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, Lénape, 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.

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.

Theatre & Dance

PRESENTS

THE WELL OF HORNINESS

With excerpts from The Lady Dick

by Holly Hughes

LIVE PERFORMANCE

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

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

**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.

**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.
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
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.*

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

Ralph L. Collins Memorial Lecturer

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.

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.

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’ 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’ 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.

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 ever 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, afterall, 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 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!

We 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 McClit)

is a third-year M.F.A. candidate in Playwriting. IU Theatre: Passing (reading, dir.Jamie Anderson), 30 Seconds (AFS reading, ’20, dir. Martha Jacobs), Waycross (AFS ’21, IU ’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.

TAYLOR HARMON
(Rod)

(she/her) is a senior 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.

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.

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 (Eponine), 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.

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 (Vicki), 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)  

(he/hers) is a senior Theatre and Drama major with a concentration in acting. She has had a blast working with such an incredible 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 (Clariace), Hamlet (Bernardo), Titus Andronicus (Nurse/Goth Warrior). Others: Bad Jews (Daphna), Moonchild (XXX). Sophia is from San Francisco, CA.

ZOE 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.

CAROLINE SANCHEZ  
(Babs)  

(he/hers) 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)  

(he/hers) is a senior Theatre major in acting 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 Nickelodean, The Silence (Child) for ABC. Film: Canary (Holli). Ariana is from Sydney, AUS.

KATIE WHEELER  
(Waitress/Secretary/Diner “Nurse”/Inmate)  

(he/hers) 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)  

(he/hers) is a sophomore double majoring in Theatre & Drama and English. For IU Theatre: Twelfth Night (Valentine/Second Officer/Priest), More Perfect Places (Ensemble Member B). 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.

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—withe Grey Boyd, Teresa Rebeck, and Ken Ludwig –Houston Shakespeare Festival, Lake Tahoe Shakespeare Festival, Classical Theatre.

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 (Fonsca 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).

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.

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.

ARTISTIC & PRODUCTION TEAM
**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 member of United Scenic Artists, local 829 and the United States Institute of Theatre Technology.

**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 Tiring, 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 Saphic Sampler and O Solo Homo: The New Queer Performance,* co-edited with Dr. David Román. 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 Troiano 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 C.A.Y., 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 Lea Tolstoy, Legally Blonde,* and jelly beans.
JERRILYN LANNER-DOUCKWORTH  
(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 Pennslyvania 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.

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, Aripos of  
Nothing at Bloomington Playwrights Project,  
Vino Ventas 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/.

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.

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  
Togliatty, Russia.

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

EILEEN THOMAS  
(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).

JASON KORLENKO  
(Assistant Costume Designer)  
is on faculty as the  
Visiting Assistant  
Professor of Costume  
Design. Regional  
design credits include  
the Milwaukee Rep,  
St. Louis Repertory,  
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.

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 Ventas 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/.
Faculty and staff

Chair
Linda Pisano

Leraldo Anzaldua, Adjunct
Jeff Baldwin, Adjunct
Leon I. Brauner, Emeritus
Robert F. Burden, Jr.
Juliana Burrell, Adjunct
Leon I. Brauner, Emeritus
Robert F. Burden Jr.
Julianna Burrell, Adjunct
Jamie Cage, Adjunct
Beatrice Capote, Adjunct
Christian Claessens, Adjunct
Madison Colquette
Vicky Crowe, Emerita
Sophia Fatouros, Adjunct
Ray Fellman
Winona Lee Fletcher, Emeritus
Greer Gerini, Adjunct
Lauren Haughton Gillis
DJ Gray
Diana Grisanti
Jennifer Goodlander, Adjunct
Jane Goodman, Adjunct
Allen Hahn
Trish Hausmann
Lalah Hazelwood, Adjunct
Roger W. Herzel, Emeritus
Scott Hogsed
Andrew Hopson
Martha Jacobs, Adjunct
Scott Jones, Emeritus
Laura Judson
Terry LaBolt
Jennifer Lale
Nancy Lipschutz
Reuben Lucas
Kate Lyons, Adjunct
Kristin Mann
Eric Mayer-Garcia
Dale McFadden, Emeritus
Jenny McKnight
Marion Bankert Michael, Emeritus
R. Keith Michael, Emeritus
Jonathan Michaelaelsen
Heather Milam
Steve Moulds, Adjunct
Shannon Moses, Adjunct
Marilyn Norris, Retired
Jason Olenko
Eleanor Owicki
Tanya Palmer
Wes Peters, Emeritus
George Pinney, Emeritus
Charles Raisbeck, Emeritus
Dennis J. Reardon, Emeritus
Cat Richards
Richard Roland
Justin Sears-Watson, Adjunct
Cindi Severance
Thomas Shaver, Emeritus
Robert A. Sin
Elena Shem
Frank Silberstein, Emeritus
Betsy Smith
Rakesh H. Solomon, Emeritus
Robbie Stanton
Carolynn Stouffer
Susan Swaney, Adjunct
Magdalena Tortoriello, Resident Guest
Dan Tracy
Arsley Valentine
Ronald Wainscott, Emeritus

This production is funded in part by

The Herman B Wells Estate Distribution

Department Contributions

CONTEMPORARY DANCE FUND CONTRIBUTORS

Lillian R. Feldman-Hill
Jennifer L. Gray and Alan S. Bradley
Deborah C. Galvin
Robert J. Hamm Jr. and Gwendolyn A. Hamm
Joy C. Johnson and Jerry L. Johnson
Allen Hahn and Karen Keagle
George and Mary Korinek
Rose M. Krueger
Laura Judson and Nikolaus Miller
Harlan Lewis and Doris Wittenburg
Meghan McGill
Miah and Jonathan Michaelaelsen
Elizabeth Jo Monnier
Dennis W. and Lynnette A. Organ
Laura Judson and Nikolaus Miller
Harlan Lewis and Doris Wittenburg
Meghan McGill
Miah and Jonathan Michaelaelsen
Elizabeth Jo Monnier
Dennis W. and Lynnette A. Organ
Laura Judson and Nikolaus Miller

JANE FOX FUND CONTRIBUTORS

Jane Fox
Catharine and Thomas Buck
Jacqueline and Stephen Frew
Gwendolyn and Robert Hamm Jr.
Rose Marie Krueger
Christina Strack

TED JONES STUDENT TRAVEL FUND CONTRIBUTORS

Katherine M. Aiken and Charles C. Aiken
Laurie G. Cain
Lauren Haussmann
Marianne Haussmann and William Hausmann
Ted W. Jones
Jane Penrell McIntosh
Amy N. Osajima
Eleanor Owicki
Lea Plut-Pregelj and Vladimir N. Pregelj
Doris F. Wittenburg and Harlan L. Lewis

THEATRE & DRAMA FUND CONTRIBUTORS

Rita Murray Anderson and Robert D. Anderson
Nancy Baird
Thomas M. Baydala
Judith Biersdorfer
Johsiah A. Brown
Joan M. Capella
Hoagy B. Carmichael
Ashley M. Chilla
Wendy W. and Thomas P. Collins, Ph.D.
Allison C. Conrad and Donald W. Conrad
Mary and Sheldon Cooper
Georgia R. and Mark K. de Araujo
Kimberlee M. Demers and Alan Demers
Diane T. Dickinson Patrick
Claire and Christopher Dippel
Gresda A. Doty, Ph.D.
Jean M. Dunn
Jacqueline and Richard Dunham
Harriett and William Fierrrman
Elizabeth and Steve Hass-Hill
Scott Hogsed
Todd and Lynn Honderd
Elizabeth an David IiHfelder
Laura Judson and Nikolaus Miller
Joe D. King
Douglas and Kay Long
Linda A. Longhofer
The Honorable P.A. Mack, Jr.
Tom Mazur
Richard and Terry McCull
Lauras K. McClelIan
Marvin D. Moody, Ph.D.
Lawrence Myers, Jr.
Cyndi and Dale Nelson
Christina D. Onodir
Robert R. Ormiston
Rhoda and C.K. Peters
Linda Pisano
Phil and Joyce Probst
David L. Rinear
Corey Rosenberg
Curtis and Judith Simic
Lynne Perkins Socey and Matthew Socey
Diane J. Spoffard
Janice and Walter Stewart
R. Brent Wagner
June E. Weiland
Doris F. Wittenburg and Harlan L. Lewis
Donna and Richard Wolf

*Denotes donors who have passed away, but whose gift continues to benefit the department and its students
Department awards, fellowships, scholarships, and endowments

Bright Family Theatre, Drama, and Contemporary Dance Fund
Anne and Jim Bright

Catherine Felton Preston Scholarship
Catherine Preston Trust
Charles R. Leinenweber

Charles Aidman Spoon River Fellowship
Betty Aidman
Charles Ogilvie Jr.

Colleen J. and W. Keith Alexander Scholarship
W. Keith Alexander

David S. Hawes Award
Betty Anne Hawes

Donnelly-Brown Fund for Theatre & Drama
Benita Gail Brown
Brian Thomas Donnelly

Dr. James F. Elrod Scholarship in Theatre & Drama
James F. Elrod

Featheringill Theatre and Drama Scholarship
Jack L. Featheringill

Fontaine Syer Directing Fellowship in Theatre
Susan Greenberg
Mary K. Nash Rusher
Henry Woronicz

Fontaine Syer Directing Fellowship in Theatre
Susan Greenberg
Mary K. Nash Rusher
Henry Woronicz

Foster Harmon Graduate Scholarship in Theatre
L. Foster Harmon

Foster Harmon Graduate Scholarship in Theatre
L. Foster Harmon

Frank and Becky Hrisomalous Scholarship in Theatre & Drama
Becky Hrisomalous
Katy Bigge Kestner Fund
Richard and Alicia Lytle

George Pinney Musical Theatre Scholarship
Anne and Jim Bright
Paul Goldberg
P.A. Mack
Jerry and Lucy McIntosh
Marilyn Norris
Ilene and John Reid

Helen Sarah Walker Scholarship
Michael L. Walker
Baker Hughes Foundation
Cory and Margaret Baumphardt
Irwin and Lois Jacobs

Helen Sarah Walker Scholarship
Michael L. Walker
Baker Hughes Foundation
Cory and Margaret Baumphardt
Irwin and Lois Jacobs

Jay Mark Scholarship in Theatre & Drama
Alvin Goldstein

Jay Mark Scholarship in Theatre & Drama
Alvin Goldstein

Joyce and Jim Grandorf Theatre, Drama, and Contemporary Dance Fund
Joyce and Jim Grandorf

Joyce and Jim Grandorf Theatre, Drama, and Contemporary Dance Fund
Joyce and Jim Grandorf

Kimberly S. Hinton Memorial Scholarship in Contemporary Dance
Bridget Balint
Jennifer Gray and Alan Bradley
Madison Colquette
Angela Gast
Lois and Richard Gast
Nancy Gray McKelvey and Raymond McKelvey
Suzanne and Keith Hinton
Laura Judson and Nikolaus Miller
Reuben Lucas
Eleanor Owicki
Amanda and William Peterson
Linda Pisano
Bret Popper
Cat Richards
Elizabeth and John Shea
Jamie and Jonathan Stuckey

Not Scholl McGreevey Scholarship
John and Nota McGreevey

Ralph Collins Memorial Lectureship
David Collins
Dorothy Craig Collins
Wayne Craig

Richard L. Scammon Award
Bryce Broughton
Barbara Lockard-Zimmerman

Robert Preston Scholarship
Catherine Preston Trust
Charles R. Leinenweber

Rosemary R. Schwartzel Scholarship
Patricia J. Redens Wrege

Suzanne M. Collins and Charles A. Pryor Scholarship
Suzanne M. Collins and Charles A. Pryor

Theatre Circle Scholar Award
Members of Theatre Circle

Theresa Anne Walker Scholarship
Michael L. Walker

William Kinzer Memorial Scholarship
Veralyn Kinzer

Fran Snygg Endowment
Marianne and Charles E. Snygg
Gertrude and Seymour Alberts

Adela Garza
Arlene and Martin Glassman
Diane and Frederic Hite
Lucena A. Hocking
Denis and Robin LaBonge
Anthony and Karin Lekas
Dick and Karen Lemen
Gael and Glenn Libby
Fred and Peggy Lynn
Judith and William Maisel
Sharon Merz
Marybeth and Robert Michel
Susan Moore
Elaine Peterson
Robert Radus
Joanne and Paul Reynolds
Martha and Robert Santos
Sharon Seymour
Martin and Charlotte Stradtman
Dennis and Sharon Tase
Howard and Joan Thompson
Catherine and William Titterud
Andrew and Rena Wellman
Lynda Wicks
Audrey and Robert Windsor
The Theatre Circle

Theatre Circle was founded in 1978 to encourage the study and practice of theatre arts at IU and to promote an awareness of IU Theatre throughout the community. Theatre Circle members enjoy a variety of benefits, including acknowledgment in all IU Theatre programs; emailed information about all performances; glimpses behind the scenes; exclusive talks by directors, designers, and theatre scholars; special event invitations; and much more.

*S* Denotes donors who have passed away, but whose gift continues to benefit the department and its students.

**SUSTAINING BENEFACTORS**
(One-time gift of $5,000 and above)

Benita Brown and Brian Donnelly
Jean and Doris Creek
Connie and Hary Hegarty
Becky and Frank* Hrisomalos
The Lawrence W. Inlow Foundation
Carl F. Kiehler
Sara* and Bob LeBien
Marion Barkert Michael and R. Keith Michael
Dr. Howard Polley
Reva* and Jack Shiner
Mr. and Mrs. Kenneth W. Sparks
Bruce and Shannon Storm - In Honor of George Pinney
Bruce and Shannon Storm - In Honor of Tiffany Storm Ericson
Margaret and William Varber

**ANNUAL GIVING 2021–2022**

**ASSOCIATE PRODUCERS ($2,500)**
Diana and Rodger Alexander - At First Sight: 2nd Year M.F.A.
Harlan Lewis and Doris Wittenburg - At First Sight

**PARTNER ASSOCIATE PRODUCERS ($1,250)**
Phil Evans and Herbert O. Kuebler - The Threepenny Opera: partnered with Judy Schroeder - The Threepenny Opera
Jo Ellen and Steve Ham - The Threepenny Opera
Harlan Lewis and Doris Wittenburg - The Threepenny Opera
Harlan Lewis and Doris Wittenburg - Earthward

**DONOR ($500–$999)**
Douglas and Hiliary Anderson
Joan M. Capella
John C. Custer
Shirley A. Fitzgibbons
Katherine and Travis Paulin
Sue Spangeli
Gene and Ellen Stern

**MEMORIALS**
David Albright
Eleanor Auer
J. Jeffrey Auer
Richard C. Burke
Ledford and Julia Carter
Nelda Christ
Dorothy (Dottie) Collins
Don Cook
Carolyn Kovener
Donna Creek
Cyril M. Franks
Charles and Adele Gallus
Martha and Victor Harrack
Sandra L. Hertling
Frank Hrisomalos
Howard Jensen
Harold Walting Jordan
Lambert and Elizabeth Kiehler
Sara LeBien
Nita Levison
Jeanette Calkins Marchant
Rosemary Miller
Leonard M. Phillips
Robert L. Shettlelove
Reva Shiner
Coleen Stanley
Fontaine Syer
Grafton Trout
Herman B. Wells
Albert Wertheim
Nathan and Pamela Zuel
Paul N. Zietlow

**THEATRE CIRCLE BOARD OF DIRECTORS 2021–2022**

**President**
Liam Castellan

**Vice President**
Brad Schiesser

**Secretory**
Carolyn Emmert

**Treasurer**
Marlin Howard
Danielle Bruce
Ashley Chilla
Jean Cook
Pam Davidson
Harlan Lewis
Eric Shelley

**STUDENT REPRESENTATIVE:**
Eboni Edwards

---

**THE ART OF THE POET - 2021–2022**

**Producing Artistic Director**
Craig Hella Johnson, composer
Gerald Sousa, artistic director

* A poignant story about an ordinary boy

October 9 and 10, 2021
Buskirk-Chumley Theater and livestream

See BCTboxoffice.org for tickets and COVID vaccine/test policy

---

**CONSIDERING MATTHEW SHEPARD**

Craig Hella Johnson, composer
Gerald Sousa, artistic director

* A poignant story about an ordinary boy

October 9 and 10, 2021
Buskirk-Chumley Theater and livestream

See BCTboxoffice.org for tickets and COVID vaccine/test policy
2021–22 SEASON ASSOCIATE PRODUCERS

Diana and Rodger Alexander
Harlan Lewis and Doris Wittenburg

2021–22 SEASON PARTNER LEVEL ASSOCIATE PRODUCERS

Phil Evans and Herbert Kuebler,
partnered with Judy Schroeder
Jo Ellen and Steve Ham

Special thanks to our season associate producers

The contributions of associate producers directly fund an IU Theatre production of the donor’s choice. As an associate producer, you will help directly support the cost of a production’s costume, scenic, lighting, sound, and projection design. Your name will be featured in our programs and all curtain speeches. You will also enjoy benefits as year-round members of Theatre Circle, an organization founded to promote and encourage the study and practice of theatre arts in the Department of Theatre, Drama, and Contemporary Dance and an awareness of theatre throughout the community.

For more information, please pick up a Theatre Circle brochure in the lobby or contact Laura Judson at ljudson@iu.edu or by phone at 812-855-7699; or visit the Department of Theatre, Drama, and Contemporary Dance website at theatre.indiana.edu and select the Theatre Circle link.
The next production in our 2021/22 season opens Thursday, October 28th

By Bertolt Brecht and Kurt Weill
In collaboration with Elisabeth Hauptmann
Based on The Beggar’s Opera by John Gay
English translations by Simon Stephens
Musical direction by Terry LaBolt
Choreographed by DJ Gray
Directed by Jamie Anderson

October 28–30
Ruth N. Halls Theatre

THE
THREEPENNY OPERA

There's still time to purchase your ticket!

Details and reservations at theatre.indiana.edu

October 7 & 9, 7:30pm, October 10, 2pm (EST)
ZOOM
RSVP: www.jewishtheatrebloomington.com

JEWISH THEATRE OF BLOOMINGTON
A PROFESSIONAL THEATRE COMPANY
PRESENTS

HALPERN AND JOHNSON
BY LIONEL GOLDSTEIN

Directed by Dale McFadden and starring Ken Farrell and Gerard Pauwels.

By Bertolt Brecht and Kurt Weill
In collaboration with Elisabeth Hauptmann
Based on The Beggar’s Opera by John Gay
English translations by Simon Stephens
Musical direction by Terry LaBolt
Choreographed by DJ Gray
Directed by Jamie Anderson

October 28–30
Ruth N. Halls Theatre

THE
THREEPENNY OPERA

There's still time to purchase your ticket!

Details and reservations at theatre.indiana.edu

October 7 & 9, 7:30pm, October 10, 2pm (EST)
ZOOM
RSVP: www.jewishtheatrebloomington.com
Proud sponsor of IU Theatre

Mother Bear’s Pizza

Now TWO locations to serve you!

Bloomington, Indiana

West
2980 Whitehall Crossing
(in front of Kehl’s)
812-287-7366

Campus
1423 E Third
812-332-4495

motherbearspizza.com
THEATRE & DANCE

THE WELL OF HORNINESS  SEP 30–OCT 2
THE THREEPENNY OPERA  OCT 28–30
JUMP  NOV 18–20
EARTHWARD: WINTER DANCE CONCERT  DEC 10–11
SUEÑO  FEB 10–12
AT FIRST SIGHT: A FESTIVAL OF NEW PLAYS  MAR 5–12
CARRIE: THE MUSICAL  APR 13–16
NEW MOVES/NEW DIRECTIONS: 2022 SENIOR CAPSTONE PROJECTS  APR 28–29

2021/2022 SEASON
Live performance, living impact
theatre.indiana.edu