana Grisanti

2:00 p.m. | Wells-Metz Theatre

Post-show Panel Discussion | 3:30 p.m. | Wells-Metz Theatre

Want to find out more about the designs and ideas in *Uncle Play* and *Bowling for Beginners*? Please visit the **Theatre Art Gallery** on the mezzanine for an *At First Sight* exhibit.

THE KATY BIGGE KESTNER FESTIVAL GUEST ARTISTS

Beth Bickers: Literary Agent,
Agency for the Performing Arts, New York, NY

Polly Hubbard: Director of New Play
Development, Steppenwolf Theatre, Chicago, IL

Ken-Matt Martin: Artistic Director,
Victory Gardens Theater, Chicago IL

are provided for in part by the Katy Bigge Kestner Fund,
which supports the IU Department of Theatre, Drama,
and Contemporary Dance in its advancement of art,
scholarship, and appreciation of theatre and dance and
its place in society.

PRESENTS

UNCLE PLAY

by Jayne Deely

DIRECTOR Andrew Borthwick-Leslie*

MUSIC DIRECTOR Ray Fellman

CHOREOGRAPHER DJ Gray

SCENIC DESIGNER Chyna Mayer

COSTUME DESIGNER Nicole Hiemenz

LIGHTING DESIGNER Lee Anne Meeks

SOUND DESIGNER Valeriya Nedviga

**PRODUCTION
STAGE MANAGER** Topher Rohrer*

DRAMATURG Chris Mills

This play was developed in part during an August 2021 residency at the New Harmony Project in New Harmony, IN.

The video and/or audio recording of this production is strictly prohibited.

Cast

UNCLE Robert Gerard Anderson*

NIECE Jayne Deely^

This production is presented with no intermission.

SPECIAL THANKS

Dan Deely, Judi Formichella, Kyle Plyer, RJ Hodde,
Raymond Sage, Amanda Fawell, Caroline Sanchez, Bobby Ayala Perez



^Appears by permission of the Actors' Equity Association,
the Union of Professional Actors and Stage Managers in the United States.

*Visiting Guest Artists and members of the Actors' Equity Association,
the Union of Professional Actors and Stage Managers in the United States.

Production staff

Stage Manager

Willow Arenz

Covid Compliance Officers

Meghan Rohrer
David Davila

Production Manager

Trish Hausmann

Visiting Assistant Professor of

Technical Direction

Jeff Baldwin

Department Production

Technical Director

I. Christopher Berg

Technical Director

Rachel Shearon

Department Props and Scenic

Artist Supervisor

Dan Tracy

Props Manager/Artisan

Maggie Jackson

Scenic Charge Artist

Chyna Mayer

Scenic Studio Employees

Izabella Brown-Sparks
Rachel Rose Burke
Elliott Carnell
Spencer Donovan
River Epperson
Maggie Jackson
Rachel Johnson
Hannah Keeler
Chyna Mayer
Valeriya Nedviga
Melanie Patterson
Rachel Shearon
Margaretha Setiawan
Jacob Spencer
Sara Yourist

Scenic Run Crew

Allexis Dorsey

Changeover Crew

Elliott Carnell
Spencer Donovan
River Epperson
Valeriya Nedviga
Melanie Patterson
Margaretha Setiawan

Costume Studio Supervisor

Robbie Stanton

Visiting Guest Artist, Costume Production

Magdalena Tortoriello

Director of Dance Costumes & Department Assistant Designer

Eriko Terao

Production Cutter/Draper

Heather Milam

Costume Studio Assistants

Madi Bell
Camille Deering
Dawnette Dryer
Kabir Gandhi
Nicole Hiemenz
Jorie Miller
Zephany Rivers
Brittany Lee Staudacher
Eileen Thoma

Wardrobe Supervisor

Camille Deering

Wardrobe Crew

Mackenzie Sanders

Lighting Studio Supervisor

Betsy Smith

Head Electrician

Lily K. Howder

Programmer

Jeremiah Kearns

Lighting Studio Employees & Crew

Corey Goulden-Naitove
Leslyan Heron
Lily K. Howder
Jeremiah Kearns
Rachel Locke
Russell Long
Lee Anne Meeks

Light Board Operator

Onyea Cummings

Spotlight Operators

Dezirae Wojciehowski
Hannah Zeldin

Sound Studio Supervisor

Andrew Hopson

Sound Run Crew

Leslyan Heron
Arianna Sadural

Sound Production Crew

Matthew Acosta-Hatch
Anna Fagin
Abby Hughes
Grace Leckey
Bri Stoneburner



The Production Manager is a member of the Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Department Production Technical Director and Costume Shop Supervisor are members of the International Alliance of Theatrical Stage Employees, 618 or 893.

Playwright's note



What happened when I finally sat down to write this note looks a lot like the opening of *Uncle Play*: Niece's writerly dance of typing, deleting, typing, sighing, deleting. How could I possibly encapsulate what this play means to me, what this process has given me, and what I hope this play offers to those who experience it? I can't. Then again, so much of this play is born of a desire to do justice to something intangibly beautiful that often eludes language,

so I should be familiar with this struggle by now.

In June of 2020, back in those early covid days, when we were still disinfecting our fruit, my uncle, Dan Deely, succumbed to a head spinningly rapid battle with liver cancer. Within the span of two months he went from tests, to diagnosis/prognosis, to gone. It felt surreal then, that something so awful and yet so human could happen amidst the unprecedented times we were in. It feels surreal now, as we begin to dust ourselves off in hopes that this war is over for now, to realize that as the masks come off, those who left us will not return.

One day, post prognosis, after a zoom family game session, my uncle texted to ask if I could hang out in the zoom room. It was then that he asked me, on zoom, to plan his memorial. I was unsurprised, but humbled (which is no small thing, I'll admit). So often, when people leave us, we are desperate for confirmation of how much we meant to them. I never needed this confirmation, I knew. What a thing to lose.

"How," I wondered, like Fave, "can I make people understand what I'm losing?"

"You can't, and they will" responds Uncle, as only he can.

I feel the urge to try and describe what my uncle meant to me, and I to him, but I am reminded that my inability to do that is why I wrote this play. So, instead I'll just say, see play. This play is the closest I can get to a memorial worthy of the man.

Zooming out, this play is meant to both honor those who are no longer here, and to encourage us to tell their stories honestly, with scuffs, because we deserve nothing less. Let us fight for our truths, and our lives, but never let go of the love.

So many of us have spent the last two years treading water, in survival mode, tiptoeing around the abyss of amassed griefs with the shared understanding that survival came first, healing would come later. I hope that we have reached the point where we can begin to heal, and that whatever griefs the story of uncle and niece unearth for you, you allow yourself the time and space to honor them. Take a breath; you have a body, and it's probably trying to tell you something.

To my Uncle Dan, thank you for letting me tell your story. I will never not be trying to make you proud while also knowing I already have.

To the entire team, this literally (yes, I said it) would not have been possible without the room we created together. Acting in this play has been a gift beyond my wildest, even in the moments I wanted to curse the playwright for the task they'd set. I reinforce us.

To Andrew, who left his homeland of Brooklyn after a scant few days of wedded bliss to come to Bloomington and help me navigate this herculean task, knowing I had no idea what I was in for. Your friendship and guidance is a gift.

To Chris, my dramaturg extraordinaire—this all started at a bar with a sheepish admission of what I had planned, and a fabulous photo of the uncle I wanted to honor. Your unwavering pursuit of advocating for the play and the love at its core has been a gift. This play would not be what it is without you.

To my partner in crime Anderson, who eagerly took on the tricky task of acting with the playwright. I couldn't imagine a better dance partner.

Thank you to my fellow playwrights, Annalise and David, for your feedback and generosity. To my advisor Diana Grisanti, thank you for your constant advocacy, dedication, advice, and book recommendations.

To my mom and dad, who always support me unflinchingly, but this time, have trusted me with our family. Thank you, and I love you.

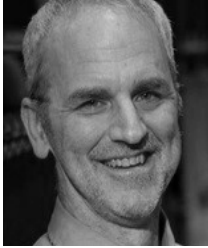
And last but not least, to my fiancé Madison—thank you for your constant support, brilliance, and playlists. I will forever be grateful that you were able to meet my queer Deely predecessor. I have no doubt he'll be dancing just beyond the veil (pun intended) at our wedding.

Because I believe this play is a dance at many levels, a spiralic journey that brings us closer and closer to some sort of center, I leave you with this quote from the great Pema Chödrön:

"Things falling apart is a kind of testing and also a kind of healing. We think that the point is to pass the test or to overcome the problem, but the truth is that things don't really get solved. They come together and they fall apart. Then they come together again and fall apart again. It's just like that. The healing comes from letting there be room for all of this to happen: room for grief, for relief, for misery, for joy."

Director's note

What the pandemic has taught me so far: a note from the director of *Uncle Play*



I have been directing, acting and teaching actors for over thirty years. When the pandemic came, a series of phone calls and emails let me know all of that was about to stop.

I didn't know for how long. I became depressed and paralyzed. I imagine many of you have a similar story. My husband, meanwhile, lost most of his staff and had to do their jobs and still meet his goals working remotely from our humble space in Brooklyn. Partly to not go mad and partly to give him the space he needed, I fixed up my bike and rode all over NYC—to Central Park, to Chinatown, to the piers in Bay Ridge, but especially to Green-Wood Cemetery.

I had never been to Green-Wood Cemetery before. It was the perfect place for a pandemic visit. It is huge, hilly, beautiful, and there were not very many live people to socially distance from. There were plenty of dead people who had so many interesting stories to tell. I would research someone, search for their grave and then pay a visit. Among the graves I visited were composer Leonard Bernstein, painter George Bellows, lyricist Fred Ebb, and actress Laura Keane (who held Lincoln as he died).

But the most significant visit was to the phenomenal and influential artist Jean-Michel Basquiat who died of an overdose in 1988 at the age of 27. His grave marker is very small and hard to find. When I sat there I noticed it was part of a long line of graves of young men who died in the late 80s. Then it hit me. This was not my first pandemic. I sat there remembering and grieving again all the friends I had

lost in that first pandemic, in this one and in between. Then Basquiat (or my projection of Basquiat? Who knows?) said to me: 'Be happy you're alive. A body is a grand thing to have. Go make something.' So I did. I started writing again for the first time in a long time.

Why am I telling you this story? It has something to do with *Uncle Play*. I would rather not reveal all the connections because I think you should watch the play without my prejudicing your response. Once you've heard the piece I think this story might make sense to you? Maybe not.

But I will tell you this: Jayne Deely wrote this funny beautiful play during the pandemic. In the midst of chaos and grief, they wrote something important and life-affirming. When the chair of the department, Linda Pisano, approached me about directing this piece it was my first offer since the pandemic to make real live theater on a stage and not on a screen. I was nervous and excited about making theater again. But when I read it I knew I had to help bring it to life. It spoke to the questions I had asked myself at that cemetery. 'Why am I alive? Why am I me? Why is there suffering? What am I supposed to do?'

I am beyond grateful to IU Theatre & Dance and most especially the students and faculty that have helped create this audacious, rollicking and significant event. I hope it provides each of you an answer to an important question. And I am even more grateful to my husband for supporting me and holding down the fort in Brooklyn while I have been here in Bloomington.

Be happy you're alive. A body is a grand thing to have. Go make something.

The Norvelle Visiting Guest Artists

Andrew Borthwick-Leslie
and
Robert Gerard Anderson

are funded in part by

**The Lee and Deb Norvelle
Visitors Fund**

dedicated to bringing
persons of distinction from the professional field
of the performing arts into the Department of
Theatre & Dance.

Dramaturg's note



Welcome to the world premiere of *Uncle Play*. We've been awaiting your arrival!

Every culture has its touchstones, even though they're often dissimilar for its members. The multivalent queer community is no different and the mark of a healthy society is its ability to allow for differing, sometimes even contradictory, ideas and opinions. Oppressed

communities carry an additional pressure: to face hegemony directly while still fostering internal growth and evolution. And to continue telling the stories that help keep communities together.

Playwright Jayne Deely, like other great writers, has found a way to cultivate a family story into something much grander. Dig into almost any of Deely's work and you will find a vibrant, political heart under well-drawn gaiety (pun intended). *Uncle Play* is no different. The play is both a poignant story and a compelling argument, and remarkably, it's funny.

Settling into our seats, we find ourselves in the Chekhovian space of a well-performed living room, ready for debate. We bear witness to a moment of history as two loving combatants spar through generational ideas of queer liberation. In this contest, points are hard-won, but love is never in question. Uncle and Fave show us that the path toward potential is to dissent with confidence, question with respect, and always, if we can, argue with love.

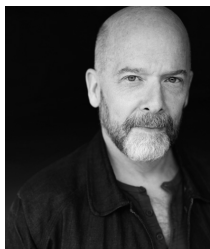
New plays are a precious commodity, especially when measured public discourse is in short supply. In a moment when we are fighting for the very existence of our ecosystem, we must still bravely battle for its beleaguered inhabitants. The ever-developing language of inclusivity aims to include all and that means more words: more terms, more pronouns, more adjectives—more chances to understand. Uncle and Fave teach each other and challenge their learnings, urgently crafting new touchstones. In our seats, now settled, let's realize something new, together.

There are a variety of ideas and issues explored in *Uncle Play*, please read more about them [on our webpage](#).

Please also take a moment to head to the Theatre Art Gallery on the mezzanine to learn more about the design work for the At First Sight plays.



Cast



ROBERT GERARD ANDERSON

(Uncle)

(he/him) is a founding member of Struan Leslie's 21st Century Chorus, a UK-based collaborative theater project, working on

devising new work. Recently he has worked with Kill Your Darlings, a Los Angeles writing group, as a member of their acting cohort. His latest film *Mondo Hollywoodland* is streaming on Amazon Prime and he just completed principal photography on the feature *Final Summer*, due for release next year. A member of Actors' Equity Association, he has performed across the United States with the Utah, Chicago, Idaho, Illinois, Arkansas, and Baltimore Shakespeare Festivals, The Rep (Delaware), and The Empty Space Theatre (Seattle), among others. He holds an M.F.A. in acting from the University of Delaware's Professional Theatre Training Program (PTTP) and is an Associate Professor in the Department of Theatre and coordinator of the Graduate Acting Program at the University of Illinois at Urbana-Champaign, where he trains actors to join the profession. He will be completing the devising process for a one-man show, *Man With Night Sweats*, based on the work of poet Thom Gunn at the Royal Welsh College of Music and Drama (Cardiff) in March.



JAYNE DEELY

(Niece)

is a third-year M.F.A. candidate in Playwriting. IU Theatre: *Passing* (reading), *Outraged* (dir. Jamie Anderson), *30 Seconds* (AFS

'20, dir. Martha Jacobs), *Waycross* (AFS '21, IUST '21, dir. Jenny McKnight). Other plays include *Stay* (semi-finalist, Detroit New Works Festival), *Passing* (semi-finalist, UCF Pegasus Playlab), *30 Seconds* (semi-finalist Eugene O'Neill Theatre Center National Playwrights Conference and the Bay Area Playwrights Festival, winner Coe College Playwriting Award, BriNK Residency Award at Renaissance Theatreworks), and *Outraged* (winner, John Cauble Award for Outstanding Short Play, Kennedy Center). Jayne is also a performer, having worked with companies such as Theatreworks in Palo Alto, the Aurora, and Berkeley Rep, and most recently took on the role of Garnet McClit in Holly Hughes' *The Well of Horniness*. They are a proud member of AEA, and a native of Queens, NY.

Artistic team

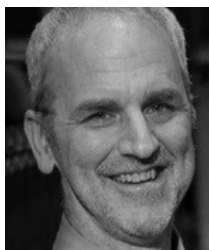


WILLOW ARENZ

(Stage Manager)

(they/them) is a sophomore majoring in Theatre and Drama. For IU Theatre they worked as a co-sound board operator for *Well of Horniness*.

They worked as stage manager for University Player's production of *The Moonchild*, and this past summer was the stage manager for Footlite Theater's production of *Joseph and the Amazing Technicolor Dreamcoat* in Indianapolis, IN. Willow is from Lawrence, IN.



ANDREW BORTHWICK-LESLIE

(Director)

(he/him) is a member of Shakespeare & Company in Lenox, MA, where he has taught, directed, and acted for twenty

years. He has taught acting and voice at the University of Pennsylvania, Temple University, Emerson College, DeSales University, and the University of Maryland, among others. He has directed, devised, or assisted on over fifty productions—from *Cymbeline* to *Perestroika*. Most recently he directed *Love's Labour's Lost* and *The Merchant of Venice* for the Shakespeare Forum at the Gym at Judson in Washington Square, *Macbeth* and *Frances Goes to War* for The Humanist Project, and *Double Falsehood* and *Pinocchio* for the Letter of Marque Theater Company. He lives happily with his husband in Brooklyn. This is his first time working with IU Theater Department and he is grateful to the staff, faculty and students for making him feel welcome in Bloomington and most especially to the department members collaborating on this excellent and revelatory play.



JAYNE DEELY

(Playwright)

is a third-year M.F.A. candidate in Playwriting. IU Theatre: *Passing* (reading), *Outraged* (dir. Jamie Anderson), *30 Seconds* (AFS

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RAY FELLMAN

(Musical Director)

serves as a music director, vocal coach, and voice teacher, for Indiana University's B.F.A. in Musical Theatre Program.

He has conducted

over 50 musicals off Broadway, regionally and internationally and performed in over 100 cabaret shows in major clubs in NYC and around the world. Career highlights include Stephen Schwartz's *Captain Louie* (Little Schubert Theater/National Tour), which included a performance on The Today Show. *Les Misérables*, *Sweeney Todd*, and *West Side Story* for Teatro Nacional Sucre in Quito Ecuador directed by Chia Patiño.

Regionally, the O'Neill National Music Theatre Conference, the Fulton Theatre, Maine State Music Theatre, and Indiana Repertory Theatre for *A Little Night Music* starring Sylvia McNair. Ray's cabaret work garnered him a Backstage Magazine Bistro Award in 2007 for his work as music director of *The After Party* at the Laurie Beechman Theatre on 42nd St performing with such artists as Leah Michele, Jonathan Groff, Titus Burgess, and Ariana Grande. In addition, he has performed at Feinstein's, The Algonquin, Jazz at Lincoln Center, BB King's, and the Duplex Cabaret Theatre in NYC. As a stage performer Ray has sung important roles with such regional opera companies as Florida Grand Opera, Glimmerglass, and New Orleans Opera, and been a featured soloist with multiple symphony orchestras including the St Louis Symphony and the Indianapolis Symphony. Voice coaching credits include the film *Ben is Back* (2018) starring Julia Roberts, HBO's *Sharp Objects* starring Amy Adams, and Twentieth Century Fox film *Joy* (2015) starring Jennifer Lawrence and Edgar Ramirez.



DJ GRAY

(Choreographer)

is a performer and choreographer with Broadway and Off-Broadway credits. On Broadway, she was the Associate Choreographer for the

Tony Award-winning *25th Annual Putnam County Spelling Bee*, Tony-nominated *Xanadu*, (also staging the National Tours and commercial engagements), and Sondheim on Sondheim. Regional credits include Barrington Stage, North Shore, Northern Stage, Florida Studio Theatre, Candlelight Theatre, Moonlight Stage productions, McCoy/Rigby Entertainment, and Musical Theatre West. For TV, DJ choreographed for Stephen Colbert's "Christmas Special", and Colbert's "Dance Party", and for NBC, *The Year Without a Santa Claus*, as well as several episodes of "The New Electric Company."



NICOLE HIEMENZ

(Costume Designer)

(they/them) is a first-year M.F.A. student in Costume Design from Durham, NC. They graduated from NC State University with their B.S. in

Fashion and Textile Product Development. For IU Theatre: *Sueño* (Assistant Costume Designer), *The Threepenny Opera* (Wardrobe Supervisor). For NCSU: *The Colored Museum* (Associate Designer, Stage Manager), *Cabaret* (Associate Designer), *In The Blood* (Designer), *Of Ghosts and Strangers* (Designer), Shop Technician (2016-2020).



LILY K. HOWDER

(Head Electrician)

(she/her) is an Indiana University second-year M.F.A. Lighting Designer. IU Theatre Credits: *May I Borrow a Cup of Salt*. Other design credits

include associate lighting designer for *Into the Woods* (Flint Repertory Theatre), lighting designer for *Scrooge!*, NMU Dance Concert, and FRT *Battle of the Bands* (Forest Roberts Theatre). Other professional experience includes freelance electrician around the DFW area, light and sound apprentice at Dorset Theatre Festival, and sales associate for Barbizon Lighting Company.



MAGGIE JACKSON

(Props Manager/
Artisan)

(she/her) is a first year M.F.A. Scenic Design candidate. For IU Theatre, she was the Scenic Charge for *The Threepenny*

Opera. She earned her Bachelor's of Arts from East Stroudsburg University in Pennsylvania. There she acted as a Scenic Artist, Set Dresser, and Electrician on various shows, such as *Sherlock Holmes*

Mystery Plays, The Tempest, Sweat, and Little Shop of Horrors. Maggie is originally from Carlisle, Pa but has been based in the Pocono Mountains prior to coming to Bloomington.



JEREMIAH KEARNS
(Lighting Programmer)

(he/him) is a second year Lighting Design M.F.A. candidate from Cincinnati, OH. He graduated from Northern Kentucky University with a

B.F.A. in Rock Concert Technology in 2020. NKU Lighting Design Credits include *HMS Pinafore, Initiative, Kiss Me Kate* (Assistant), and *Marisol* (Assistant). NKU Sound Design credits include *Big Fish* and *The African Company Presents: Richard III*. IU Lighting Design credits include *New Moves 2021* and *Jump*.



CHYNA MAYER
(Scenic Designer)

(she/her) is a first-year scenic design graduate student from Broken Arrow, Oklahoma. She graduated from the University of Arkansas

in May of 2021 with a B.A. in Theatre. In 2019, she painted for the Ohio Light Opera's summer season in Wooster, OH. She was a scenic artist for many shows in Arkansas such as *Boeing Boeing, A Little Night Music, Heathers, Tribes*, and *Clybourne Park*. This season she served as a scenic artist for *The Well of Horniness* and a props artisan for *Jump* here at IU.



LEE ANNE MEEKS
(Lighting Designer)

is a third-year Lighting Design M.F.A. candidate. For IU Theatre: *The Threepenny Opera* (Lighting Designer), *Bonnets* (Lighting

Designer), *Ascendant* (Lighting Designer),

Hamlet (Asst. Lighting Designer), *Big Fish* (Asst. Lighting Designer). In Atlanta, she has worked as a lighting designer for Serenbe Playhouse, Found Stages, and Shakespeare on Draught; and as a design assistant at Synchronicity Theatre, Catalyst Arts, and the Atlanta Opera. With an A.B. in Drama from Vassar College, she is a founding member of The Meat Rascals Theatre Ensemble. leeannemeeks.com



HEATHER MILAM
(Cutter/Draper)

A native New Yorker, Heather obtained her bachelor's degree in theatre from Ithaca College in the mid-nineties.

Upon graduation, she moved to NYC where she worked making Broadway costumes at Barbara Matera Ltd. She worked as a cutter, first hand, pattern maker and assistant draper over her years of service with the shop. She worked on such shows as *Spamalot, Mama Mia, Movin' Out, Thoroughly Modern Millie, The Lion King, Aida, Beauty and the Beast, Sunset Boulevard* and *Show Boat*, as well as *101 & 102 Dalmatians* (the movies), many ballets (NYC, ABT, SF), several operas, the finale costume for Cher's 2003 Farewell Tour, the Rolling Stone's 1995 Voodoo Lounge Tour and more. Heather has also worked with the National Dance Institute, Playmakers Repertory Theatre, The Loft Theatre, Homemade Theatre, Kitchen Theatre, INCOACT, Breaking Bread Productions, Expanded Arts Theatre, Pilot House Theatre Company, Theatrefest, Pennsylvania Center Stage, Capitol Theatre, Chautauqua Conservatory Theatre Company, and John Drew Theatre.



CHRIS MILLS

(Dramaturg)

is a Dramaturgy M.F.A. candidate. She was the Global Content Strategist at UNICEF and before that, taught in NYU's Drama Department.

Mills was the long-term resident dramaturg for Theater Mitu and dramaturg for *Little Lord*, *Lucky Pierre*, *24seven Play Lab & Young Playwrights*, and has made theater with the Public Theater, Big Mess Theater, Chicago Shakespeare, Stage Left Theater & others. Mills has also been published in peer-reviewed journals and texts. At IU, she's worked on *The Well of Horniness* and *The Threepenny Opera*.



VALERIYA NEDVIGA

(Sound Designer)

is a third year M.F.A. candidate in Scenic Design at Indiana University. She worked as a technical director for Indiana University Summer

Theatre, props master for Richmond Shakespeare Festival, scenic designer for Weathervane Young Artists' Repertory theatre, and a critic in residence for BorderLight Cleveland International Theatre and Fringe Festival. Valeriya had also worked as Production Assistant for the Ohio State Opera and Lyric Theatre and Production Manager for Westerville Symphony orchestra (OH). Her sound design for *Twelfth Night* won the Sound Design Award in the Design/Tech Competition at the 2021 SETC Virtual Convention. Valeriya has a Masters in Violin Performance and String Pedagogy from the Ohio State University. Valeriya is from Togliatty, Russia.



TOPHER ROHRER

(Production Stage Manager)

is an alumnus of IU Theatre & Dance (15') and is blessed to be working with the supremely talented creative team for

Uncle Play. After graduating with their B.A. in Theatre they attended California Institute of the Arts (18') to receive their M.F.A. in Creative Management and Producing. They have since relocated to Portland, OR and are currently a Freelance Production Stage Manager specializing in immersive and site-specific work such as: *Hamlet in a House* produced by Speculative Drama, directed by Myrrh Larsen, an immersive *Dr. Jekyll and Mr. Hyde* with Experience Theatre Project and, most recently, they worked with The Center for New Performance to revive *The Carolyn Bryant Project*, directed by Nataki Garrett.



RACHEL SHEARON

(Technical Director)

(she/her) is a first year M.F.A. Theatre Technology student. For IU Theatre, she was the Assistant Technical Director for *The Threepenny Opera*. She graduated

with a B.F.A. in Theatre Design and Technical Production from Western Michigan University where she was the Technical Director for *Tribes*, *Viscera Exposed* (a student devised piece), and the Assistant Technical Director for *The Lady In Question*.

THIS FESTIVAL IS SPONSORED IN PART BY:

Associate Producers

Diana and Rodger Alexander
Doris Wittenburg and Harlan Lewis

Partner Associate Producers

Anne and Jim Bright

PRESENTS

BOWLING FOR BEGINNERS

by Diana Grisanti

DIRECTOR Jenny McKnight*

SCENIC DESIGNER Maggie Jackson

COSTUME DESIGNER Zephany Rivers

LIGHTING DESIGNER Corey Goulden-Naitove

SOUND DESIGNER Grace Leckey

STAGE MANAGER Connor Vincek

SPECIAL THANKS

Zenaida Razo

Bowling for Beginners was supported by Vanderbilt University Sports and Society Micro-Grant. It was developed at Commonwealth Theatre Center, the New Harmony Project, and Vanderbilt University Theatre.



*The director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

The video and/or audio recording of this production is strictly prohibited.

WELLS-METZ THEATRE | MARCH 8-12, 2022

Cast

SARAH	Alexa Norbeck
RILEY	Jaicey Bledsoe
KARINA	Jessica O'Brien
HOLLY DE STEFANO	Emily Davis
CASSIDY	El Hendricks
ELLEN	AJ Huq
PEARL	Abi Crigler
BERNICE/ENSEMBLE	Catherine O'Connor
ENSEMBLE	Shanya Nichole
ENSEMBLE	Grania Whelan
ENSEMBLE	Abhishek Soniminde
ENSEMBLE	Joey Cerone
ENSEMBLE	Tucker Ransom

Understudies

KARINA, CASSIDY, BERNICE, HOLLY	Hannah Keeler
ELLEN, PEARL	Shanya Nichole
ELLEN, RILEY	Grania Whelan
ENSEMBLE	Tucker Ransom

Production staff

Dramaturg

Jordan Flores Schwartz

Assistant Stage Manager

Lauren Clevenger

Assistant to the Playwright

Hannah Keeler

Production Manager

Trish Hausmann

Visiting Assistant Professor of Technical Direction

Jeff Baldwin

Department Production

Technical Director

I. Christopher Berg

Technical Director

Rachel Shearon

Department Props and Scenic Artist Supervisor

Dan Tracy

Props Manager/Artisan

Maggie Jackson

Scenic Charge Artist

Chyna Mayer

Scenic Studio Employees

Izabella Brown-Sparks

Rachel Rose Burke

Elliott Carnell

Spencer Donovan

River Epperson

Maggie Jackson

Rachel Johnson

Hannah Keeler

Chyna Mayer

Valeriya Nedviga

Melanie Patterson

Rachel Shearon

Margaretha Setiawan

Jacob Spencer

Sara Yourist

Changeover Crew

Elliott Carnell

Spencer Donovan

River Epperson

Valeriya Nedviga

Melanie Patterson

Margaretha Setiawan

Costume Studio Supervisor

Robbie Stanton

Visiting Guest Artist, Costume Production

Magdalena Tortoriello

Director of Dance Costumes & Department Assistant Designer

Eriko Terao

Production Cutter/Draper

Dawnette Dryer

Costume Studio Assistants

Madi Bell

Camille Deering

Dawnette Dryer

Kabir Gandhi

Nicole Hiemenz

Jorie Miller

Zephany Rivers

Brittany Lee Staudacher

Eileen Thoma

Wardrobe Supervisor

Mara Manoski

Wardrobe Crew

Amanda Gardin

Sophia Salesky

Kate Schnetzer

Lighting Studio Supervisor

Betsy Smith

Head Electrician

Lily K. Howder

Programmer

Jeremiah Kearns

Lighting Studio Employees & Crew

Corey Goulden-Naitove

Leslyan Heron

Lily K. Howder

Jeremiah Kearns

Rachel Locke

Russell Long

Lee Anne Meeks

Light Board Operator

Justin Tidd

Sound Studio Supervisor

Andrew Hopson

Sound Run Crew

Isabella Bonanno

Alana Galbraith

Sound Production Crew

Matthew Acosta-Hatch

Anna Fagin

Abby Hughes

Grace Leckey

Bri Stoneburner



The Production Manager is a member of the Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Department Production Technical Director and Costume Shop Supervisor are members of the International Alliance of Theatrical Stage Employees, 618 or 893.

Program note



“One of the main reasons bowling is so popular is that it's fun.” This line from *Bowling for Beginners*—lovingly lifted from the children's nonfiction book that inspired the title for this play—rings true for this entire process. Because of the pressure and competitive nature of working in theatre, we often forget that what we do is supposed to be fun! This process has been loaded with positivity and has been a reminder that the arts are

meant to produce joy.

In academia, students are often taught that theatre that promotes happiness supports the status quo and therefore isn't important art, that theatre is a serious tool to create social change, and should always be taken, well, seriously. As global citizens entering the industry, we are tasked with making art that can actually do something in the world.

But the question we are facing as emerging theatremakers is: Can we have both? Is it possible to create earnest theatre without letting it become depressing drudgery? Is it possible to create theatre that reminds us why we fell in love with performance in the first place, while wielding the power of words wisely?

Bowling for Beginners works double-time to accomplish this feat. While delving into serious topics, the text is mindful of the safety of the audience and, in my opinion, more importantly, the people producing the play. It was a joy to be involved with this production. We went bowling together, we took personality quizzes, we even played games! This process has shown me that it is possible to call out injustice, demand change, and appreciate the good that is already in the world.

Hannah Keeler

Cast



JAICEY BLEDSOE
(Riley)

(she/her) is a junior studying Cinematic Arts minoring in Theatre & Drama. For IU Theatre: *Bowling for Beginners* (Riley), *Waycross* (Skybell/

Nadia), *More Perfect Places* (Actor #5). For IPAC: *High School Musical 2 Jr.* (Sharpay Evans). For UTR Productions: *Upon This Rock: The Passion Play* (Martha, Servant girl). Film: *Baby Steps* (Araminta), *The Night Before Boston* (Vanessa), *Track Stars* (Random girl), *Within the Mirror* (Lucy) for Double Exposure 2020, *Hidden Beneath* (Lead). Jaicey is from Indianapolis, IN.



JOEY CERONE
(Ensemble 4)

(he/him) is a junior at Indiana University pursuing a B.A. in Theatre with a concentration in acting. He is from Fishers, IN. This is his

first production at Indiana University. Joey is also involved in performing arts as a standup and sketch comedian.



ABI CRIGLER
(Pearl)

(she/her) is a senior from Memphis, TN studying Elementary Education. She cannot wait to see all the ways she can utilize this growth in both

her teaching and theatrical future. Abi would like to thank her friends, roommates, and everyone involved in this production.



EMILY DAVIS
(Holly De Stefano)

(she/her) is a second year M.F.A. Acting student. For IU theatre: *Twelfth Night* (Maria). For NY theatre: *The Christians* for

Playwrights Horizons, *Broadway's Future Songbook* for Lincoln Center Library, *Man of La Mancha* (Antonia) for Skirball Center NYC. Other: *Calling All Kates* (Kate) for Adirondack Theatre Festival, Bloomington Playwrights Project, *25th Annual...Bee* (Olive) for Actors Theatre of Indiana. She is originally from Idaho Falls, ID and holds a Bachelor of Music in Vocal Performance from New York University.



EL HENDRICKS
(Cassidy)

(they/them) is a sophomore double majoring in Theatre with a concentration in Acting and East Asian Studies with a concentration in

Japanese. They previously studied acting at the Orange County School of the Arts in Santa Ana, CA. Their past credits include *Romeo and Juliet* (Romeo), *First Kisses* (John), and *A Christmas Carol* (Ghost of Christmas Past) among others. They are from Long Beach, CA and are planning to continue their acting studies by pursuing graduate school in England.



**ALLYRIANE "AJ"
HUQ**

(Ellen)

(she/her) is a sophomore working towards a B.F.A. in Musical Theatre. AJ is excited to make her Debut with IU Theatre

in Bowling for beginner. Her other credits include Lizzie (Emma) for University Players, Into The Woods (Baker's Wife) 25th Annual Putnam County Spelling Bee (Olive) and Beauty and the Beast (Belle). AJ Would like to thank her family, professors and peers for supporting her though this process.



HANNAH KEELER

(U/S: Karina, Cassidy, Bernice, Holly; Assistant to the playwright)

(they/she/he) is a senior from South Bend, IN studying creative

writing and theatre arts. Their previous IU credits include *Tiger Beat* (Assistant to the Director). This is their first acting role at IU. Hannah's other credits include *Moonchild*, University Players (playwright), *The Big Meal*, University Players (director), as well as various design work for University Players and independent projects at IU. They are excited to write and act for their devised project, *Unhinged*, this April.

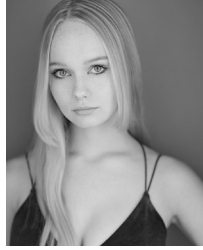


SHANYA NICHOLE

(Ensemble 2; U/S: Ellen, Pearl, Soccer girl, Oil Machine, and Server)

(she/her) is a third-year student in Theatre. For IU Theatre: M.F.A.

project *Mystery Plays* (Abby Gilley). Virtual learning project voice-over actor (kid avatar). For IU South Bend Theatre: *Lilly's Purple Plastic Purse* (Stage Manager). Other: *Sweeney Todd*, *Oh Freedom*, *Rumors* (Cassie).



ALEXA NORBECK

(Sarah)

(she/her) is a second year B.F.A. Musical Theatre major with a minor in Italian. She is from Fulshear, TX, but has spent most of her life in Fredericksburg,

VA. For IU Mainstage: *Twelfth Night* (Curio & First Officer). Other favorite credits include *A Christmas Story* (Esther Jane), *Into the Woods* (Cinderella), *Les Misérables* (Cosette), and *Shrek: the Musical* (Pinocchio & Rat). She is thankful for the IU Theatre faculty and her parents for supporting her and helping her grow.



JESSICA O'BRIEN

(Karina)

is a senior pursuing a B.A. in English, Theatre & Drama, and Spanish. This is her first production with IU Theatre. For University Players:

Bright Star (SM), *She Kills Monsters* (Kaliopé), *Triassic Park* (T-Rex 1/Kaitlyn). For 574 Theatre Company: *Into the Woods* (Swing). Other: *Shrek* (Fiona), *Kiss Me, Kate* (Lois Lane), and *A Midsummer Night's Dream* (Puck) for Penn High School; *The Hunchback of Notre Dame* (Ensemble) for an Independent Project. Jessica is from South Bend, IN.



**CATHERINE
O'CONNOR**

(Bernice/Ensemble)
(she/her) is a current sophomore at Indiana University. She is a second-year Theatre & Drama B.A. student with a Contemporary

Dance minor. Some of her most recent shows include: *The Well of Horniness* (Doctor/Mickey), *The K of D* (The Girl), *Chicago* (Velma Kelly), *Oliver!* (Bet), *Little Women* (Jo March), *Peter Pan* (Wendy), *The Little Mermaid* (Ariel), and *Urinetown* (Ensemble). She has dreams of moving back to Chicago, becoming an actress on Broadway, and one day writing her own album as well. She is from Chicago, IL.



TUCKER RANSOM
(Ensemble 5; U/S:
Ensemble 3 & 4)

(he/him) is a freshman working toward a degree in Theatre & Drama. This is his first IU Mainstage production,

but his recent credits include Summer Stock Stage's *We Will Rock You: The Musical* (Khashoggi), Black Box Theatre's *Into the Woods* (Jack), *The Great Gatsby* (Jay Gatsby), and Lebanon High School's *The Addams Family* (Uncle Fester), and *The Wizard of Oz* (Cowardly Lion).



**ABHISHEK
SONIMINDE**

(Ensemble 3)
(he/him) is a third-year B.A. student majoring in Theatre and Drama with a concentration in acting. For IU Theatre:

Jump (U/S Hopkins), *The Servant of Two Masters* (Waiter). Other: *Out of the Woods* (Woodsmen), *Aladdin, Jr.* (Razoul), *The Wizard of Oz* (Winkie Soilder). Short films: *The Crew*, *The Final Act*, *Old is Gold*, *The Silent Gift*, *Lights Out*, *Scare-Bnb*, *Mercy Film*, *Key to Success*, *Sightless Crustacean*, *Shoeshiner*, *15 minutes*, *Soul Ownership*. Abhishek is from Duluth, GA and on his free time he likes hanging out with his friends and family or watch sports!



GRANIA WHELAN
(Ensemble 1; U/S:
Ellen, Riley, and
Football player 4)

(she/they) is a sophomore double majoring in Theatre & Drama and English. For IU Theatre: *The*

Well of Horniness (Ranger/Judge), *Twelfth Night* (Valentine/Second Officer/Priest), *More Perfect Places* (Ensemble Member 6). For Cardinal Stage: *Beauty and the Beast* (Ensemble), *Newsies!* (Ensemble). Other credits include: *Matilda: the Musical* (Miss Honey), *Rabbit Hole* (Nat), *Into the Woods* (Little Red Ridinghood). Grania is from Bloomington, IN.

Artistic team



LAUREN CLEVENGER
(Assistant Stage Manager)

(she/her) is a junior pursuing a B.A. in Theatre and Drama. This is her first IU mainstage

production as an assistant stage manager, and she has been so grateful to be a part of the production process! Previously, she ran a crew assignment for *The Threepenny Opera* at IU last semester. Coming from Mooresville, IN, Lauren is excited to gain more theatre experience through Indiana University and Bloomington. Enjoy some bowling!



DAWNETTE DRYER
(Cutter/Draper)

is a second year M.F.A. candidate in Costume Technology. She has worked as a stitcher on past IU productions such as *Bonnets: How*

Women of Good Breeding are Induced to Murder, *Twelfth Night*, and *Sueño*. She worked as draper for the IU productions of *Little Women*, and *The Three Penny Opera*. She was a teacher of English and Drama in California and China for eight years before coming to IU. Dawnette is originally from Greenville, CA.



COREY GOULDEN-NAITOVE
(Lighting Designer)

(he/him) is a second year M.F.A. student in lighting design. He received a B.A. in Theatre Arts on the Design and Production

track from the University of Maryland, Baltimore County. Credits for IU Theatre and

Dance: *Jump* (head electrician), *The Well of Horniness* (lighting designer), *The Black and Brown Guerrillas* (lighting designer), *Shadow and Flame* (lighting designer). Other lighting design credits include: *A Christmas Carol*, *A Broadway Holiday*, and *All That Jazz!* for Annapolis Shakespeare Company, *Trouble in Mind* and *Anon(ymous)* for the UMBC Department of Theatre, and *As You Like It* and *The Diary of Anne Frank* for Abington Friends School, and *Big Thank You* for The Charm City Fringe Festival. Corey is also the winner of the USITT 2021 Digital Design Competition for his lighting design for IU Theatre and Dance's production of *The Well of Horniness*. Most recently, Corey is very excited to announce that he will be spending this summer as the Production Electrician at the Glimmerglass Festival in New York. Corey is originally from Philadelphia, PA, but he has spent four of the last five years splitting time living and working in the Baltimore and Adirondack areas, before coming to Bloomington.



DIANA GRISANTI
(Playwright)

(she, her) is a playwright and educator. Her plays include *The Patron Saint of Losing Sleep* (Actor's Theatre of Charlotte), *River City*

(NNPN Rolling World Premiere), *Mandatory* (Weber State University), and *Bowling for Beginners* (Vanderbilt University). She was a contributing writer on the bluegrass-inspired anthology *That High Lonesome Sound* (Humana Festival at Actors Theatre of Louisville), and she is part of the third cohort of Audible Emerging Playwrights. She's written multiple plays for young actors and young audiences, including *Lawbreakers* (StageOne) and *El Guayabo/The Guava Tree*, a bilingual musical with composer Emiliano Messiez and director Ismael Lara (Creede Repertory Theatre). Currently, she is at work on *Vanessa in Bed* for Audible Theatre, *Casa Alfonso* for Creede

Rep, and an immersive adaptation of *Hamlet* for Kentucky Shakespeare (co-written with Steve Moulds). Diana has been a Michener Fellow, a Kentucky Arts Council Fellow, and a resident playwright at Vanderbilt University, SPACE on Ryder Farm, and the New Harmony Project. Find out more at dianagrisanti.com.



LILY K. HOWDER

(Head Electrician)

(she/her) is an Indiana University second-year M.F.A. Lighting Designer. IU Theatre Credits: *May I Borrow a Cup of Salt*. Other design credits

include associate lighting designer for *Into the Woods* (Flint Repertory Theatre), lighting designer for *Scrooge!*, NMU Dance Concert, and FRT Battle of the Bands (Forest Roberts Theatre). Other professional experience includes freelance electrician around DFW area, light and sound apprentice at Dorset Theatre Festival, and sales associate for Barbizon Lighting Company.



MAGGIE JACKSON

(Scenic Designer/
Props Artisan)

(she/her) is a first year M.F.A. Scenic Design candidate. This is her first production here at IU. She earned her Bachelor of Arts at

East Stroudsburg University in PA. There she was a set dresser, painter, and electrician. Maggie is from Carlisle, PA.



JEREMIAH KEARNS

(Lighting Programmer)

(he/him) is a second year Lighting Design M.F.A. candidate from Cincinnati, OH. He graduated from Northern Kentucky University with a

B.F.A. in Rock Concert Technology in 2020. NKU Lighting Design Credits include *HMS Pinafore*, *Initiative*, *Kiss Me Kate* (Assistant), and *Marisol* (Assistant). NKU Sound

Design credits include *Big Fish* and *The African Company Presents: Richard III*. IU Lighting Design credits include *New Moves 2021* and *Jump*.



GRACE LECKEY

(Sound Designer)

(she/her) is a senior majoring in Audio Engineering with a concentration in music performance. She also performs in the Bloomington-

based bands GraceKellie and The Barncats. Grace facilitates audio production workshops for girls, trans, and non-binary youth through Girls Rock Bloomington, and she has worked on projects with similar values during her 2020 internship with Women's Audio Mission. Grace is an ADAM Audio scholarship recipient (2021), as well as a recipient of the Executive Dean's Award in Research and Creative Activity for her sound design of IU's *Big Fish* (2019).



CHYNA MAYER

(Scenic Charge)

(she/hers) is a first-year Scenic Design graduate student from Broken Arrow, OK. She graduated from the University of Arkansas in May with

a B.A. in Theatre. In 2019, she painted for the Ohio Light Opera in Wooster, OH. She was a scenic artist for many shows in Arkansas such as *Boeing Boeing*, *A Little Night Music*, *Heathers*, *Tribes*, and *Clybourne Park*.



JENNY MCKNIGHT

(Director)

(she/her) is in her fifth year as Professor of Practice in Acting & Directing, and her first year as Director of Undergraduate Studies in our

department. For IU Theatre, she's directed *The Tragedy of Julius Caesar*, *Only Child*, *Little Women*, *Tiger Beat*, and *Waycross*, and

she's also served as Intimacy Choreographer and Consultant for more than 25 departmental productions. Regionally, Jenny has directed *Measure for Measure* at Illinois Shakespeare Festival, *Leipzig* at Jewish Theatre of Bloomington and *The Lion, the Witch and the Wardrobe* at Cardinal Stage. A proud union member of both Actors' Equity Association and Stage Directors & Choreographers Society, Jenny enjoyed opportunities to perform at Chicago-area and regional theatres including The Goodman Theatre, Steppenwolf Theatre, Victory Gardens, Northlight Theatre, Remy Bumpo, Actors Theatre of Louisville, Indiana Repertory, Milwaukee Repertory, Kansas City Repertory, Clarence Brown Theatre, and Arizona Theatre Company, among many others.



ZEPHANY RIVERS
(Costume Designer)

is a first year costume design graduate student from Savannah, GA. Zephany graduated from Savannah College of Art

and Design in May 2021 with a B.F.A. in Production Design with a concentration in Costume Design. Her SCAD costume design credits include *Last Drinks*, *Book of Ruth*, and *Dinner at 8*, *Dead by 9*.



JORDAN FLORES SCHWARTZ
(Dramaturg)

is a second-year M.F.A. candidate in Dramaturgy at IU, currently serving as the Interim Producing Director

of the Fonseca Theatre Company (FTC) in Indianapolis. Prior to beginning her journey at IU and her new position at the FTC, she was a cofounder and the Associate Producing Director of FTC for the past two years. In 2017, Schwartz was recognized by Theatre Communications Group in 2017 as a Rising Leader of Color and by Impact 100

Indy as a 2019 Young Philanthropist Scholar. She holds a B.A. in History from Bryn Mawr College '15 and an M.A. in Arts Management from the University of Oregon '17.



RACHEL SHEARON
(Technical Director)

(she/her) is a first year M.F.A. Theatre Technology student. For IU Theatre, she was the Assistant Technical Director for *The Threepenny*

Opera. She graduated with a B.F.A. in Theatre Design and Technical Production from Western Michigan University where she was the Technical Director for *Tribes*, *Viscera Exposed* (a student devised piece), and the Assistant Technical Director for *The Lady In Question*.



CONNOR VINCEK
(Stage Manager)

is a junior majoring in Arts Management with a minor in Theatre. Connor has stage managed IU Theatre's *Jump*, was an assistant stage

manager for *The Black and Brown Guerrillas*, and University Player's *Puffs*. In addition to stage managing, Connor spends his time working at other Bloomington Theatre venues in a technical capacity, as well as other departments and institutes with IU. Connor is from Newburgh, IN, and hopes to one day be a touring stage manager.



THEATRE & DANCE

PRESENTS

CRISES OF ABUNDANCE

by Annalise Cain

DIRECTED BY Jordan Flores Schwartz



ANNALISE CAIN

(Playwright)

(she/her) Hailing from the backroads of Western Massachusetts, Annalise Cain is a playwright, educator, and organizer. She is the 2017 recipient of the National Partners of the American Theater Playwriting Award and the 2021 recipient of the NSAL Hegarty Award. She has her B.F.A. in Theatre Arts from Boston University, and is the M.F.A. Playwriting Candidate at Indiana University for 2023. Her work has been developed with the Tribe Theater Company, Playhouse on Park, Strident Theatre, Brimmer Theatre, Emerging Artists' Theatre, Violet Surprise, IATI Theater, and Queens Theatre. Her work was published in Applause Theatre and Cinema Books' Best Men's Monologues from New Plays 2019. Two of her plays were semifinalists for the O'Neill Theatre Center's National Playwrights Conference.

The video and/or audio recording of this production is strictly prohibited.

STUDIO THEATRE | 10:00 A.M. MARCH 11, 2022



PRESENTS

THE MESQUITE TREE : AN AMERICAN TRAGEDY

by David Davila

DIRECTED BY Lauren Diesch



DAVID DAVILA
(Playwright)

(he/she/they) is an award winning playwright and comedian from the border of South Texas. His work stands at the intersection of queer-culture and mestizaje ranging from plays and musicals, to poetry and stand-up comedy. An alumnus of The Second City Chicago and the Primary Stages ESPA Playwriting School in Manhattan, he is a proud member of

Musical Theatre Factory, the Latinx Playwrights Circle, the Latine Musical Theatre Lab, ThePlayGround Experiment, the founding Artistic Director of Lone Star Theatre, and the son of a preacher man. His theatre works include *Manuel versus the Statue of Liberty* (NYMF, O'Neill finalist, Princeton University, Gallery Players), *Aztec Pirates*, *A Latinx Fantasia on National Themes, Part One: The Insignificance of Life on Mars* (New American Voices National Playwriting Award, Landing Theatre, San Diego Rep, Brooklyn Cultural Arts Center), *Part Two: The Inequity of Sacrifice* (Latinx Playwrights Circle, Brooklyn Cultural Arts Center), *Hotel Puerto Vallarta*, *a Legitimate Work of Dramatic Theatre* (Variations Theatre, The Egg and Spoon), *Promesa: a Mariachi Musical* (Musical Theatre Factory), *Animal Husbandry* (New York Fringe Festival 2019, Feast, BarnArts), *Vox Pop* (Musical Theatre Factory, 54 Below), *Pyramid* (Lincoln Center, AACR), *#52Songs* (Beechman), *Tales from Hwy 281* (Intar), *Adan y Julio y La Frontera: 2003* (O'Neill semi-finalist, Lone Star Theatre, Viva Theatre), *Men of God* (O'Neill semi-finalist, Lone Star Theatre), *The Mesquite Tree, a Texas Tragedy* (PlayGround Experiment), *The Piñata*, and more. He is a Rockwell Scholar, an Askins Playwright Fellow, and a 2022 Disney TV Fellowship Semi-Finalist. Follow him on social media at @davidodavila, or visit his website for more info: daviddavila.net

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STUDIO THEATRE | 2:30 P.M. MARCH 11, 2022

PRESENTS

THE UNDERGRAD SHORTS

FOR LACK OF A BETTER WORD
by Ben Ballmer & Amia Korman

DIRECTORS Ben Ballmer & Amia Korman

**PLAYWRITING
MENTOR** Annalise Cain

GHOST TRAIN
by Allie Turner

DIRECTOR River Epperson

**PLAYWRITING
MENTOR** Diana Grisanti

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STUDIO THEATRE | 9:30 P.M. MARCH 5, 2022

I WILL SAVE THIS TREE

by Gabriel Armstrong

DIRECTOR Amia Korman

**PLAYWRITING
MENTOR** Chris Mills

RECESS

by Hannah Keeler

DIRECTOR River Epperson

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MENTOR** Chris Mills

FRIED RICE

by Nic Johnson

DIRECTOR Amia Korman

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MENTOR** Jayne Deely

DREAMCATCHER

by Sahir Mir

DIRECTOR Ben Ballmer

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MENTOR** Diana Grisanti

WITH THIS RING

by Pauly Crumpacker

DIRECTOR Ben Ballmer

**PLAYWRITING
MENTOR** David Davila

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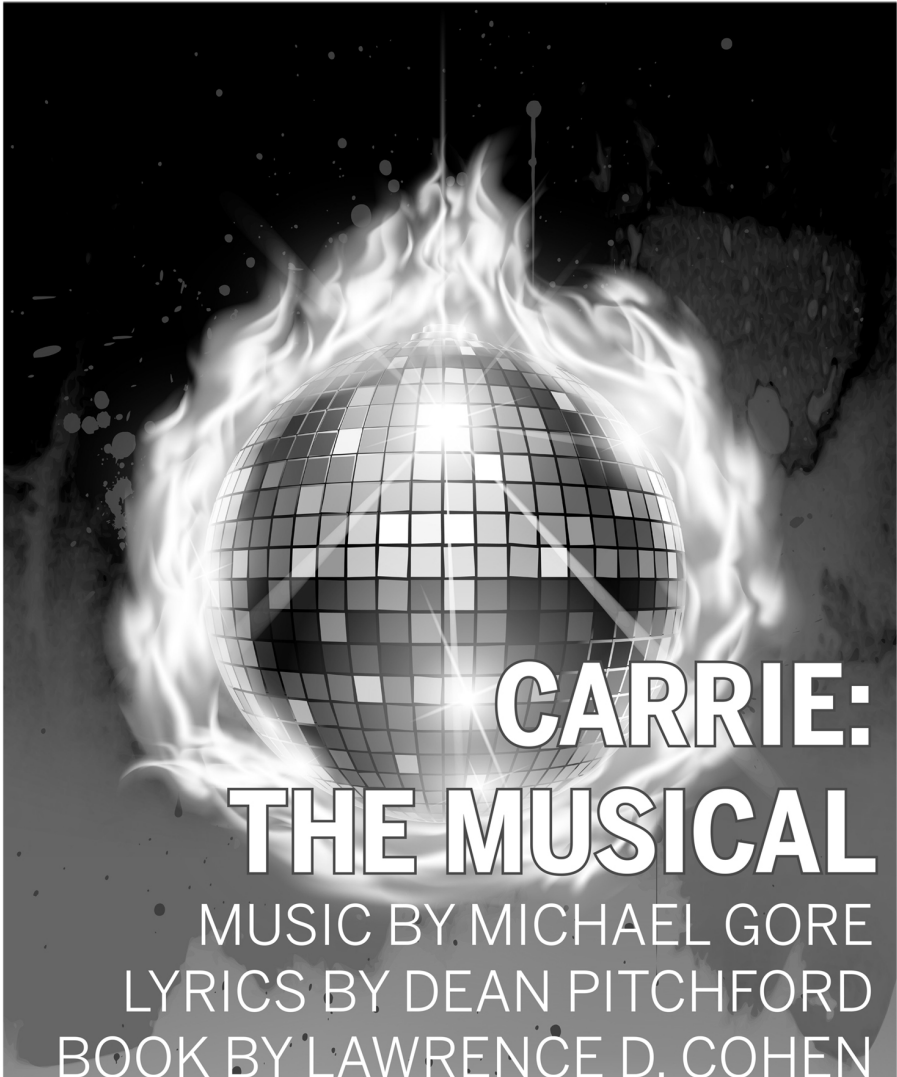
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Teenager Carrie White longs to be seen. At school, she's bullied by the popular crowd, and virtually invisible to everyone else. At home, she's dominated by her cruelly controlling mother. While navigating the difficult terrain of high school, Carrie discovers an uncommon power within herself. *Carrie: The Musical* has only grown in popularity since its notorious 1988 premiere Broadway production. Based on Stephen King's best selling novel, this killer musical features such hit numbers as "And Eve Was Weak" and "A Night We'll Never Forget."

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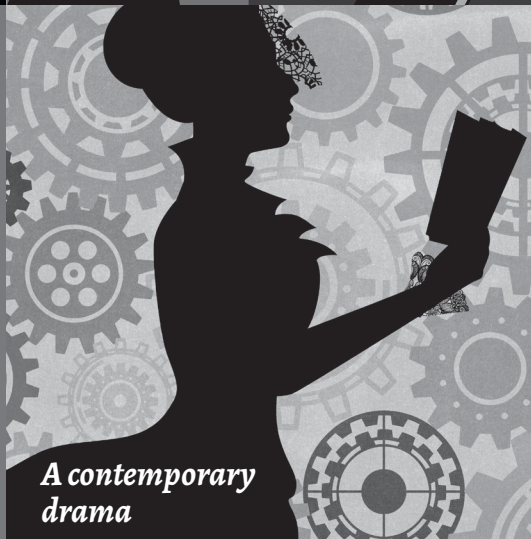
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