

DIRECTED BY DANIEL SAPPINGTON

RUTH N. HALLS THEATRE

The IU Department of 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 myaamiaki, Lënape, Bodwéwadmik, and saawanwa people as past, present, and future caretakers of this land. We also acknowledge that this University would not exist if it wasn't for the free, enslaved labor of Black people. We honor the legacy of the African diaspora and Black life, knowledge, and skills, stolen due to violence and white supremacy.

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



Greetings and welcome to the IU Theatre and Dance 2022–2023 production season!

We are energized with the offerings we have for our students and audiences this year. Live performance is a place for communities to gather for engaged storytelling. Our stories this year are exciting, meaningful, and express the zeitgeist of our world. We welcome you into the theatres to experience the work of our students and faculty as they create, construct, and share their skills and artistry with our community.

This year we welcome many new guest artists and faculty to our department and are so grateful for their expertise and invaluable experience in mentoring, teaching, and working with our students. We'd like to take a moment to welcome two faculty whose work you will see on our mainstage season including Professor Sam White, director of *The Winter's Tale*, and Professor Robert F. Burden, Jr., the director of our fall dance concert, *Journeys of Joy*.

We wish a fond farewell to two long time anchors in our department. Professor Terry LaBolt will be retiring at the end of this year; you can see his fabulous work in his last creative endeavor on our mainstage with the musical, *Something Rotten!*. Costume Studio Supervisor, Robbie Stanton, retired at the end of June, 2022. It is with affection and tremendous gratitude that the department thanks Robbie for his decades of expertise, mentorship, and dedication to costume making and design for Indiana University Theatre & Dance.

Thank you to our patrons, donors, Theatre Circle members, and of course YOU, the audience experiencing our student's work at this performance!

Please visit our website for how you can become a member of the Theatre Circle, and to find out more about our upcoming productions, student independent projects, guest artists, student organizations, and class offerings.

We look forward to having you join us for all of our live performances this year and wish you our very best for the 2022–2023 academic year!

With Gratitude,
Linda Pisano

PRESENTS

GROSS INDECENCY: THE THREE TRIALS OF OSCAR WILDE

By Moisés Kaufman

Cast

DIRECTOR Daniel Sappington^
SCENIC + PROJECTION DESIGNER Spencer Donovan^
COSTUME DESIGNER Nicole Hiemenz
LIGHTING DESIGNER Jeremiah Kearns^
SOUND DESIGNER Bella Brown-Sparks
STAGE MANAGER Sydney Coffey

^M.F.A. Directing Thesis – Advisor: Ansley Valentine
 ^M.F.A. Scenic Design Thesis – Advisor: Reuben Lucas
 ^M.F.A. Lighting Design Thesis – Advisor: Allen Hahn

SPECIAL THANKS

Maurer School of Law and Ashley Ahlbrand
 Agatha Wright

**Please be advised that this play contains reference to discrimination
 against marginalized identities.**

Originally Produced on the New York Stage by The Tectonic Theater Project.
 1997 Produced Off-Broadway by Leonard Soloway and Chase Mishkin.
 The Author gratefully acknowledges the cooperation of the Estate of Oscar Wilde.
 Stephen Wangh — Dramaturg to the Author.

SPECIAL NOTE ON USE OF MATERIAL BY OSCAR WILDE: Extracts from “De Profundis” and from Oscar Wilde’s
 letters still in copyright © 1962, by The Estate of Oscar Wilde.

GROSS INDECENCY: THE THREE TRIALS OF OSCAR WILDE is presented by special arrangement with
 Broadway Licensing, LLC, servicing the Dramatists Play Service collection. (www.dramatists.com)

Please take a moment to visit the **Mezzanine Art Gallery**
 to learn more about this production of *Gross Indecency*.

The video and/or audio recording of this production is strictly prohibited.
 Do not use cell phones, pagers, or other devices that may emit sound or light.

OSCAR WILDE	Bobby Ayala Perez
SIR EDWARD CLARKE	Gavin Douglas
LORD ALFRED “BOSIE” DOUGLAS	Paully Hawthorn
CHARLES GILL, QUEEN VICTORIA, OTHERS	Tatum Boswell
OSCAR WILDE, OTHERS	Seth Cope
EDWARD CARSON, OTHERS	El Hendricks
FRANK HARRIS, FRANK LOCKWOOD, OTHERS	Matthew Mason Baker
GEORGE BERNARD SHAW, OTHERS	Zoë Swisher
CLERK, OTHERS, U/S: VICTORIAN	Gabriel Armstrong
CONSTANCE WILDE, OTHERS, U/S: VICTORIAN	Sarah Zola
CHARLES PARKER, OTHERS	Nicholas Johnson
FRED ATKINS, OTHERS	Evan Anderson
MARQUESS OF QUEENSBERRY, MOISÉS KAUFMAN, OTHERS	Elijah Carpenter
SIDNEY MAVOR, OTHERS	Malachi Watson
MEMORY/SHADOW ALFRED DOUGLAS, U/S: OSCARS BOYS	Aidan Lucas

Production team

Dramaturg
Jacqueline Goldfinger

Voice, Speech, and Dialect Coach
Nancy Lipshultz

Intimacy Coordinator
Jenny McKnight

Period Movement Consultant
Nira Pullin

Assistant Stage Manager
Brooke Werner

Technical Director
Elliott Carnell

Production Manager
Trish Hausmann

Assistant Professor of Theatre Technology
Jeff Baldwin

Department Production Technical Director
I. Christopher Berg

Department Props and Scenic Artist Supervisor
Dan Tracy

Props Manager
Valeriya Nedviga

Scenic Charge Artist
Maggie Jackson

Scenic Studio Employees
Victor Beeler
Izabella Brown-Sparks

Elliott Carnell
Jeremy Clark
Spencer Donovan
River Epperson
Morgan Hemgrove
Maggie Jackson
Chyna Mayer
Valeriya Nedviga
Rachel Shearon
Sierra Shelton
Jacob Spencer
Anna Williams

Scenic Run Crew
Amanda Fawell
Nicolette Julien
Maggie Mulligan

Visiting Costume Studio Supervisor
Dana Tzvetkov

Director of Dance Costumes & Department Assistant Designer
Eriko Terao

Production Cutter/Draper
Eileen Thoma*

Costume Studio Assistants
Dawnette Dryer
Nicole Hiemenz
Lil Campos Obando
Zephany Rivers
Brittany Lee Staudacher
Eileen Thoma
Beth Wallace

Wardrobe Supervisor
Camille Deering

Wardrobe Crew
Ian Dutler
Daniel Swain-Brown

Lighting Studio Supervisor
Betsy Smith

Head Electrician and Programmer
Nicholas Gwin

Projection Designer
Spencer Donovan

Lighting Studio Employees & Crew

Steven Drenth
Caitie Gately
Corey Goulden-Naitove
Nicholas Gwin
Lily K. Howder
Jeremiah Kearns
Connor Vincek
Madelynne West

Light Board Operator
Lexi Brouwer

Sound Studio Supervisor
Beth Lake

Sound Run Crew
Jillian Hurley
Maya Owens

Sound Production Crew
Matthew Acosta-Hatch
Luc Charlier
Abby Hughes
Bri Stoneburner

Faculty and staff

Chair
Linda Pisano

Leraldo Anzaldúa
John Armstrong, *Adjunct*
Mohamadreza Babae
Jeff Baldwin
I. Christopher Berg
Stafford C. Berry, Jr.
Leon I. Brauner, *Emeritus*
Robert F. Burden, Jr.
Julianna Burrell, *Adjunct*
Jamie Cage, *Adjunct*
Beatrice Capote
Ana Candida Carneiro
Selene Carter, *Associate Chair*
Christian Claessens, *Adjunct*
Madison Colquette
Katie Cowan Sickmeier
Vicky Crowe, *Retired*

Ray Fellman
Winona Lee Fletcher, *Emerita*
Lauren Haughton Gillis
Jacqueline Goldfinger
DJ Gray
Jennifer Goodlander, *Adjunct*
Jane Goodman, *Adjunct*
Allen Hahn
Gretchen Hall, *Adjunct*
Trish Hausmann
Lalah Hazelwood, *Adjunct*
Roger W. Herzel, *Emeritus*
Scott Hogsed
Andrew Hopson
Martha Jacobs, *Adjunct*
Scott Jones, *Retired*
Laura Judson
Terry LaBolt
Beth Lake
Jennifer Dale

Nancy Lipschultz
Reuben Lucas
Kate Lyons, *Adjunct*
Kristin Mann
Eric Mayer-García
Dale McFadden, *Emeritus*
Jenny McKnight
Marion Bankert Michael, *Emerita*
R. Keith Michael, *Emeritus*
Jonathan Michaelson
Heather Milam
Utam Moses, *Adjunct*
Marilyn Norris, *Retired*
Eleanor Owicki
Katie Phelan Mayfield, *Adjunct*
Wes Peters, *Emeritus*
George Pinney, *Emeritus*
Charles Railsback, *Emeritus*

Dennis J. Reardon, *Emeritus*
Cat Richards
Richard Roland
Sydney Schwindt
Cindi Severance
Thomas Shafer, *Retired*
Robert A. Shakespeare, *Emeritus*
Elizabeth Shea
Frank Silberstein*, *Emeritus*
Betsy Smith
Rakesh H. Solomon, *Emeritus*
Carolynn Stouder
Susan Swaney, *Adjunct*
Eriko Terao
Dan Tracy
Dana Tzvetkov
Ansley Valentine
Ronald Wainscott, *Emeritus*
Sam White

* Denotes someone who has passed away, but whose memory continues to benefit the department and its students.

*M.F.A Costume Technology Thesis: Advisor: Heather Milam

Wilde and Shaw Wigs provided by Wigboys.



The Intimacy Coordinator and Production Manager are members of the Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Department Production Technical Director is a member of the International Alliance of Theatrical Stage Employees.



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

Administrative staff

Chairperson
Linda Pisano

Associate Chairperson
Selene Carter

**Financial Operations Manager/
Budget Manager/Manager of
Business Affairs/Office Manager**
Cindi Severance

**Academic Administrator/
Graduate Services**
Cat Richards

Project Manager
Laura Judson

Department Dramaturg
Madison Colquette

Audience Development Staff
David Davila
Jayne Deely
Carolynn Stouder

**Director of Patron Relations,
House Manager**
Scott Hogsed

B.F.A. Liaisons
Scott Hogsed
Kate Lyons

Director's note



"Society often forgives the criminal; it never forgives the dreamer." - *The Critic as Artist*

Oscar Fingal O'Flahertie Wills Wilde was a complicated man. He was an Irish playwright who found his greatest successes in the theatres of London. A dandy of Aestheticism, garbed in silk stockings and a velvet coat, yet only too happy to descend into the depths of a Colorado silver mine to drink whiskey with miners.

Writer of both *The Happy Prince and Other Tales* and *The Picture of Dorian Gray*. Trying to find the truth of Oscar Wilde is nearly impossible. Indeed, Wilde's greatest creation was Oscar Wilde, and the lines of fact and fantasy are often blurred. The further I've delved into his complexities and contradictions the clearer it's become that we will never know exactly who Oscar Wilde was. However, I have become certain of two things: He and his trials are just as relevant today as they were 130 years ago and, above all, Wilde was a dreamer.

Like our current sociopolitical moment, Victorian society feared that which they did not understand. They certainly did not understand Oscar Wilde. In a binary society obsessed with the masculine and feminine, Wilde's effeminate dandyism threatened the Victorian social structure. As a leading voice in the Aestheticism movement, Wilde contended that all which is beautiful is good and that art should be created for the sake of beauty. Morality and immorality were irrelevant when it came to art. Victorians, on the other hand, were adding fabric to the bottom of furniture because the exposed legs were "too sensual." Given this contrast, we may begin to understand why Oscar Wilde was such a contentious figure. Furthermore, while his most popular and enduring works include the comedies *The Importance of Being Earnest* and *A Woman of No Importance*, Wilde was also an avowed socialist who decried poverty and income inequality and authored *The Soul of Man Under Socialism*. If there were ever a threat to the social order, it was personified in Oscar Wilde.

Were Wilde to walk into a club tonight, he would be met with cries of, "Slay!" and, "Yes, Queen!" However, it is important to remember that prior to his conviction for "gross indecency" the concept of a Queer identity didn't exist. In fact, it was at the moment of Wilde's sentencing that effeminacy and acts of same-sex passion became inextricably linked as a social construct—one which has endured. His is an important thread in the rich tapestry of Queer history, and we see it surface in the shade we throw, our expression of gender, and our artistic pursuits. As Queer individuals, we are so often turned out of our biological familial units and left to cultivate "found families" of our own. While many straight individuals have been socialized via heteronormative behavior exhibited by their parents, the Queer community finds ourselves looking to Queer elders as guides for

loving and expression. Wilde is our cultural grandfather, and this production seeks to bring him into conversation with our current Queer moment, giving modern Queer students the opportunity to confront and interrogate Wilde. It can be easy to get carried away by the salaciousness of the case and rush to judgment, but it's only in the contextual and nuanced understanding of Wilde's moment in time that we can appreciate the groundwork he laid for Queer activism.

Much like Wilde himself, this play is nontraditional and unconventional. Moisés Kaufman, *Gross Indecency's* playwright, intended that this text explore theatrical languages and forms. It has pushed us to stretch our institutional limits as we experimented with the creation of a unique theatrical language. We've had to ask ourselves what happens in the days, hours, and minutes leading to the performance? How do we extend the stage into the audience, and the audience onto the stage? Kaufman's text begins and ends on the stage, but keeping in mind his theatrical approach, our *event* encompasses so much more.

To my Queer siblings: Care for yourselves, and each other. The next two hours might be hard to watch, but it is important to remember those who've preceded us. Always remember: You are beautiful, and your very existence enriches the world immeasurably.

To our allies: May this serve as a call to action. It's easy to place distance between 1895 and 2022, but this production asserts that things haven't changed as much as we like to imagine they have. Advocate for the Queer ones in your life, and more importantly, those who don't have someone in theirs willing to do so.

And to our adversaries: May this serve as an invitation. An invitation for self-reflection and interrogation of the harm of marginalization and persecution rooted in a fear of the unknown. If you choose not to accept this invitation, let it be a reminder. A reminder that though your "Don't Say Gay" bills and anti-trans legislation and book banning may seek to erase us from history, we will persist, and you will remember us.

It has been my honor to work on this project with such a talented group of artists. I hope that Oscar Wilde accepts this offering as a furthering of his legacy and a promise to continue the fight. It is more important than ever to stage work that interrogates and exposes the systems of oppression whose aim is queer erasure. This play is not simply a recreation of a series of famous trials; as Kaufman states, "historical accuracy is impossible." Rather, it is a quest to assemble the varying accounts of the trials of Oscar Wilde and present them in a way that course-corrects queer visibility and acceptance. It is political; it is personal; it is public; it is private. This piece echoes into the corners of my soul, and I hope that we've brought that intensity and urgency to our stage.

"Selfishness is not living as one wishes to live, it is asking others to live as one wishes to live." – *The Soul of Man Under Socialism*

Daniel Sappington
Director

Dramaturg's note



Coming Out of the Crimson Closet: A Note from the Dramaturg:

We are sharing this article because it contains points of view about Queer life at IU beginning in the 1930s from some alums who are no longer with us. We feel that it is important to hear and honor the voices of those who have come before us.

In addition, please note that when the article was printed, the words "Gay" and "Lesbian" were used to connote almost all Queer people. That has changed, and today we typically use the term LGBTQIA+ to reflect the broad range of Queer life.

Before and after the show, we hope that you will engage with the art and stories in the lobby which come directly from the hearts and minds of current students.

This article was originally published in the May/June 1999 issue of the IU Alumni Magazine. It was written by Steven Sanders. For more information about this publication, visit myiu.org/iuam.

Gay IU Alums Reflect on Queer Life on Campus

I remember the gossip in the Daily Student newsroom about various members of the staff. Nothing malicious, really. Just the sort of thing that goes on in any workplace. What was up with that male opera critic? That tomboy sportswriter? Or those women on the student affairs desk who were always together?

Who was gay, who might be gay? Even if the public didn't have a right to know, I guess we thought we did.

I don't know whether people talked about me. I was, I knew at some level, a member of the club. Only it was a club where even if you knew you belonged, the membership rolls were a well-kept secret. And I don't remember knowing any of the rules.

Ann Wesley, B.A.'92, was one of those people we wondered about back in the early '80s. Ann, who left school to work at a local newspaper and returned several years later to complete her degree, is now project manager for a Bloomington Web-design company. We got reacquainted over lunch a few months ago and compared notes on fellow classmates.

Some of us have come out, others haven't, some never will. For Ann herself, getting her parents to accept her as a lesbian involved an awkward five-year estrangement. It helped that the family is fond of Ann's partner of eight

years, Amy Harrison.

Times change, and we along with them.

Gays and lesbians have been, until recently, IU's invisible alumni. Invisible because most, in school and in the closet, could "pass"; invisible because, even for those who were out, there were few ways to meet others, and certainly no university-sponsored help for their struggles or recognition for their achievements.

Some 400,000 men and women have graduated from IU since 1820. The most conservative estimates of how many humans find themselves wired a bit differently would mean 2 percent, or 8,000, were homosexual, whether or not they ever came to terms with it. A more liberal and realistic estimate would be 10 percent, or 40,000.

You knew them, of course. They were varsity athletes and Singing Hoosiers, partiers and quiet guys at the end of the hall. Individually they have brought glory and honor to Indiana University, disgraced it, adored it, hated it. They drank with you at Nick's, and cried when you didn't get a sorority bid. Some were preppy; others did weird things to their hair. Some failed calculus; others graduated summa cum laude. They are lawyers and medical students, accountants and graphic artists, journalists and social workers, musicians and marketers. Some have been married, divorced, raised children. Some found a life partner; others died single.

They are, on the surface, not very different from all the rest of our alma mater's children. Except for one thing. And that one thing is both nothing and everything.

As a student in the late '30s, "Phillip" (a pseudonym), B.A.'39, remembers confiding his secrets to Alfred Kinsey, back when IU's most famous zoologist was amassing data for his groundbreaking work on sexual behavior. By debunking myths and hypocrisy about what Americans did in the bedroom, how often, and with whom, Kinsey would, among other things, pave the way for society's gradual acceptance of homosexuals.

Phillip—"begotten to be a farmer and carry on the family name," he says; "you can see why I'm a failure"—grew up in central Indiana, about as remote as a Hoosier farm boy could be from any influence that might have caused him to turn out a bachelor professor. After graduate study and more than a decade at another university, he returned to IU, where he taught for almost 25 years. Coming out has been a gradual process over the last six or seven years. Even with age and wisdom, such things don't necessarily get any easier.

To read the rest of the article, please visit <https://go.iu.edu/4ALW>

*Jacqueline Goldfinger
Dramaturg*

Cast



EVAN ANDERSON
(*Fred Atkins, Others*)

(he/him) is excited to be making his debut for IU Theatre this fall! He is an undergraduate sophomore hailing from Indianapolis, IN. Past productions he

has taken part in at Franklin Central High School were *One Over Par* (Ben), *Beauty and the Beast* (Cogsworth), *The Addams Family* (Mal), and *Grease* (Roger). He hopes to continue with theatre after college with a major in Theatre and Drama and a minor in Arts Management.



GABRIEL ARMSTRONG
(*Clerk, Others, U/S: Victorian*)

(he/him) is a junior in the Jacobs School of Music studying voice and musical theatre. He is from Ogden, UT. At IU:

Sueño (Mainstage), *Nice Jewish Boy* (IP). Select credits include *West Side Story* (Chino, The Grand Theater), and *The Secret Garden* (Utah Festival Opera). His short plays have been performed by the Utah New Works Project and IU Undergrad Shorts. His full length play *Fishbowl* will premiere this December in the Studio Theater.



MATTHEW BAKER
(*Frank Harris, Frank Lockwood, Others*)

(he/him) is a Junior B.F.A. Musical Theatre major with minor in Arts Management. He is beyond excited to be a

part of the *Gross Indecency* cast. IUST: *Joseph... Dreamcoat* (Reuben/Baker). For IU Theatre: *Carrie* (Swing/ u/s Mr. Stevens/Reverend Bliss), *Light in the Piazza* (Fabrizio). University Players: *Footloose* (Jeter), *Puffs* (J.Finch Fletchley/Others). Other: *Mamma Mia!* (Sam Carmichael) and *Guys and Dolls* (Benny Southstreet). He is extremely grateful for his supportive friends, family, and faculty for helping and encouraging him along the way.



TATUM BOSWELL
(*Charles Gill, Queen Victoria, Others*)

(she/her) is a junior working towards a B.A. in Psychology and Criminal Justice while also minoring in Theatre

& Drama. She is thrilled to be making her IU main stage debut in *Gross Indecency*, but has been in several productions with other theatre companies prior, including: *Clue! On Stage* (The Cook), *Elf the Musical* (Featured Ensemble/Deb Understudy), *Cinderella* (Fairy Godmother), *Game of Tiaras* (Ellie the Snow Queen), and *Into the Woods* (Cinderella's Stepmother). Tatum is from Monrovia, IN.



ELIJAH CARPENTER
(*Marquess of Queensberry, Moisés Kaufman, Others*)

(he/him) is a senior B.A. in the Department of Theatre and Drama with a focus on stage combat, acting, and directing. He is from right

here in Bloomington, IN. This is his IU Mainstage acting debut, but he has been in productions: for University Players *PUFFS* (Wayne Hopkins) and *Footloose* (Assistant Stage Manager) For BHSN Theatre's *Peter and The Starcatcher* (Capt. Slank), *Complete Works of William Shakespeare "abridged"* (Daniel), and *Urinetown: The Musical* (Chorus).



SETH COPE
(*Oscar Wilde, Others*)

(he/him) is a second-year M.L.S. student from Denton, TX and is excited to be in his first performance at IU in *Gross Indecency!*

Midnight Factory, NYC: *The W.H.I.T.E.N.E.S.S.*, Stage Manager. Community Theatre: *Romeo and Juliet* (Tybalt). UT Austin: *Sei Personaggi in Cerca d'Autore* (Padre), *35th Annual Madrigal Dinner* (King), *The Real Thing* (Henry). Seth is grateful to his partner, his friends and his family for their love and support.



KATELYN DUNIVAN
(*Narrator*)

is a sophomore at Indiana University pursuing a degree in English Literature and a minor in Theatre & Drama.

This is Katelyn's first

IU Mainstage production and she is incredibly grateful and excited to be a part of it! Outside of acting she loves reading and writing fiction, as well as drinking coffee and spending time with the people that she loves. She hopes that you enjoy watching the show as much as she enjoyed being in it!



RIVER EPPERSON
(*Narrator, Intimacy Captain*)

is a junior majoring in Theatre & Drama with a minor in Film Production from Haubstadt, Indiana. He serves as the Director

of Development & Intimacy for University Players and writes for the IUSTV show *Not Too Late*. For IU Theatre: *Sueño* (Assistant Director). For University Players: *Footloose* (Assistant Director/Dramaturg), *Ordinary Days* (Intimacy Coordinator), *Camp [Redacted]* (Director). For IU Independent Projects: *The Mystery Plays* (Joe Manning, Others), *And Tell Sad Stories of The Deaths of Queens...* (Jerry Johnson).



PAULLY HAWTHORN
(*Lord Alfred "Bosie" Douglas*)

(he/him) is a Senior B.A. studying Theatre from Indianapolis, IN. Acting credits include; for IU Theatre: *Dark Play* or

Stories for Boys (Nick), *The At First Sight Festival Undergrad Shorts* (multiple roles), *I Love XXX* (Actor). For SHS One Acts: *Dracula's Boarding House* (Dracula), *Harry's Hotter at Twilight* (Hot Shirtless Guy), *Cheating Death* (Ron), *The Young and the Senseless: A Tale of Utter Stupidity* (Albert).



GAVIN DOUGLAS
(*Sir Edward Clarke*)

(he/him) is a 3rd year M.F.A. actor at Indiana University. He hails from the west coast, where he worked in OR and WA as an actor. He received his

B.F.A. in acting from Southern Oregon University in Ashland, OR, where he also worked at the Oregon Shakespeare Festival.



EL HENDRICKS
(*Edward Carson, Others*)

(they/them) is a Junior majoring in theatre with a concentration in acting as well as a Spanish, Creative Writing, and East Asian Studies minor.

This is their second main stage production with IU theater, their debut being Cassidy in *Bowling for Beginners*. Other previous credits include *Romeo and Juliet* (Romeo), *First Kisses* (John), and *The Crucible* (Rebecca Nurse). El is from Long Beach, CA where they were previously a company member of the Long Beach Shakespeare Company.



NICHOLAS JOHNSON
(*Charles Parker, Others*)

(he/him) is a junior studying theater and video design. He is from Newburgh, IN. He was last seen in *Nice Jewish Boy* (Will, Independent

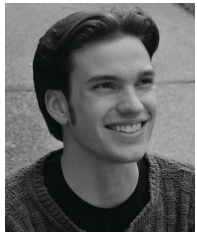
Project). He is also a playwright and author.



ELIZABETH KASPER
(*Narrator*)

is a third-year B.A. student in Acting. IU Theatre credits include: *The Well of Horniness* (Harold/ Bonde/Inmate). Other productions include: *The*

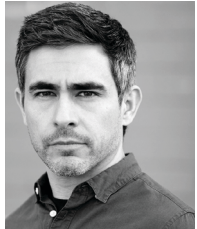
Hollow (Henrietta) by Agatha Christie and *Carrie* (ensemble) for Hendricks Civic Theatre. Elizabeth is from Mooresville, Indiana.

**AIDAN LUCAS**

(*Memory/Shadow Alfred Douglas, U/S: Oscar's boys*)

(he/him) is a freshman student at Indiana University. He just graduated high school

from Brown County High School. *Gross Indecency* is his debut on the stage at IU, but he has been involved in many plays outside of IU, including high school productions such as *Clue* (Wadsworth), *Mamma Mia!* (Sam), and *Crimes of the Heart* (Barnette Lloyd). He was also involved in several Shakespeare productions with the Emerging Artists Theatre Company in the Indianapolis region such as *Merchant of Venice*, *Taming of the Shrew*, and *Much Ado About Nothing*.

**BOBBY AYALA PEREZ**

(*Oscar Wilde*)

(he/him) is a graduate candidate in acting from Cleveland, OH. After working in Cleveland Theatre and receiving his B.A. in Acting, he moved

to Los Angeles where he continued working on stage and in front of and behind the camera. He is honored to be working on *Gross Indecency*, a beautiful play supported by an extraordinary cast and crew. For IU Theatre: *Twelfth Night* (Sir Andrew), *More Perfect Places*, *Jump* (Hopkins), *Sueño* (Segismundo), and *The 39 Steps* (Clown 2).

**TUCKER RANSOM**

(*Narrator*)

is a second-year Theatre & Drama B.A. student from Lebanon, Indiana. His recent credits include IU Theatre's *Bowling for Beginners* (Himself),

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).

**ZOË SWISHER**

(*George Bernard Shaw, Others*)

(she/her) is a senior pursuing a B.A. in Theatre & Drama. IU Theatre Mainstage: *The Well of Horniness* (Al Dente)

Waycross (Kamara/Answering Machine Voice), *Hamlet* (Captain of Fortinbras). For University Players: *She Kills Monsters* (Vera, Evil Gabby, The Beholder). She is beyond grateful to the friends, family, and teachers that have gotten her to senior year. Zoë is from Los Angeles, CA.

**MALACHI WATSON**

(*Sidney Mavor, Others*)

(he/him) is a third year musical theatre major and is so excited to perform in his first non-musical at IU! For IU Mainstage: *The Threepenny Opera*

and *Carrie*, University Players: *Footloose*, IU Independent Project: *The Light in the Piazza*. Back home, he has performed with Music Theatre Wichita and Music Theatre Kansas City, and trained at Kansas Dance Academy. He'd like to thank his friends and family for love and support, and IU Theatre for mounting this story.

**SARAH ZOLA**

(*Constance Wilde, Others, U/S: Victorian*)

(she/her) is a senior at IU double majoring in theatre and political science. Sarah is ecstatic to be part of the *Gross*

Indecency cast! IU Theatre: *More Perfect Places* (Nora Fretageot). Independent Projects: *A Midsummer Night's Dream* (Helena). Sarah wants to thank her family, friends, and teachers for their unconditional support. Sarah is from Lexington, MA.

Artistic & production team

**BRYCE CAIN**

(*Assistant Director*)

(he/him) is a sophomore majoring in Theatre & Drama as well as Media, with a concentration in Interactive and Digital Media. *Gross*

Indecency: The Three Trials of Oscar Wilde is his first Indiana University Theatre production (and his first theatre production in general)! Bryce is from Anderson, IN.

**ELLIOTT CARNELL**

(*Technical Director*)

(he/him) is a second year technical direction graduate student from League City, TX. He graduated from Baylor University with a B.F.A. in

Theatre Design and Technology. Recent credits include ATD for *The Opera* in the Ozarks, technical director for *Sueño* (Indiana University), and technical director for *Jump* (Indiana University).

**SYDNEY COFFEY**

(*Stage Manager*)

(she/her) is a senior Arts Management major and theatre and dance minor from Wilmington, DE. For IU: *The Threepenny Opera*

(Assistant Stage Manager). Other: *The 25th Annual Putnam County Spelling Bee* (Costume Designer). For University Players: *Metamorphoses* (Costume Designer).

**SPENCER DONOVAN**

(*Scenic Designer, Projection Designer*)

(he/him) is a fourth-year scenic designer, graduating this spring. His past credits at IU include *Carrie*, *Twelfth Night*, *Jump* and *The*

Servant of Two Masters. He received his undergraduate degree in theatre from Loyola University in Chicago, where he balanced designing for the undergrad program, and acting as a scenic painter in the city. He would like to thank the scenic grads for their work on this production, and his partner Daniel for supporting him every day.

**JACQUELINE GOLDFINGER**

(*Dramaturg*)

(she/they) began as a teaching artist and dramaturg with a focus on education and new work. Today, they

are a writer, educator, and arts advocate who works nationally and internationally on performative texts. Their new full-length opera, *Alice Tierney*, with Composer Dr. Melissa Dunphy, won the Opera America Discovery Grant and the Schlichting Commission. In 2023, it will premiere at Oberlin Opera and then Opera Columbus. Opera and choral libretti: produced at Decameron Opera Project, Resonance Works, San Diego Opera, La Jolla Playhouse's Without Walls Festival, BBC Radio 3 (UK), Voces8 (UK), St. Martin in the Fields (UK), Mendelssohn Choruses across the U.S.. Plays have won the Yale Drama Prize, Smith Prize, Generations Award, Barrymore Award, and have been produced by The John F. Kennedy Center for the Performing Arts, Contemporary American Theatre Festival, Court Theatre (New Zealand), École nationale de théâtre (Canada), Perseverance

Theatre, Hangar Theatre, Seattle Public Theatre, and others. Works developed: *The National Theater* (UK), *New Georges*, *La Mama* (Umbria & NYC), *McCarter Theatre*, *Disquiet* (Portugal). Publications: Yale Press, *Edition Peters*, *Concord Theatricals* (formerly Samuel French), *Playscripts*, *Stage Partners*. Dramaturgy: *La Jolla Playhouse*, *The Old Globe*, *Native Voices*, *PlayPenn*, *New Village Arts*. Support received: *Yaddo*, *National Endowment for the Arts*, *Millay Colony*, *Sloan Foundation*, *Orchard Project*, *Drama League*, *Granada Artist Residency*, *Independence Foundation Fellowship*, among others. Academic writing: *Playwriting with Purpose* and *Writing Adaptations and Translations for the Stage* (co-authored with Allison Horsley), published by Routledge. www.Jacquelinegoldfinger.com Representation: *The Gurman Agency*



NICOLE HIEMENZ
(Costume Designer)
(they/them) is a second-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).



MAGGIE JACKSON
(Scenic Charge)
(she/her) is from Carlisle, Pa. She is a second year, M.F.A. student in Scenic Design here at Indiana University. Last season, she designed

the set and props for *Bowling for Beginners* as a part of IU's "At First Sight: A Festival of New Plays." Other credits at IU include *The*

Threepenny Opera (Scenic Charge Artist) and *Uncle Play* (Props Manager). Prior to Indiana, Maggie obtained her Bachelor of Arts in Technical Theatre Design & Musical Theatre Performance from East Stroudsburg University (East Stroudsburg, PA). There she worked on shows primarily as a Set Dresser, Painter, and Carpenter. Past credits at ESU include *Sherlock Holmes Mystery Plays*, *Little Shop of Horrors*, and *The Tempest*. This past summer Maggie was the Scenic Charge Artist for Hangar Theatre Company in Ithaca, New York. To see her upcoming works and previous designs visit www.maggiejacksondesigns.com for more information.



JEREMIAH KEARNS
(Lighting Designer)
(he/him) is a third 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*.



AMBER KENDALL
(Assistant Director)
(she/her) is a senior majoring in theatre and drama and psychology. For IU Theatre: *The Well of Horniness* (costume crew), *Carrie*:

The Musical (sound crew). Community Theatre (Orange County Players): *Wizard of Oz* (Ensemble), *Annie* (Annie), *Oliver* (Bet), *Fiddler on the Roof* (ensemble). Her hometown is French Lick, IN.



NANCY LIPSCHULTZ
(Voice, Speech, and Dialect Coach)
has been teaching theatre at IUB for thirteen years and has been a professor of theatre for the past 25 years at Wayne

State University in Detroit, Cornell University in Ithaca, NY and Michigan State University. She has been a professional voice coach at Indiana Repertory Theatre since 2007 where she coached *Noises Off*, *Dial M for Murder*, *The Cay*, and *The Curious Incident of The Dog in the Nighttime*, which went on to Syracuse Stage in New York. She has coached dialects for the National Tour of *Kiss Me Kate*, the NY City Opera Production of *Dead Man Walking* and for many regional theatres including: Meadowbrook Theatre in Michigan, Arkansas Shakespeare Theatre and Chicago Shakespeare Theatre. She also coaches appellate court prep at IU's Maurer School of Law and for IU Opera Theatre at the Jacobs School of Music. Nancy is a professional actor and has worked on stage, in film and on network television. She is certified as a master teacher of Patsy Rodenburg's voice technique at Michael Howard Studios in New York. Also teaching at their summer conservatory as part of the training. Nancy is a member of AEA, SAG/AFTRA, and VASTA.



JENNY MCKNIGHT
(Intimacy Consultant)
is in her sixth year as Professor of Practice in Acting and Directing. For IU Theatre, Jenny has developed intimacy choreography for

more than 25 productions. In the wider community, she has consulted on Intimacy for *Modern* and *Apropos of Nothing* at Bloomington Playwrights Project, *Vino Veritas* at Phoenix Theatre, and *The Book Club Play* and *Morning After Grace* at IRT. For more information about Theatrical Intimacy: <https://www.theatricalintimacyed.com/> <https://www.idcprofessionals.com/>



VALERIYA NEDVIGA
(Props Manager)
is a final 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* has won 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 Togliatti, Russia.



NIRA PULLIN
(Period Movement Consultant)
Professor Emeritus, Choreographer, and Period Movement and Dance Specialist has worked at the Stratford Festival of

Canada, Utah Shakespeare Festival, Actor's Movement Studio in NYC, and in England at the Royal Academy of Dramatic Art Summer School, Guildhall School of Music and Drama, London Dance Week, Early Dance Circle and Nonsuch International Summer School in Early Dance in England and Spain, Bailar Tanzhaus in Munich, Taklos Tanzhaus in Berlin, Prince Street Players National and International Tours, Detroit and Dayton Opera Theatres, Greenfield Village and Henry Ford Museum and at numerous school throughout the USA. She has trained in New York, Chicago, and Buenos Aires, England and Moscow. She is the recipient of the President's Award for Excellence in Teaching at Wayne State University and wrote the

chapter on period dance and deportment in the book *Movement for Actors* by Allworth Press and has also written articles for Southern Theatre Magazine and the Early Dance Circular in England. Besides working with actors and dancers she also coaches ice skaters, models, and opera singers. She has been a visiting artist at IU on numerous shows.



DANIEL SAPPINGTON
(Director)

(he/him) is a third-year graduate candidate in Directing and an Associate Instructor of Theatre at Indiana University.

He is a Queer, Chicago-based director whose work is guided by a focus on eco-sustainability in theatre and centering Queer voices, with a passion for creating theatre for LGBTQ+ youth. IU directing credits include *Sueño*, *The Mystery Plays*, and *And Tell Sad Stories of the Deaths of Queens....* Selected Chicago credits include *Outpost* (Otherworld Theatre), *The Morning After the Fall* (Arc Theatre), and *Seminar* (Spartan Theatre Company). He is an Artistic Associate with The Arc Theatre, where he will return to direct a Greek adaptation in the summer of 2023. Proud graduate of the Chicago College of Performing Arts at Roosevelt University, B.F.A. in Acting.



EILEEN THOMA
(Cutter/Draper)

is a third year Costume Technician M.F.A. candidate at Indiana University, originally from Flushing, MI. *Gross Indecency* is the first

of three productions in her M.F.A. thesis. Previous credits at IU include *Carrie* (draper), *The Threepenny Opera* (first hand), and *The Well of Horniness* (draper). Outside of IU, her work has included *Gianni Schicchi*, *Suor Angelica*, *La Bohème*, *La Traviata*, and *La Cenerentola* (Costume Shop Manager). She'd

like to dedicate this show to Heather Milam, Roberto Cabrera, and the ghost of Oscar Wilde.



BROOKE WERNER
(Assistant Stage Manager)

(she/her) is a first-year Arts Administration graduate student from Amherst, Ohio. This is her first production

at Indiana University. Recent credits include Technical Director for *Heathers The Musical* (Off the Lake Productions, Ohio State University) as well as being a stage technician for various companies across Northern and Central OH.

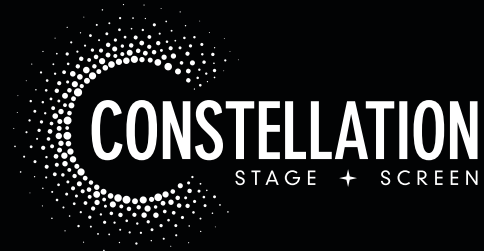
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Tribute to Ann Harmeier

Indiana University is commemorating the life of one of its former students—theater major Ann Harmeier—in observance of the 45th anniversary of her death.

Ann was a 20-year-old junior from Cambridge City, Indiana, who was traveling back to campus when she disappeared after her car broke down on September 12, 1977. Her body was found five weeks later in a nearby cornfield.

Ann's penchant for performing started at an early age. She and two friends formed a singing trio in elementary school that lasted through high school, and she starred in local musicals *South Pacific* and *West Side Story*.

But it was at IU where Ann blossomed. She performed in *Anything Goes* and played a green singing inchworm—Michaelinchelo—in a children's play called *Piffany*. Ann was always happy to pitch in regardless of the task, serving as the prop master in *The Fantasticks* at the time of her disappearance.

Ann's kindness and generosity were her hallmarks. Ann especially loved performing for children, and she also volunteered at Bloomington's Middle Way House and was active in various social causes around campus. During the search to find her, the media called Ann "everyone's daughter."

Ann had unlimited potential and embodied the true spirit of IU with her grace, generosity and passion.

IU is dedicated to preserving Ann's memory and helping to solve her cold case. We hope that you will join us in honoring and celebrating her beautiful life.

You can learn more about Ann on Facebook @WhoKilledAnn and Instagram @Who_Killed_Ann.

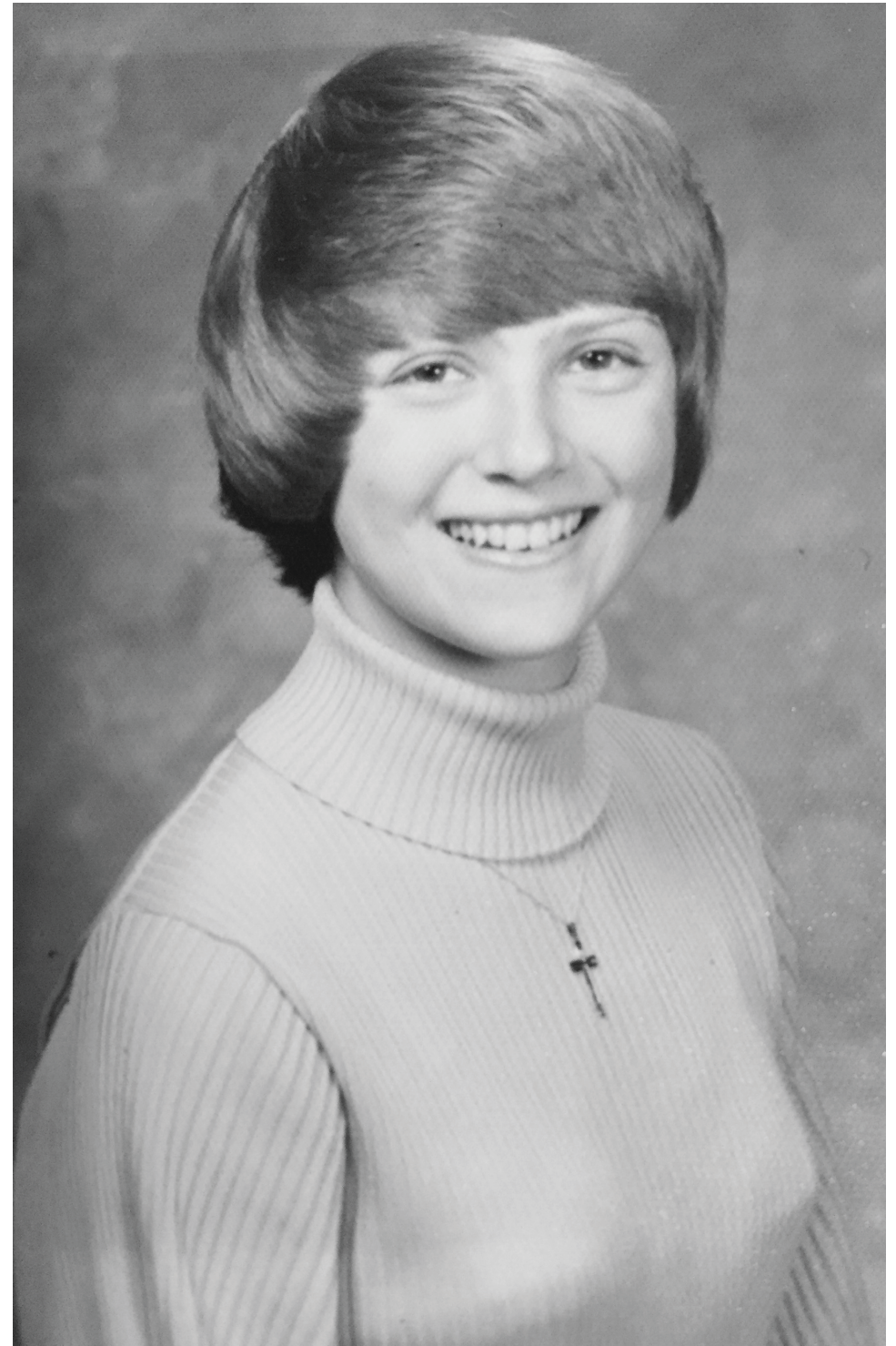


photo courtesy of Ann's family

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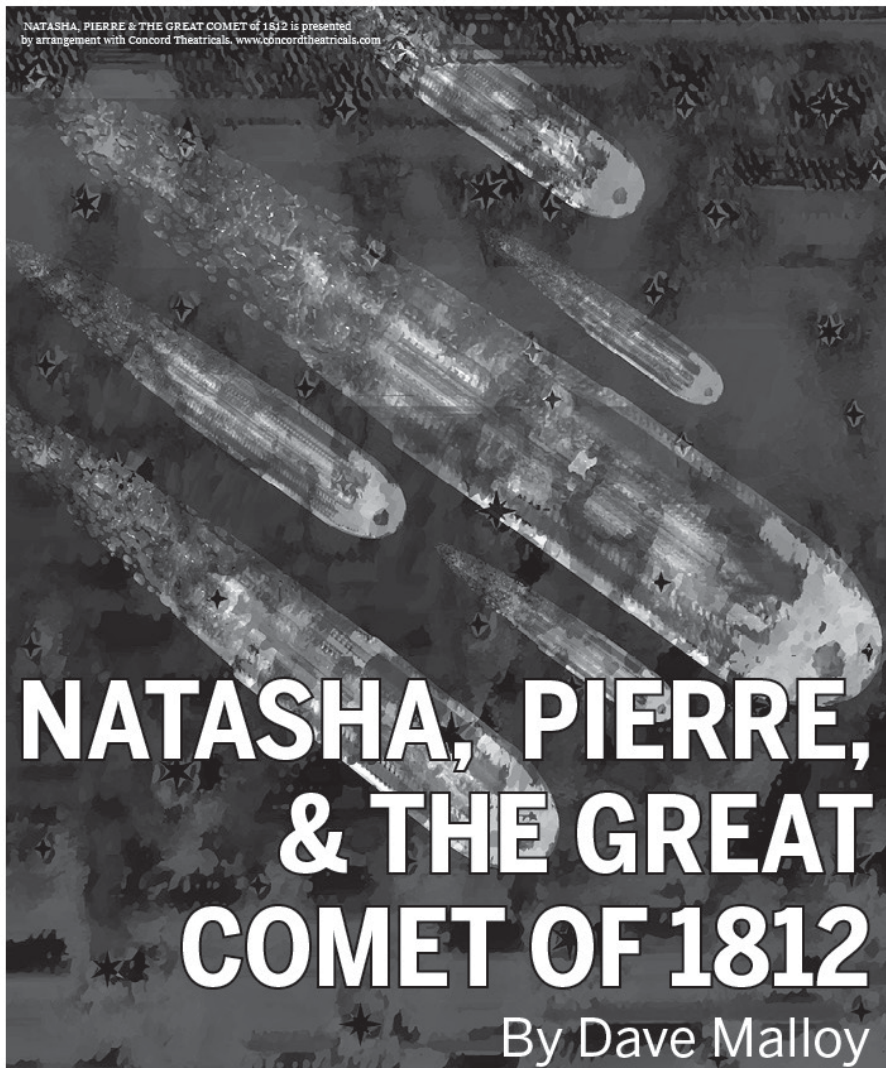
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A fanciful retelling of Leo Tolstoy's War and Peace, this electropop opera gives musical flair to this classic work of literature. When Natasha arrives in Moscow and falls under the spell of the roguish Anatole, it is up to Pierre to pick up the pieces of her reputation.

NOV 3-5	7:30 PM
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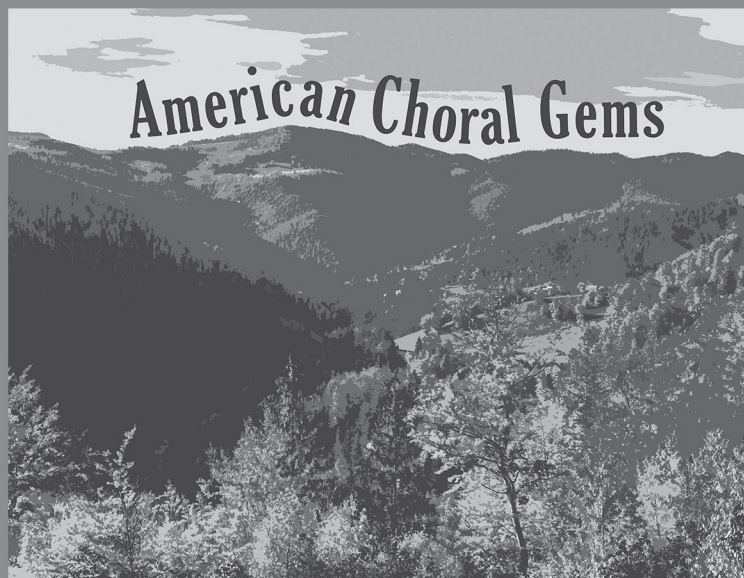
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