

DIRECTED BY RJ HODDE

WELLS-METZ 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



PRESENTS

THE WELL OF HORNINESS

With excerpts from *The Lady Dick*

by Holly Hughes

DIRECTOR RJ Hodde[^]

DRAMATURG Chris Mills

SCENIC DESIGNER Rachel Rose Burke

COSTUME DESIGNER Jerrilyn Lanier-Duckworth⁺

LIGHTING DESIGNER Corey Goulden-Naitove

SOUND DESIGNER Andrew Hopson[^]

STAGE MANAGER Onyea Cummings

This production is presented in partial fulfillment of the Master of Fine Arts in Directing.
Thesis Committee Chair and Production Advisor Jenny McKnight

⁺Visiting Guest Artist

Please note: This play contains gunshots, implied violence, intimacy, coarse language, and sexual dialogue.

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.



[^]The Director is an Associate Member of the Stage Directors and Choreographers Society, a national theatrical labor union.

[^]The sound designer is a member of United Scenic Artists Local 829, IATSE.

WELLS-METZ THEATRE | SEPTEMBER 30-OCTOBER 2

Cast

NARRATOR	Amanda Fawell
NARRATOR	Helen Krizman
NARRATOR	Maya Owens
THE CONSPIRATOR	Amia Korman
GARNET McCLIT	Jayne Deely*
GEORGETTE	Sophia Salesky
VICKY	Leah Mueller
ROD	Taylor Harmon
BABS	Caroline Sanchez
AL DENTE	Zoë Swisher
HAROLD/OTHERS	Elizabeth Kasper
LOUISE/OTHERS	Ariana Shields
SECRETARY/OTHERS	Katie Wheeler
RANGER/JUDGE	Grania Whelan
DEPUTY/OFFICER	Nicolette Julien
DOCTOR/MICKEY	Catherine O'Connor
UNDERSTUDY	Guneet Lalria

PART ZERO The Lady Dick

PART ONE The Well of Horniness

A peaceful New England town, a town like many others.

PART TWO Victim Victoria

*A peaceful New England town, where murder and depravity are
a welcome respite from the tedious convenience of one-stop shopping.*

This play is presented with one 15-minute intermission.

PART THREE The Realm of the Senseless

*A peaceful New England town, where men are men—
and so are the women!*



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

Production staff

Assistant Director
Jolie Rubinchik

Assistant Costume Designer
Jason Orlenko

Intimacy Consultant
Jenny McKnight

Fight Consultant
Leraldo Anzaldúa

Voice, Speech, and Dialect Coach
Nancy Lipschultz

Assistant Stage Managers
Leslyan Heron
Samantha Ireland

Production Manager
Trish Hausmann

Visiting Assistant Professor of Technical Direction
Jeff Baldwin

Production Technical Director
I. Christopher Berg

Props and Scenic Artist Supervisor
Dan Tracy

Assistant Technical Director
Conner Wieland

Props Manager/Artisan
Valeriya Nedviga

Scenic Charge Artist
Chyna Mayer

Scenic Studio Carpenter
Taylor Furman

Scenic Studio Employees
Izabella Brown-Sparks
Rachel Rose Burke
Elliott Carnell
Spencer Donovan
Maggie Jackson
Hannah Keeler
Spencer Lawson
Chyna Mayer
Valeriya Nedviga
Melanie Patterson
Rachel Shearon
Margaretha Setiawan
Emma Williamson

Scenic Run Crew
Ben Ballmer
Chris Sciortino
Melanie Patterson
Jacob Spencer
Sarah Zola

Costume Studio Supervisor
Robbie Stanton

Visiting Guest Artist Costume Studio Supervisor
Magdalena Tortoriello

Production Cutter/Draper
Eileen Thoma

Costume Studio Assistants
Brittany Lee Staudacher
Madi Bell
Camille Deering
Tallon Boling

Dawnette Dryer
Nicole Hiemenz
Elizabeth Licata
Zephany Rivers
Lydia Spellman
Eileen Thoma
Tiana Williams

Wardrobe Supervisor
Elizabeth Licata

Wardrobe Run Crew
Kabir Gandhi
Amber Kendall
Helen Krizman
Mara Manosci

Lighting Supervisor
Betsy Smith

Lead Electrician
Russell Long

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

Light Board Operator
Lydia Spellman

Spot Light Operator
Addie Gorden

Sound Crew
Will Arenz
Aden Coleman
Alexis Dorsey



The Intimacy Consultant, Voice, Speech, and Dialect Coach, 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 and Costume Studio Supervisor are members of the International Alliance of Theatrical Stage Employees, 618 or 893.



The Intimacy Consultant 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

Project Manager
Laura Judson

Department Dramaturg
Madison Colquette

Audience Development Staff
Chris Mills
Carolynn Stouder
Anjali Varma

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

B.F.A. Liaison
Ashley Chilla

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, work 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 are to our work and training.

Finally, we'd ask that you take a moment to read our [land and labor acknowledgement](#) on the first page. 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

Playwright's note



Since *The Well of Horniness* premiered in a tiny storefront theater where three people standing on stage read as a crowd scene in 1983, it's received

at least one production that I know of, and perhaps more that I don't know of, every year since. Not many artists get to experience the pleasure of seeing new generations of artists find meaning in your work, and in the process remake what started out as your day dream into their reality. I'm so grateful that Indiana University is mounting this work, and another early work which is less frequently done, excerpts of *The Lady Dick*.

If *The Well* remains one of my most produced works, I think the work that I made before that, as a middle school student was perhaps my most popular. I was a shy, bookish arty queer kid who didn't fit into any established social groups, but inside me beat the heart of a ham. (In fact, I'm made entirely of ham, with some corniness added around the edges.). I wrote a series of monologues that I performed, dressed in an oversized tweed suit that was not so much out of style as never in style, broken glasses, and clodhoppers. I borrowed the vaudeville conceit of the one sided phone conversation, which perhaps made more sense when we had landlines. Though you only heard my side of the story, you could tell that the person to whom I was speaking, a man named George, was rejecting me, over and over, and I was either not getting it, or refusing to believe it.

Somehow, I knew that it was funny to stage cruelty and misogyny; that a man rejecting a woman—ok I was thirteen but give it to me—would be hilarious. The audience at the middle school talent show loved it. As did the campers and staff at the Christian leadership camp I attended. I have never gotten so much applause and really, so many bookings, though I have to say the pay was nonexistent! Birthday parties! Holiday parties! Repeat bookings!

I thought the popularity of the work would be my entrée into the elite circles of society as it existed in Saginaw, Michigan. But I was wrong, because I was wrong. Making fun of women, performing rejecting, embodying and embracing misogyny would protect me.

To some extent, the meanness of the piece didn't touch me. Because I did not believe I was a girl or a woman, and I didn't think I would have a boy friend, and secretly, that made me happy. Because secretly I was a horse.

These plays, written not so many years later, came out of the moment I found myself in world of women who also wanted to be horses, and together at the WOW Café, we became horses together. We shed the self hatred, we stepped outside the circle of the patriarchy and let ourselves run wild. I created this work as a love poem to a talented and ferocious stable of talented and unbroken mostly queer women at the WOW Café, and I'm so excited to see what the Hoosiers will find here, and share with all of us.

Holly Hughes

In conjunction with this production of

The Well of Horniness,

IU Theatre & Dance has been honored to welcome Holly Hughes as a

Ralph L. Collins Memorial Lecturer

About Ralph L. Collins and the Collins Memorial Lecture

Ralph L. Collins (1907-1963) was born in Eclectic, Alabama. He was educated at the University of the South, where he earned a B.A. in 1928, and at Yale University, where he earned a Ph.D. in 1933. Before joining the Department of English at Indiana University in 1935, he did editorial work for *Atlantic Monthly* and taught one year at the University of Tennessee. At Indiana, he served as varsity tennis coach from 1940 to 1945 and as director of the Writers Conference from 1941 to 1948. He was named assistant dean of faculties in 1948, and vice president and dean of faculties in 1959.

As a teacher and scholar, Dean Collins was principally interested in the area of theatre and drama. He published articles in the area of theatre and drama, including many in *Modern Language Notes*, *Philosophical Quarterly*, *Theatre Annual*, and *University of Kansas Review*. For many years, he taught undergraduate courses in modern drama and in Shakespeare and a graduate seminar on George Bernard Shaw.

Even after assuming his many administrative duties, Dean Collins maintained his interest in theatre. For him, drama was not merely a form of entertainment. It was an intense presentation of behavior, a projection of gestures of mind and heart, and a searching analysis of motives and moral foundation. No static memorial could honor the memory of Ralph L. Collins as does this memorial lecture series.

Dramaturg's note

"So this is not a light I'm offering. Perhaps you open a box you had forgotten about, and in it is a decoration, a string of lights that does nothing about the darkness but does help you see the room you are in differently. A string of lights that takes your ordinary day and makes it look like a party, a string of lights that sparkles more than it illuminates, that calls for music. A string of fairy lights. Some bulbs missing. No replacements possible."

-Holly Hughes

In *The Well of Horniness*, Holly Hughes shakes up a genre-shifting cocktail of film noir (with its femme fatales, cynical investigators, and hardboiled language) and radio plays (with their flat sound and old-timey ads). Once combined, Hughes whips up a froth with the frenzied energy and technical discipline of comedy. Cheers!

The integration of female sexual desire in *Well of Horniness* exponentially complicates these genres since they typically present women as props or foils for the complex men who lead them. Hughes' hilarious and persistent inclusion of women as lead characters *and* as women who desire women is radical for its time and... not so common now, either.

Holly Hughes made this play in 1983 as a radical, savvy writer and soon became a potent cultural icon. *Well...* emerges out of a rich and important early '80s incubator in NYC called WOW (Women's One World) Cafe. A place dedicated to women: lesbian women, feminist women, women of color and, at a time of little power and slight visibility, the art form they chose to affirm themselves was performance. Hughes' early work is linked to this raucous community and many of the women she worked with have also gone on to remarkable artistic and academic lives.

Hughes' role as a cultural icon ramps up in the early 80s with the now infamous acts of the National Endowment for the Arts, in which Hughes and three other performance/theater artists—Tim Miller, John Fleck, and Karen Finley: the NEA 4—had their grants revoked because their work dealt with queer subjects and women's objectification. The NEA 4 eventually prevailed, but it took 10 years. For these performers, their work was literally existential.

Director RJ Hodde and I have spent so much time working on and thinking about the form of this text. Hughes speaks of her text as though it were a one-off, a throwaway, but...no. There's a reason it continues to be read and produced (at least once EVERY YEAR since it was published). Something important. We've been mulling over the text for months, exuberantly lingering over each joke. The promiscuous fashion of the play reads so well—like hung-over, post-party report to a pal—and the fragmented style leaves us with so many questions: what's the logic? Is it camp? Is it noir? Is it neo-noir??

It's queer. Full stop.

The play's form is its force. Hughes' anarchic snatching of codes from heteronormative forms and formats is a way to undo and de-emphasize them. Hughes shoots spitballs at patriarchy. She takes signs and signifiers and uses them as she pleases—as jokes!—

with the freedom and gusto of a revolutionary. Hughes activates these markers without context, hierarchy, or respect for their framework and undoes their power. She queers them and shrinks them down to size.

Make no mistake: this hilarious, rowdy text is a challenge. It's a fight for the life of the playwright, for her community, then and now; a fight to exist and be seen. We hope to continue the fight for our community, now, and to do it while laughing, with a string of fairy lights, full of joy.

Chris Mills

Director's note

We needed a good laugh—that much was clear. After over a year away from live performance and everything endured throughout it all, an assumption was made that few people wanted their first time back in a theater to be a tragedy, or even a melodrama. Enough of tears and triumphing over adversity . . . let's get weird and wacky! Then came practical variables. This is an academic institution, after all, and both our graduate and undergraduate actors—many of whom are women—were waiting patiently for an opportunity to get on stage; to be challenged and practice their craft. We needed something expansive, with big characters, style, and purpose. We needed something that could support a lot of talent. And if we wanted to cast a lot of Hoosier women (and we did), plays by women were an obvious place to start.

I could think of only one play that checked all these boxes. And since much of my graduate research at Indiana University has appraised the semiotics of Camp as a means of actor-character training, *The Well of Horniness* was the only title I felt ethical and passionate advocating for.

Theatre devised from a consciously queer perspective is anti-assimilationist in both content and form. It proposes that queer folk are not, in fact, "just like everybody else," and brings our enactment of gender and sexuality into harmony with our art. Holly's work is an important chapter in that tradition, using artificiality and heightened performance to celebrate the pantheon of people who make up our lives and culture. It's an ironic legacy made singular by her sardonic humor, indictment of mysogyny and white middle-class principles, unapologetic mocking of heteronormativity, and population of the stage exclusively with women. She's funny, irreverant, and original.

Frankly, it's an honor just to be here.

RJ Hodde

Cast



JAYNE DEELY
(*Garnet McClint*)

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

Anderson), *30 Seconds* (AFS reading '20, dir. Martha Jacobs), *Waycross* (AFS '21, IUST '21, dir. Jenny McKnight). 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. They are a proud member of AEA, and a native of Queens, NY.



AMANDA FAWELL
(*Narrator*)

(she/her) is a third-year IU student pursuing her B.F.A. in Musical Theatre and Minor in Creative Writing. For IU Theatre: *Little Women*

(Meg), *Crazy for You* (Elaine/Showgirl). Other credits include: *Spring Awakening* (Ilse), *Mamma Mia!* (Donna), & *Mary Poppins* (Mary Poppins). Amanda is also a proud alumna of the Jimmy Awards (2019). Amanda is from Framingham, MA.



TAYLOR HARMON
(*Rod*)

(she/her) is a junior majoring in Sexuality, Gender, & Reproductive Health; with a minor in Theatre & Drama. She is a member

of Singing Hoosiers, the Peer Health and Wellness Educator program (PHWE), and has served as a member of the Theatre and Dance Student Advisory Board and programming committee. IU Theatre credits include *Water by the Spoonful* (Yazmin Ortiz) and *jellybeans* (Julissa).



NICOLETTE JULIEN
(*Deputy Ranger/ Officer*)

(she/her) is a junior pursuing a B.A. in Theatre and Drama and a minor in Film Production. For IU Theatre: *Bonnets:*

How Ladies of Good Breeding Are Induced to Murder (Ensemble, Prudence u/s, Fortitude u/s). For University Players: *Shout! The Mod Musical* (Red Girl), *American Idiot* (Ensemble). Other: *Curtains* (Georgia Hendricks), *Foxhole Circuit* (Joan Jolie), *Chicago* (Kitty), *West Side Story* (Shark Girl), *Hairspray* (Penny). Nicolette is from Los Angeles, CA.



ELIZABETH KASPER
(*Harold/Blonde/ Inmate*)

is a second year B.A. student in Acting. This will be their first production with IU's theatre department. Other productions

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



AMIA KORMAN
(*The Conspirator*)

(she/they) is a sophomore at the Jacobs School of Music pursuing a B.S.O.F. in Voice and Musical Theatre. She is from Philadelphia,

PA and *The Well of Horniness* is her first IU production. Prior credits include *Peter and the Starcatcher* (Molly Aster), *The Little Mermaid* (Ariel), *Les Misérables* (Éponine), *You Can't Take It With You* (Alice Sycamore), *Mary and Max* (Mary) and various professional work in the Philadelphia area.



HELEN KRIZMAN
(*Narrator*)

is a senior majoring in Theatre & Drama. This is her IU theatre debut. For Cardinal Stage: *Newsies* (Nun/ Bowery Beauty/ Newsie). Other:

American Idiot (Libby/Leslie), *Rocky Horror* (Phantom Alto), *Footloose* (Wendy Jo). Helen is from Wilmette, IL.



GUNEET LALRIA
(*Understudy*)

is a senior majoring in cinema media studies & minoring in theatre. *The Well of Horniness* marks her first time being a part of an IU theatre production.

She is from Fort Wayne, IN.



LEAH MUELLER
(*Vicki*)

(she/her) is a second-year M.F.A. Acting Candidate. For IU Theatre: *Stickfly* (Kimber). For FUSE Productions: *Sunday in the Park with*

George (Dot/Marie), *Matilda* (Miss Honey), *Merrily We Roll Along* (Beth). For Nittany Valley Shakespeare Company: *King Lear* (Cordelia/Fool). For The Next Stage: *Don Juan in Hell* (Dona Ana). For Penn State URTC: *Romeo and Juliet* (Juliet). Leah is from State College, PA.



CATHERINE O'CONNOR
(*Doctor/Mickey*)

(she/her) is a current sophomore at Indiana University. She is a second-year Theatre & Drama B.A. student, but this is her first

show at IU. Some of her most recent shows include: *The K of D* (The Girl), *Chicago* (Velma Kelly), *Oliver!* (Bet), *Little Women* (Jo March), *Peter Pan* (Wendy), *Little Mermaid* (Ariel), and *Urinetown* (Ensemble). She is from Chicago, IL.



MAYA OWENS
(*Narrator*)

(she/her) is a second-year B.F.A. student in Musical Theatre. This is her mainstage debut. For IU University Players, *Bright Star* (Ensemble). For an IU student Independent

project, *Into the Woods* (Lucinda). Other: *Wizard of Oz* (Dorothy), *Peter and the Starcatcher* (Smee) at the Scotland Fringe Festival. She is from Charlotte, NC.



SOPHIA SALESKY
(Georgette)

(she/her) is a senior Theatre and Drama major with a concentration in acting. She has had a blast working with

cast, crew, and director; and can't wait to share this wonderful play with you. IU credits: *Twelfth Night* (Fabian), *The Servant of Two Masters* (Clarice), *Hamlet* (Bernardo), *Titus Andronicus* (Nurse/Goth Warrior). Others: *Bad Jews* (Daphna), *Moonchild* (XXX). Sophia is from San Francisco, CA.



CAROLINE SANCHEZ
(Babs)

(she/her) is a 2nd year M.F.A. Acting candidate from California. This will be her first in an onstage production with Indiana University. In

her free time she is with her family, her pets, exploring the unknown, and doing goat yoga.



ARIANA SHIELDS
(Louise/Blonde/Inmate)

(she/they) is a senior majoring in theatre and drama. *The Well of Horniness* is her first show for IU Theatre. Other:

A Midsummer Night's Dream (Snug) and *Springs Awakening* (Teacher) for USC Pre-college Summer Theatre, *Little Britain Live* (Child) for Little Britain Productions. TV: *Kid Detectives* (Detective and Villain) for Beyond Productions, *Get Training* (Candy Saunders) for Nickelodeon, *The Silence* (Child) for ABC. Film: *Canary* (Holli). Ariana is from Sydney, AUS.



ZOË SWISHER
(Al Dente)

is a junior pursuing a B.A. in Theatre & Drama as well as a B.A. in Philosophy. IU Theatre Mainstage: *Waycross* (Kamara/

Answering Machine Voice), *Hamlet* (Captain of Fortinbras). For University Players: *She Kills Monsters* (Vera, Evil Gabby, The Beholder). Other Credits: *The Vagina Monologues* (The Flood Woman/The Vulva Woman) and *Richard III* (Lady Anne). Zoë is from Los Angeles, CA.



KATIE WHEELER
(Waitress/Secretary/Diner "Nurse"/Inmate)

(she/her) is a junior B.F.A. Musical Theatre student also earning a minor in Film Production. IU main stage debut! Recent

theatre credits: *Little Women: The Musical* (Beth March), *Thoroughly...* (Millie), *Into the Woods* (Rapunzel), and *Legally Blonde* (Elle Woods). Katie is from Salinas, CA.



GRANIA WHELAN
(Ranger/Judge)

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

Second Officer/Priest), *More Perfect Places* (Ensemble Member 6). For Cardinal Stage: *Beauty and the Beast* (Ensemble), *Newsies!* (Ensemble), *Oliver!* (Orphan). Other credits include: *Matilda: the Musical* (Miss Honey), *Into the Woods* (Little Red Ridinghood), *The Antipodes* (Sarah), *Play On!* (Violet), *Quilters* (Margaret), *Enron* (Irene Gant). Grania is from Bloomington, IN.

Artistic & production team



LERALDO ANZALDUA
(Fight Consultant)

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.



RACHEL ROSE BURKE
(Scenic Designer)

is currently a third-year graduate student from Westminster, Massachusetts pursuing her Masters of Fine Arts degree in

scenic design. Recent design credits include *Little Women: The Musical* (IU), *The Two Kids That Blow Shit Up* (Fonseca Theatre Company), *Bonnets: (How Ladies of Good Breeding are Induced to Murder)*, *Tiger Beat* (IU), and *Uncommon Women and Others* (SSU). Awards and recognitions include the Richard L. Scammon Award (2021), Salem State University Creativity Award (2019), and a Kennedy Center American College Theatre Festival Region 1 scenic design nominee (2019).



ONYEA CUMMINGS
(Stage Manager)

is a senior theatre and drama student with a concentration in Stage Management. For IU Theatre: *The Hunchback of Notre Dame*

(Independent Project, ASM), *More Perfect Places* (Virtual Reading, ASM), *Little Women the Musical* (Virtual Mainstage Production, ASM). Outside IU Theatre: *Into the Woods* (Summer Stock Stage, ASM). Onyea is from Indianapolis, IN.



COREY GOULDEN-NAITOVE
(Lighting Designer)

(he/him) is excited to be back for his second year as an 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 Dance: *The Black and Brown Guerrillas* (A Manifesto) (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. Most recently, Corey spent the summer working as the Technical Director, Scenic Designer, and Lighting Supervisor at Long Lake Camp for the Arts. Corey is originally from Philadelphia, Pennsylvania, 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.



LESLYAN HERON
(Assistant Stage Manager)

(she/her) is a senior pursuing both Psychology and Theater and Drama with a minor in Communication and

Public Advocacy. For University Players: *Metamorphosis* (lighting design), *Murder Ballad* (Assistant Stage Manager) After graduation, she hopes to move to Florida. Leslyan is from Indianapolis, IN.



RJ HODDE
(Director)

(he/him) is a Hoosier by upbringing, now a graduate candidate in Directing and Associate Instructor of Theatre at Indiana University. His

degree pursuits include research in popular performance practice, genre and media studies, and arts policymaking. In 2020, the Association for Theatre in Higher Education awarded RJ the Kennedy Center's award in Innovative Teaching (Region III) for his pedagogical developments in Camp and Clown as modes of actor-character training. RJ's previous post, as a fundraising officer for Oregon Children's Theatre (Portland), capped off a decade of work in nonprofit administration. He is a graduate of the conservatory at DePaul University (Chicago) and the Dell'Arte International School of Physical Theatre (California). For IU Theatre: *The Servant of Two Masters* (Director), *Barbecue* (Associate Director), *Streamers* (Adaptor and Director). "RJ" stands for "Ryan Jay." rjhodde@iu.edu



ANDREW HOPSON
(Sound Designer)

As a theatre composer and sound designer, Andrew has designed or written the scores for shows at such theatres as the Oregon Shakespeare

Festival, Utah Shakespearean Festival, Actors Theatre of Louisville, American Repertory Theatre, American Players Theatre, Cincinnati Playhouse, Pioneer Playhouse, Cleveland Playhouse, Victory Gardens, Harvard University, and the Indiana Repertory Theatre, where he was resident sound designer for five years. In 2004, his New York debut *Trying*, was rated one of the best Off-Broadway shows of the year. In film, he has scored the documentaries, *Birth of Legends*, *The Battle of Comm Avenue*, *Hockey's Greatest Era 1942-1967*, *The Frozen Four* and *Utah's Olympic Legacy*. He has produced, engineered or performed on over 40 CDs, ranging from stories for children to collections of modern American piano works. He is a member of United Scenic Artists, local 829 and the United States Institute of Theatre Technology.



HOLLY HUGHES
(Playwright)

is an internationally acclaimed performance artist whose work maps the troubled fault lines of identity. Her combination of poetic

imagery and political satire has earned her wide attention and placed her work at the center of America's culture wars. In the early '80s, Hughes was part of WOW Café, an arts cooperative in the East Village established by an international group of women artists. WOW served as an incubator for a generation of artists. Hughes has performed at venues across North America, Great Britain, and Australia including the Walker Art Center, the Wexner Center, the Guggenheim Museum, the Yale Repertory, the Drill Hall

in London, and numerous universities. She has published two books: *Clit Notes: A Sapphic Sampler* and *O Solo Homo: The New Queer Performance*, co-edited with Dr. David Roman. In addition to teaching at the University of Michigan, Hughes co-edited *Memories of the Revolution: The First Ten Years of the WOW Café*, with Alina Troyano for the University of Michigan Press.



SAMMY IRELAND
(Assistant Stage Manager)

is a senior from Bloomington, Indiana. *The Well of Horniness* is her first production with Indiana

University. However, she has been assistant stage manager for Cardinal Stage Company productions such as *King Charles III*, *West Side Story*, *Frankenstein*, and *Fun Home*. She was also the stage manager for Ivy Tech's production of Samuel Beckett's *Endgame* and for the Bloomington Youth Theatre Collective Project.



NANCY LIPSCHULTZ
(Voice, Speech, and Dialect Coach)

has been teaching theatre at IUB since 2005 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 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. In 2018 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 AEA, SAG/AFTRA, and VASTA



RUSSELL LONG
(Lead Electrician)

has previously studied at NAU and PCC in Arizona where he designed and worked on *Peter and the Starcatcher*, *Secret Garden*,

and *Mousetrap*. Russell has worked as the resident designer for Spotlight Youth Productions for ten years where he has designed *Aladdin Jr.*, *Peter Pan Jr.*, and *Mulan Jr.* Russell has worked for Quogue Junior Theatre Troupe, Peaks Productions, Vail Ballet, and Arizona Theatre Company. Russell's other shows include: *Magic Flute*, *Fences*, *Two Trains Running*, *Xanadu*, *Jane Austin's Emma*, *Next to Normal*, *Discord: the Gospels According to Thomas Jefferson*, *Charles Dickens and Leo Tolstoy*, *Legally Blonde*, and *jelly beans*.



JERRILYN LANIER-DUCKWORTH

(Costume Designer)

is thrilled to be costume designing for IU this fall. Jerrilyn has her Bachelor of Arts Degree in Theatre from The

University of Southern Mississippi. She also holds a Master of Fine Arts in Costume Design and Production from The University of Alabama. Roll Tide! Jerrilyn has designed costumes for the Oklahoma Shakespearean Festival, Millbrook Playhouse, and done independent film work on the Gulf Coast. She also does freelance wig work and has worked in the wig department at the Pennsylvania Shakespeare Festival. Jerrilyn also continues to do her Bridging the Gap work. She travels to different universities to give seminars about hair & makeup issues that plague BIPOC students and performers in the theatre industry.



CHYNA MAYER

(Charge Artist)

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*. This is her first show at Indiana University.

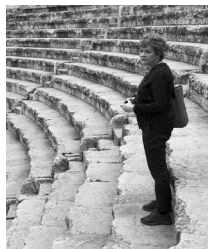


JENNY MCKNIGHT

(Intimacy Consultant)

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

department. For IU Theatre, Jenny has directed *Little Women*, *The Tragedy of Julius Caesar*, *Only Child*, *Tiger Beat*, and *Waycross: An Audio Play*, and she also has served as intimacy consultant for many departmental, UP, and independent student productions. Professionally, Jenny has created intimacy choreography for *Morning after Grace* and *The Book Club Play* at Indiana Repertory Theatre, *Apropos of Nothing* at Bloomington Playwrights Project, *Vino Veritas* at Phoenix Theatre, and *Almost, Maine* at Bloomington HS South. She is a proud union member of AEA and SDC. For more information about Theatrical Intimacy: <https://www.idcprofessionals.com/> and <https://www.theatricalintimacyed.com/>.



CHRIS MILLS

(Dramaturg)

is an M.F.A. candidate in the Dramaturgy Program at IU. She comes to Bloomington from New York, where she was the Content Strategist

for UNICEF Global. Before that, she taught for a decade in the Undergraduate Drama Department and Playwrights Horizons Theater School at NYU's Tisch School of the Arts. For many years, she was the resident dramaturg for Theater Mitu, and has worked as a dramaturg for Little Lord, Lucky Pierre, 24seven Play Lab, and Young Playwrights.



VALERIYA NEDVIGA

(Props Manager)

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* 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.



JASON ORLENKO

(Assistant Costume Designer)

is on faculty as the Visiting Assistant Professor of Costume Design. Regional design credits include the Milwaukee Rep,

Rep of St. Louis, Skylight Music Theatre, Renaissance Theaterworks, Next Act Theatre, Milwaukee Chamber Theatre, Forward Theatre, Cardinal Stage, First Stage Children's Theatre. Assistant design credits include American Players Theatre and Illinois Shakespeare Theatre.



JOLIE RUBINCHIK

(Assistant Director)

is a senior majoring in Theatre & Drama and minoring in Arts Management. For IU Theatre: *Bonnets* (Assistant Director), *Dumb Bitch Juice*

(Assistant Director). For IU University Players: *Footloose* (Director). Jolie currently works with Jill Lustig Productions. Jolie is from Fort Lauderdale, FL.



EILEEN THOMA

(Cutter/Draper)

is a second year Costume Technician M.F.A. candidate at Indiana University, originally from Flushing, Michigan. Previous credits

include costume designer and draper for *The Marvelous Wonderettes: Caps and Gowns*, *Macbeth*, *Godspell*, and *A Christmas Carol* (Thunder Bay Theatre). Other professional experience includes Costume/Wardrobe intern at La Musica Lirica and Costume/Wardrobe intern at Portland Stage.



CONNOR WIELAND

(Assistant Technical Director)

is a first-year M.F.A. student in Scenic Technology. *The Well of Horniness* will be Conner's first production for

Indiana University. Originally from Essexville, Michigan, Conner graduated from Saginaw Valley State University with a B.A. in Theatre. For SVSU Theatre: *A Doll's House* (Scenic Carpenter & Camera Operator), *Joan The Girl of Arc* (Master Electrician), *Macbeth* (Props Master & Scenic Carpenter). For Rebel Theatre Company: *The Rocky Horror Show* (Props Master).

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