BONNETS:  
(HOW LADIES OF GOOD BREEDING ARE INDUCED TO MURDER)

BY JEN SILVERMAN | DIRECTED BY JAMIE ANDERSON

A DIGITAL EVENT
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.

IU Theatre & Dance wishes to acknowledge and honor the Miami, Delaware, Potawatomi, and Shawnee people, on whose ancestral homelands and resources Indiana University was built.

LIVE PERFORMANCE

BONNETS: (HOW LADIES OF GOOD BREEDING ARE INDUCED TO MURDER)

by Jen Silverman

DIRECTOR Jamie Anderson
MUSIC DIRECTOR Grace Leckey
SCENIC DESIGNER Rachel Rose Burke
COSTUME DESIGNER Erin Barnett*
LIGHTING DESIGNER Lee Anne Meeks
SOUND DESIGNER Anna Fagin and Grace Leckey
STAGE MANAGER Rachel Johnson

*Thesis Production (Advisor: Jason Orlenko)

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

Bonnets was commissioned by the Big 10 Theatre Consortium as part of a series of new plays by and about women for production by professional and academic theatres around the country.

This production is performed with no intermission.

A DIGITAL EVENT | OCTOBER 27-31, 2020
Cast

WEBSTER  Kaila Day
CLaire  Caroline Somes
GOD  Adrianne D. Embry
MRS. WOLCOTT  Isabelle Gardo
GEORGETTE  Tiana Williams
FORTITUDE  Peter Ruiz
PRUDENCE  Lexi Silva
MISTRESS STONE  Caroline Santiago Turner
DANIEL STONE  Catherine Barker
VALERIE  Casey Kwon
LAURENT  Hannah Zeldin
ENSEMBLE  Jessie Bittner
ENSEMBLE  Amber Jones
ENSEMBLE  Hannah Kulawiak
ENSEMBLE  Nicolette Julien

STANDBYS
Jessie Bittner (Mrs. Wolcott, Prudence)
Adrienne D. Embry (Webster)
Amber Jones (Georgette, Mistress Stone, God)
Nicolette Julien (Prudence, Fortitude)
Hannah Kulawiak (Claire, Daniele Stone, Laurent)
Caroline Santiago Turner (Valerie)

ORCHESTRATIONS
Grace Leckey

BAND
Grace Leckey (piano, synthesizer, vocals, producer)
Kellie McGrew (drums and drum programming)
Maya Toffler (bass and violin)
Alona Meek (electric guitar)
Emma Walsh (electric guitar, ukulele, vocals)
Abby Harrison (head record and mix engineer)
Anna Fagin (assistant record engineer)
Olivia Lawson (assistant record engineer)

MUSIC
"Eat Them," Lady Pills
"Someone Tell the Boys," Samia
"Seashore," The Regrettes
"Bad Reputation," Joan Jett & The Blackhearts
"Make America Great Again," Pussy Riot
"One Way Or Another," Blondie
"Mercedes Benz," Janis Joplin
"Americans," Janelle Monáe
"Grand Sonata No. 1 in F# minor," Robert Schumann
"Concerto in E Minor for Flute, Violin, Viola, and Basso Continuo," Pierre-Gabriel Buffardin
"Oh Bondage! Up Yours!," X-Ray Spex
"He Who Would Valiant Be," words adapted from John Bunyan’s and Percy Dreamer’s text; Music, "Monk’s Gate" trad. English
"Chop Chop," Max Vernon

SPECIAL THANKS
To Adrienne D. Embry for her slam poetry,
to Peter Ruiz for their intersectional identity research,
and to the Jacobs School of Music Audio Engineering and Sound Production Department’s donation of the Joshi Studio space,
including Michael Stucker, Konrad Strauss, and Jacob Belser.
Welcome!

What a year! This is a brave new world for everyone, and the performing arts is truly feeling the impact. It is requiring our resilience, innovation, and patience to be sure.

With Broadway dark until the end of May 2021 and many theatre and dance companies closed, communities are feeling the impact of the loss of live performance and the gathering of audience communities to share in a performative event. But we are excited for the new world of theatre and dance emerging post pandemic. A world where theatre and dance work towards dismantling systemic racism and actively and continually acknowledges trauma and creates space for healing. A world with equitable and plentiful access to humane and sustainable resources and space for artists, makers, and audiences. A world that values integrity, empathy, and dignity unconditionally.

This year we bring you work via online streaming. Although it is not ideal, it does serve several critical parts of our academic mission. It provides time for engagement between students and faculty in discussing, rehearsing, and exploring our work. This provides opportunity for critical and creative thinking and problem solving. Our online season is also providing a platform to introduce our students, faculty, and our steadfast audience members a place to experience readings of new work or lesser known work. We are particularly grateful to have several guest artists working with us on our Amplified: A Series of Plays by Black Authors, Sounding Bodies, and Twelfth Night. Because we are online and to ensure the safety of everyone during the pandemic, we are utilizing more simplified design elements. Yet, it is important that all of our students experience a robust process and therefore you will see pre-show and post-interview, discussions, video features, and resources of the theoretical design processes including the realized projects created by our student technologists and makers.

We are also delighted to feature our season with no charge. However, producing any work and having guest artists on our season still requires financial and human resources. We are indebted to our dedicated Associate Producers this year and the continued support of our Theatre Circle members. We are also grateful for our digital operations team this year which is led by Assistant Professor Reuben Lucas. They’ve been an invaluable resource.

We thank you for your commitment to our theatre, your continued support of our students, faculty, and our mission. Furthermore, we are grateful for a year of hard work, not only in our continued production endeavors, but also our non-negotiable actions to address issues around diversity, equity, and inclusion.

We miss our live audiences. We miss YOU! We look forward to coming together again in our magnificent theatres to experience live theatre and dance together again.

With Gratitude,
Professor Linda Pisano, Chair

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CONTENT WARNING:
sexual violence, police brutality, and PTSD

When I was gifted Jen Silverman’s camp feminist punk rock extravaganza that is BONNETS: (How Ladies of Good Breeding are Induced to Murder) as my first mainstage production returning to IU as an M.F.A. Directing Candidate, I knew I had to reflect on what feminism means to me as a white woman (white feminism and white saviorism being the toxic beasts that they are) and how that fits into the big picture of our country’s plight.

Growing up, I understood early on that I held differing views from the family that raised me. My father grew up in a family on the wrong side of the Civil Rights era in Southern Mississippi and my mother was raised in the height of segregation in St. Louis City (google the “Delmar Divide”, which still exists to this day). Whether it was my start in theatre at age three or the strong English as a Second Language and Desegregation* programs in my primary school growing up in a suburb of St. Louis, I internalized at a young age how vital a range of cultural experiences are for my understanding of the world as an artist and theatremaker. I knew I had to move to New York City after graduating college in order to feel more at home than I ever would in the very white, privileged cul-de-sac in which I grew up, especially if I wanted to pursue any form of art that would hold meaning for me. My move away from Missouri (aka misery) promoted a further disconnect between the family who loves me, and the “liberal bubble of New York City” became a point of strain on our relationship.

Cut to the 2016 election season where everything fully unraveled for me personally. My position as the black sheep in my family became clearer and I was essentially ostracized due to our differing political priorities and the tension it created. I lost touch with much of my family for nearly three years (one still won’t speak to me) while navigating a new PTSD diagnosis that was triggered by our now President’s Access Hollywood tape release. While my PTSD doesn’t stem from combat as society would like to suggest, it certainly feels like I’ve had to put on armor to go to war with our patriarchal systems every day since I can remember.

Oppression, systemic or otherwise, is intersectional. Some of us are more oppressed than others. That’s to say that oppression doesn’t affect white people due to the somewhat recent introduction of the term “white privilege”; it simply operates differently. While I have white privilege, I do not possess male privilege, which causes me major grief as a female. Even more so as a female Theatre Director, the leader and unifier of a creative team, because I must constantly soften myself to make my male counterparts feel more comfortable with my presence. It’s exhausting to work through the world that way, but I don’t have it nearly as rough as Black women—and in 2020 I am reminded of that every day. Case in point, Breonna Taylor’s murderers only being charged for the bullets that missed her despite the fact that she was
asleep and her boyfriend only fired back at the unannounced police officers in self defense (which is many of our 2nd Amendment friends’ argument for bearing arms to begin with). I do not close my eyes at night with the fear of my home being burst into and recklessly shot at by the very people employed to serve and protect me.

And I don’t want to live in a world in which that is anyone’s reality.

In BONNETS . . . God sets our scene in this morality play, so who better to portray God than a queer Black woman who intimately knows the deep intersections of oppression that exist within our systems? She’s seen it all, literally, and reflects the exhaustion we’re all navigating in response to our current political climate—including the needless death of too many Black folx to police brutality and the unnecessary amount of loss of life caused by the response to COVID-19 in America, which has disproportionately impacted folx of color.

With the passing of Ruth Bader Ginsburg, the lives of folx at multiple intersections are at even greater risk along with Roe v. Wade, a case which saved my life after an experience of sexual violence over eleven years ago. So I find myself unable to reconcile with anyone’s decision to support our current President in the world that is 2020. All these things are compounded by the dangers faced by my LGBTQIA+ friends, undocumented folx, disabled folx, the climate crisis, and what feels like a never ending list of dangers our country is facing.

This is all too much for anyone to hold. Our country deserves better than these circumstances. And now is the time to prove to the world that we know this to be true. Americans will have the opportunity to cast their vote in only a few days.

So what side of history will you be on? Will you be able to look into your grandchildren’s eyes and say that you thought about their future when you handed them this legacy of destruction and loss of life?

As our friend Fortitude in BONNETS . . . beautifully states, “Our ancestors...went through a lot and they came up with a code of behavior that wasn’t necessarily about how to be happy all the time or how to be rewarded all the time but was maybe how to actually survive. As a species. How to remain on the face of the planet, but also how to remain ethically intact.”

Will your family be able to call you a good ancestor after November 3rd?

Jamie Anderson
Director of BONNETS: (How Ladies of Good Breeding are Induced to Murder)

*heartbreakingly ended in 2019, reestablishing St. Louis as one of the most firmly segregated cities in our country. PROUD native over here (not). Black Lives Matter. Today and every day.
absurdity to highlight the truths lurking under the performance. Bonnets speaks to some difficult truths about the status of women and queer folks today, and how the double standards of the patriarchy are driving us all to madness. I invite you to reflect on this topic as you enjoy this performance. Maybe there is a better ending for our characters?

Jordan Flores Schwartz
Dramaturg, BONNETS: (How Ladies of Good Breeding are Induced to Murder)

Dramaturg's note

In working on BONNETS . . . our team dove into a range of material to answer questions about context, style, and identity. The play touches (loosely) on three time periods: Early Colonial America, 17th Century France, and 19th Century England, so my research started with a broad historical brush. Unsurprisingly, I found important connections to the perception and treatment of women in each of these time periods. The story from Early Colonial America is directly influenced by the Salem Witch Trials of 1693. Meanwhile in France in the 1600’s, the Affair of the Poisons had high society on edge (and distrustful of women). Two hundred years later in 1800’s England, you have both the fiery energy inspired by the Suffrage Movement and the icy fear instilled by Jack the Ripper’s murderous spree. While I do not presume to know Jen Silverman’s research process as she wrote this powerful script, these three periods combined address a wide spectrum of issues facing women and gender-non-conforming folks today and do seem to be carefully chosen.

The next phase of my research dove deeper into this history, focusing on identity and representation within these settings. Considering trade routes, colonization, enslavement, and diplomacy, all of these times and places were much more global and therefore much more racially diverse than often acknowledged. The goal of this particular research was not only to understand the historical information, but to give more fullness to the story our cast is telling. The other major component of identity research focused queerness and sexuality. With figures like Oscar Wilde at the forefront of our 19th Century British culture, it was expected that there was a notable openness about homosexuality and queerness (even amidst ideals of Victorian modesty). I was also not surprised to come across scholarship about erotica from 17th Century France that was for women and the queer community. However, the Merry Mounters from Puritan Massachusetts was as unexpected discovery. In response to the religious fervor of the original colonists, a very vocal and vibrant queer community formed just outside of Quincy, MA under the leadership of Thomas Morton. Learning more about each of these periods reinforced for me that, no matter what the dominant social politics may be, every time has its rebels and an unsung history that we must uncover.

Alongside this historical context, there are two main stylist influences BONNETS . . . draws from that I want to leave you with. The first is Riot Grrrl, as in 1990’s Third Wave Feminism that grew from the Punk scene. In addition to rocking out to Bikini Kill’s anthem Rebel Girl, Riot Grrrls were activists, writers, and changemakers who fought for women to have a stronger voice both in the music industry and in American society. You can still hear their influence today in the indie music scene and in this new wave of feminism we have entered. Jen Silverman is also clear in her notes that performances should be in the style of Camp. Originally coined in a 1964 essay by Susan Sontag, she explains that “the essence of camp is its love of the unnatural.” This an exaggerated form of performance that, when done well, uses

Production team

Assistant Director
Jolie Rubinchik

Assistant Stage Managers
Danielle Bergman
Olivia Lawson

Dramaturg
Jordan Schwartz

Department Voice, Speech, and Dialogue Coach
Nancy Lipschutz

Fight/Intimacy Choreographers
Leraldo Anzaldúa
Samantha Kauffman

Camp Consultant
Oriana Perón

Technical Director
Ben Ramos

Laurent Body Double
Izzy Tynes

Video Production Specialists
Macy Klovilie
Valeriya Nedviga

Production Manager
Trish Hausmann

Digital Operations Manager
Reuben Lucas

Digital Operations Team
Chris Centinario
Madison Colquette
Bobby Coyne
Gavin Wendell Holman Douglas
Trish Hausmann
Laura Judson
Macy Klovilie
Marie Pipinich
Lexi Silva

Production Technical Director
I. Christopher Berg

Department Props and Scenic Artist Supervisor
Dan Tracy

Scenic Studio Employees
Rachel Burke
Spencer Gjerde
Valeriya Nedviga
Marie Pipinich
Ben Ramos

Costume Studio Supervisor
Robbie Stanton

Production Cutter/Draper
Heather Milam

Department Cutter/Draper
Anne Sorensen

Costume Studio Assistants
Erin Barnett
Madi Bell
Dawnette Dryer
Rachel Saylor
Brittany Lee Staudacher
Eileen Thoma

Lighting Supervisor
Betsy Smith

Lead Electrician
Corey Goulden-Naitove

Electrics Studio Employees
Corey Goulden-Naitove
Lily Howder
Jeremiah Kearns
Russell Long
Lee Anne Meeks

Department Sound Designer/Engineer
Andrew Hopson

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.
**Cast**

**CATHERINE BARKER**
(Daniel Stone) is a sophomore B.F.A. in Musical Theatre. She is a graduate of Interlochen Arts Academy in Interlochen, Michigan. For IU: Crazy For You (Ensemble). For IU Independent Projects: Tick, Tick...Boom (Karessa), The Hunchback of Notre Dame (Ensemble). For Cardinal Stage Company: Peter Pan (Warrior), West Side Story (Jet Girl). Catherine is from Bloomington, Indiana.

**JESSIE BITTNER**
(Ensemble, Standby for Mrs. Wolcott, Prudence) is a junior in the BSOF Vocal Performance and Musical Theatre program at the Jacobs School of Music. For IU Theatre Independent Projects: The Hunchback of Notre Dame (Madame, Ensemble). For IU Opera Theater: Parsifal (Blumenmädchen). Other favorite performances include: Guys and Dolls (Sarah Brown), Fiddler on the Roof (Hodel), Seussical the Musical (Gertrude McFuzz), and She Loves Me (Ensemble, Violin 1). Short Film: The Plight of the Artist (Violinist). The Birthday Girl (Young Katie). Jessie is from Appleton, WI.

**KAILA DAY**
(Ensemble, Prudence) is a senior in Indiana University where she’s pursuing a B.A. in Theatre and Drama along with a Minor in Sound Design. She is from Bloomington, IN.

**ISABELLE GARDO**
(Mrs. Wolcott) is a third-year M.F.A. acting student at IU. For IU Theatre: The Servant of Two Masters (Beatrice), Hamlet (Gertrude), Vinegar Tom (Joan Noakes), Titus Andronicus (Marca), The Heiress (Marian Almond). Other: The Seoul Ten Minute Play Festival (Ramona/Maria/Anna/Sarah), Bloody Blackbeard the Musical (Maria/Mary), Holiday (Julia), and Holy Ghosts (Muriel). Film: Inside Scarlett (Scarlett), Knowing Autumn Plum (Autumn), Bad Chicken (Nora). TV: Courage New Hampshire (Abby). Isabelle is from Raleigh, NC.

**ADRIANNE D. EMBRY**
(God, Standby for Webster) is a senior pursuing her B.A. in Theatre. She is a founder/president of IU’s Black, Brown, and Beige Theatre Troupe. Her works include IU mainstage productions: Haus of Mirth (Edie) and Barbecue (Adlean). She was the assistant stage manager for IU’s production of The Goat, or, Who Is Sylvia? along with With The Bog of Cats. Adrianne left the far eastside of Indianapolis prior to finding her home here at IU.

**ICARIA ISLANDER**
(Helen) is a senior pursuing a B.A. in Musical Theatre. She is a senior at Indiana University. For IU University Players: American Idiot (Ensemble). Other credits include: Guys and Dolls (Sarah Brown), Hairspray (Asian Girl), and The Hunchback of Notre Dame (Ensemble). ICARIA ISLANDER is a senior at Indiana University.

**JAMIE JAYTES**
(Ensemble, Standby for Webster) is a sophomore at IU. She is pursuing a B.B.A. in Entrepreneurship and a B.F.A. in Musical Theatre. She is a member of the Cardinal Stage Company. For IU Independent Projects: The Hunchback of Notre Dame (Madame, Ensemble). For IU Mainstage: The Threepenny Opera (Charley), The Seagull (Gosha). Jamie is a native of Elkhart, Indiana.

**KAILA DAY**
(Ensemble, Standby for Webster) is a sophomore at IU. She is a member of the Cardinal Stage Company. For IU Independent Projects: The Hunchback of Notre Dame (Madame, Ensemble). For IU Mainstage: The Threepenny Opera (Charley), The Seagull (Gosha). Jamie is a native of Elkhart, Indiana.

**AMBER JONES**
(Ensemble, Standby for Georgelette, Mistress Stone, God) is a freshman currently pursuing a B.A. in Theatre. This is her first production with IU Theatre. Her only other theatre production took place during her senior year of high school, performing Romeo, You Idiot as Benvolio. Although she is still new to the world of theatre, she is very eager to gain experience with more productions as they arise! Amber is from Louisville, Kentucky.

**NICOLETTE JULIEN**
(Ensemble, Standby for Prudence, Fortitude) is a sophomore pursuing a B.A. in Theatre and Drama and a minor in Media Production. For IU University Players: Shout! The Mod Musical (Red Girl), American Idiot (Ensemble). Select previous credits include: Curtains (Georgia Hendricks), Foxhole Circuit (Joan Jolie), Chicago (Kitty), West Side Story (Shark Girl), Parallel Lives (Annette/Sylvia). Nicolette is from Los Angeles, California.

**HANNAH KULAWIAK**
(Ensemble, Standby for Claire, Daniel Stone, Laurent) is a sophomore B.F.A. Musical Theatre major with a minor in Media and Creative Advertising. She is excited to be making her virtual mainstage debut! For IU Independent Projects: The Hunchback of Notre Dame (Ensemble). For IU University Players: American Idiot (Pit Orchestra - Violin). She has also performed multiple times as a featured vocalist with The Cleveland Pops Orchestra back home in Cleveland, Ohio. Hannah is a proud Equity Membership Candidate.

**CASEY JUN HYUN KWON**
(Valerie) is currently a Junior majoring in Musical Theatre, and she is from Seoul, South Korea. Casey is beyond thrilled to be a part of such a passionate play that is satisfying to a woman of color in so many ways. For IU Mainstage: Water By The Spoonful (Orangutan), For IU independent project: Rocky Horror Show (Ensemble). Other shows include: Brigadoon (Fiona), Bye Bye Birdie (Rose), The Sound of Music (Maria).

**LEXI SILVA**
(Prudence) is a native of Elkhart, Indiana. She is a junior at IU majoring in Musical Theatre and Drama. For IU Independent Projects: The Hunchback of Notre Dame (Ensemble). For IU Mainstage: The Threepenny Opera (Charley), The Seagull (Gosha). Other credits include: Guys and Dolls (Sarah Brown), Hairspray (Asian Girl), and The Hunchback of Notre Dame (Ensemble). ICARIA ISLANDER is a senior at Indiana University.

**PETER RUIZ**
(Fortitude) is a senior at IU majoring in Musical Theatre, and he is from Calabasas, CA. Peter is excited to be a part of such a passionate play that is satisfying to a woman of color in so many ways. For IU Mainstage: Water By The Spoonful (Orangutan), For IU independent project: Rocky Horror Show (Ensemble). Other shows include: Brigadoon (Fiona), Bye Bye Birdie (Rose), The Sound of Music (Maria).
TIANA WILLIAMS

(Georgette)
is an ambitious artist from Indianapolis, Indiana, and is in the B.F.A. Musical Theatre Program going into her third year as a junior. She has been a solo vocalist in various local settings and her past productions include The Wiz (Dorothy), Legally Blonde (Pilar), In the Heights (Vanessa), Ragtime (Sarah), The Curious Savage (Lily Belle), Matilda (Ms. Phelps), Calder the Musical (A developing piece- Josephine Baker), Aida (Nehebka), and was most recently in University Player’s American Idiot (Extraordinary Girl). This year Tiana is the Diversity Representative for IU Theatre, Drama, and Contemporary Dance’s Student Advisory Board, and is a Social Programming Chair for IU’s NAACP Chapter. Bonnets will be Tiana’s first IU mainstage production, and she is very excited for her debut this fall.

CAROLINE SOMES

(Claire)
is a senior pursuing a B.A. in Theatre & Drama. For IU Theatre: Hamlet (Guilderstern). Other performances include: The Robber Bridegroom (Rosamund), and The Laramie Project: 10 Years Later (Jonas Slonacker & Beth Loffreda). Caroline is from Los Angeles, California.

HANNAH ZELDIN

(Laurent)
is a sophomore from Atlanta, Georgia earning a B.F.A. in Musical Theatre and minoring in sustainability. For IU Theatre: The Servant of Two Masters (First Porter) and One Night Only (Addie). Hannah has enjoyed performing in and around her hometown of Atlanta in theatres including The Horizon Theatre, Synchronicity, and The Alliance Theatre.

CAROLINE SANTAGO

(Turner)
is a junior B.F.A. Musical Theatre major and Arts Management minor. Credits – IU Theatre: Crazy for You (Louise), Big Fish (Ensemble), Barbecue (Barbara), UP: Next to Normal (Natalie). Other: Violet (Violet), The Last Five Years (Cathy), Peter and the Starcatcher (Molly), Carrie: The Musical (Margaret). Arts for Life Awards: Best Youth Musical Performance Award (2018). St. Louis High School Musical Theatre Awards: Nominee, Outstanding Lead Actress (2018). Caroline is from St. Louis, Missouri.

ERIN BARNETT

(Costume Designer)
is a third-year M.F.A. Costume Design student. IU costume design credits include: The Servant of Two Masters, Shifting Landscapes: Indiana of Good Breeding are Induced to Murder (Indiana University), Tiger Beat (Indiana University), Uncommon Women and Others (Salem State University), The Lion, the Witch, and the Wardrobe (Beverly High School), and A Free Man of Color (Salem State University).

JAMIE ANDERSON

(Director)
is a second year M.F.A. Directing candidate with a B.F.A. in Musical Theatre from IU. Select IU credits: Hamlet (Assistant Director), jelly beans (Assistant Director), A New Brain (Director), Cabaret (Sally Bowles). Between undergrad and returning to Bloomington for grad school, Jamie lived in NYC for seven years where she worked as an actor, director, casting director, and junior talent agent. She plans to continue her directing career and work towards her goal of starting a theatre company with a focus on civic practice. Jamie is originally from Chesterfield, MO.

LERALDO ANZALDUA

(Fight/Intimacy Choreographer)
is an actor, fight director, and motion capture performer for film and video games. He is also a voiceover actor for anime. Leraldo’s fight direction has been seen at the Houston Grand Opera (including works with director Rob Ashford, John Caird, and the American premiere of The Passenger, which later went on to Lincoln Center), and also the Alley Theatre –with Grey Boyd, Teresa Rebeck, and Ken Ludwig –Houston Shakespeare Festival, Lake Tahoe Shakespeare Festival, ClassicalTheatre.

ERIN BARNETT

(Costume Designer)
is a third-year M.F.A. Costume Design student. IU costume design credits include: The Servant of Two Masters, Shifting Landscapes: Indiana of Good Breeding are Induced to Murder (Indiana University), Tiger Beat (Indiana University), Uncommon Women and Others (Salem State University), The Lion, the Witch, and the Wardrobe (Beverly High School), and A Free Man of Color (Salem State University).

RACHEL ROSE BURKE

(Scenic Designer)
is a second year graduate student pursuing her Masters of Fine Arts degree in scenic design. Recent design credits include Bonnets: (How Ladies of Good Breeding are Induced to Murder) (Indiana University), Tiger Beat (Indiana University), Uncommon Women and Others (Salem State University), The Lion, the Witch, and the Wardrobe (Beverly High School), and A Free Man of Color (Salem State University).

Artistic team

Puts Her Trust in Thought, By the Bog of Cats, and Only Child. Other costume design credits include: Footloose (Jenny Wiley Theatre), The Gondoliers (GLOW Lyric Theatre), The Robber Bridegroom (Jenny Wiley Theatre), and A Midsummer Night’s Dream (Jenny Wiley Theatre). Erin is from Marietta, Georgia. This is Erin’s thesis design.

DANIELLE BERGMAN

(Asst. Stage Manager)
is a senior studying Stage Management with minors in Theatre & Drama and Psychology. At IU she stage managed Water By The Spoonful, Haus of Mirth, and New Moves Dance Concert. Asst. stage managed IU theatre’s productions of City of Angels, The Heiress, and Crazy For You! She was the Production Management Asst. for IU Summer Theatre 2019. Also, she was on Run Crew and Change-Over Crew for IUST 2019. She was on Wardrobe Crew for Vinegar Tom, the Light board Op for Junior Dance, and Sound board op for Faculty Dance. She stage managed University Player’s production of The Golden Palace Cabaret, interned as part of the stage management team at The Alliance Theatre in Atlanta, Georgia. Danielle is from Johns Creek, Georgia.

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is a senior studying Stage Management with minors in Theatre & Drama and Psychology. At IU she stage managed Water By The Spoonful, Haus of Mirth, and New Moves Dance Concert. Asst. stage managed IU theatre’s productions of City of Angels, The Heiress, and Crazy For You! She was the Production Management Asst. for IU Summer Theatre 2019. Also, she was on Run Crew and Change-Over Crew for IUST 2019. She was on Wardrobe Crew for Vinegar Tom, the Light board Op for Junior Dance, and Sound board op for Faculty Dance. She stage managed University Player’s production of The Golden Palace Cabaret, interned as part of the stage management team at The Alliance Theatre in Atlanta, Georgia. Danielle is from Johns Creek, Georgia.
ANNA FAGIN (Sound Designer, Assistant Recording Engineer)
is a junior at Indiana University’s Jacobs School of Music majoring in Audio Engineering and Sound Production with a double minor in Theatre and Media Persuasion and a certificate in Electronics. Bonnets is her debut as a sound designer for an IU theatre production. She is from Carmel, Indiana.

RACHEL JOHNSON (Stage Manager)
is a junior at Indiana University majoring in Theatre and Drama with a focus in Stage Management and minoring in French. For IU Theatre: Bonnets (Stage Manager), Tiger Beat (Assistant Stage Manager), Big Fish (Assistant Stage Manager), Haus of Mirth (Assistant Stage Manager/Weapons Master), Pippin (Production Assistant). For Cardinal Stage: Ada and the Engine (Assistant Stage Manager), Newsies (Deck Crew). Other: Still Life With Iris (Stage Manager), The Addams Family (Stage Manager). She is from Brownsburg, Indiana.

SAMANTHA KAUFFMAN (Fight/Intimacy Choreographer)
is an actor and movement director; specializing in fight direction, intimacy direction, and circus theatre. After being transplanted to Chicago to study circus arts with Actors Gymnasium; she is now based in the Midwest region and travels to perform in and fight/intimacy/movement direct productions across the nation. She has her B.F.A. from the University of Wyoming and her M.F.A. from Florida Atlantic University. A Jeff Nominated Fight Choreographer, she is also an advanced actor/combatant with the Society of American Fight Directors and an intermediate actor/combatant with Fight Directors Canada. In all her work, Samantha is dedicated to the growth and development of the art form and the artists, in order to support a vibrant and healthy artistic community. Samantha is a certified Intimacy Director with Intimacy Directors International. She is fiercely passionate about advocacy for artists and spreading consent practices through theatre and circus communities. samanthajkaufman.com/intimacy-direction.

MACY KLOVILLE (Video Production Specialist)
is a senior at Indiana University creating her own major in sound design. For IU Theatre: Design: By the Dog of Cats, Three Sisters and Nice Nails; Other: Uninetown (Audio Engineer). For Cardinal Stage Company: Fun Home (Audio Engineer) and The Christians (Co-Sound Designer). For Jewish Theatre of Washington, D.C. she has worked as a sound designer 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. Last summer she completed certification 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 AEIA, SAG/AFTRA, and VASTA.

OLIVIA LAWSON (Assistant Stage Manager)
is a junior from Muncie, Indiana majoring in Audio Engineering and Sound Production (AESP) as well as Arts Management. Currently she works for AESP department as a Production Assistant and prior to Covid-19 she worked for the Ballet and Opera Theatre on the electronics crew. This summer she was the Production Intern at Sherwood Oaks and continues to work there as a Production Assistant. Olivia is the president of H2O Students, the treasurer of the Rho Chapter of Tau Beta Sigma, and is on the Undergraduate Staff for the Indiana University Marching Hundred. For IU: Bonnets (Assistant Stage Manager), Jazz Celebration 2019 (Stage Manager).

GRACE LECKEY (Music Director, Orchestration)studies audio engineering at the Jacobs School of Music where she currently works as an audio production assistant, teaching assistant, and recording session manager. While pursuing a concentration in music performance, she performs as a pianist and vocalist for the Bloomington-based band GraceKellie; the band celebrated the release of their album Like the Princess in February 2020. For IU: Tiger Beat (Music Director, 2020); Big Fish (Sound Designer, 2019); For IUST: Little Shop of Horrors (Mixer, 2019); Sticks and Stones (Mixer, 2019). Grace is from Washington, D.C.

NANCY LIPPSCHULTZ (Voice, Speech, and Dialect Coach)Nancy has been teaching theatre at IUB for fifteen years and has been a professor of theatre for the past 26 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 recently coached Dial M for Murder and The Cay, The Curious Incident of The Dog in the Nighttime which went on to Syracuse Stage in New York and Noises Off. 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. Last summer she completed certification 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 AEIA, SAG/AFTRA, and VASTA.

LEE ANNE MEEKS (Lighting Designer)is a second-year Lighting Design M.F.A. candidate. For IU Theatre: Ascendant (Lighting Designer). For Cardinal Stage: Ada and the Engine (Assistant Stage Manager), Newsies (Deck Crew). Other: Still Life With Iris (Stage Manager), The Addams Family (Stage Manager). She is from Brownsburg, Indiana.

HEATHER MILAM (Cutter/Draper)Prior to joining the faculty of IU in 2013 to launch the M.F.A. Costume Technology program, Heather served as Costume Production Specialist for the University of Alabama’s Department of Theatre & Dance. Heather obtained her bachelor’s degree in theatre from Ithaca College. 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 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.

VALERIA NEDVIGA
(Video Production Specialist)
is a second-year M.F.A. student in Scenic Design. For IU Theatre: Amplified (Video design), jelly beans (Scenic and Projection Designer). Big Fish (Props Master & Projection Operator). For OSU Opera and Lyric Theatre: Le Nozze di Figaro (Stage Manager & Props Master), Opera Americana (Scenic Designer), Candide (Props Master). For Opera Columbus: Madama Butterfly & Floo’d (Assistant Stage Manager). For Opera Project Columbus: Rigoletto (Stage Manager), La cenerentola (Assistant Director). For Weathervane Playhouse: In the Heights & Wizard of Oz (Sound Designer and Live Mix). Valeriya is from Togliatti, Russia.

BEN RAMOS
(Technical Director)
is a third-year M.F.A. candidate in Technical Direction from Chicago, Illinois. Previous IU credits include: Assistant Technical Director for Crazy For You! and Technical Director for IUST 2019 and The Goat or, Who is Sylvia?. Before starting at IU, Ben was the TD at Drury Lane Theatre in Oakbrook Terrace, Illinois.

JOLIE RUBINCHIK
(Assistant Director)
is a junior majoring in Theatre&Drama and minoring in Arts Management. For IU University Players: Ribs (Margo), Other favorite credits: The Crucible (Elizabeth Proctor), Grease (Rizzo), Music Man (Assistant Director), and Seussical (Director). Jolie currently works with Jill Lustig Productions. Jolie is from Fort Lauderdale, Florida.

JORDAN SCHWARTZ
(Dramaturg)
is a first year M.F.A. candidate in Dramaturgy here at IU and currently serves 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.

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