THE THREEPENNY OPERA
BY BERTOLT BRECHT AND KURT WEILL
IN COLLABORATION WITH ELISABETH HAUPTMANN
BASED ON THE BEGGAR’S OPERA BY JOHN GAY | ENGLISH TRANSLATION BY SIMON STEPHENS
DIRECTED BY JAMIE ANDERSON
MUSICAL DIRECTION BY TERRY LABOLT | CHOREOGRAPHED BY DJ GRAY
RUTH N. HALLS THEATRE
The IU Department of Theatre + Dance acknowledges and honors the Indigenous communities native to this region, and recognizes that Indiana University Bloomington is built on Indigenous homelands and resources. We recognize the myaamiaki, Lēnape, Bodwewadmik, 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.

LIVE PERFORMANCE

By Bertolt Brecht and Kurt Weill
In collaboration with Elisabeth Hauptmann
Based on the book The Beggar's Opera by John Gay, translated by Elisabeth Hauptmann
English translation by Simon Stephens

DIRECTOR Jamie Anderson*
MUSICAL DIRECTION Terry LaBolt
CHOREOGRAPHER DJ Gray
SCENIC & PROJECTION DESIGNER Valeriya Nedviga
COSTUME DESIGNER Brittany Staudacher
LIGHTING DESIGNER Lee Anne Meeks*
SOUND DESIGNER Grace Leckey
STAGE MANAGER Jorie Miller

* M.F.A. Directing Thesis; Advisor: Ansley Valentine
^ M.F.A. Lighting Thesis; Advisor: Allen Hahn

Please note: This production contains depictions of physical and sexual violence, use of stage blood, graphic language, use of slurs, sexually explicit content, implied drug use, gunshots, and moments of intimacy.

The Threepenny Opera is presented under license from European American Music Corporation, on behalf of The Kurt Weill Foundation for Music, Inc., and the Brecht Heirs.

“Surabaya Johnny” from Happy End, music by Kurt Weill and lyrics by Bertolt Brecht, is presented under license from European American Music Corporation, on behalf of The Kurt Weill Foundation for Music, Inc., and the Brecht Heirs.

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.

RUTH N. HALLS THEATRE | OCTOBER 28–30
Cast

MACHEATH  Kevin Dolan*
POLLY PEACHUM  Cynthia Kauffman
MR. J.J. PEACHUM  Roberto Russo
MRS. CELIA PEACHUM  Catherine Barker
CHIEF INSPECTOR  Christopher Centinaro
TIGER BROWN  Casey Jun Hyun Kwon
JENNY DIVER  Tiana Williams
LUCY BROWN  Shane Sholtz
OFFICER SMITH  Devin McDuffy
PASTOR KIMBLE  Devin McDuffy
CHARLIE FILCH  Noah Marcus
BALLADEER  Michael Winner

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

ENSEMBLE

ROBERT (THE ICEMAN)  Kabir Gandhi
U/S TIGER BROWN, BALLADEER

WALTER (THE SCHOLAR)  Jake Kline
U/S J.J. PEACHUM

JIMMY (“RETAIL”)  Hannah Zeldin
MATTHIAS (THE SHADOW)  Riley Frey

BETTY  Kate Giaser
RUBY  Luke Swaller

VIXEN  Caroline Santiago Turner
U/S JENNY, BETTY

SUKY  Natalie Stahl
U/S POLLY PEACHUM

KING EDWARD  Malachi Watson
U/S WALTER, CHARLIE FILCH

SWINGS

STANDBY: CELIA/LUCY  Hannah Kulawiak
SWING: RUBY/VIXEN/ SUKY

STANDBY: MACHEATH  Jacob Jackson
SWING: KING EDWARD/ PASTOR KIMBLE

ORCHESTRA

Andrew Auchstetter  Bass
Alto Sax, Clarinet
Ben Knoernschild  Trumpet
Trombone
Jacob Bauman  Drums
Tenor Sax, Clarinet
Katie Hughes  Piano
Chase Murray  Guitar, Banjo
Terry LaBolt  Contractor
Conductor, Harmonium
Phillip Ponella
Contractor

2:00 P.M. PERFORMANCE, OCTOBER 30

CHIEF INSPECTOR  Kabir Gandhi
TIGER BROWN  Devin McDuffy
ROBERT (THE ICEMAN)  Jacob Jackson
PASTOR KIMBLE  Jacob Jackson
Scenes

ACT ONE
PROLOGUE – An empty stage
SCENE ONE – Peachum’s tailors shop
SCENE TWO – The Savoy Hotel
SCENE THREE – Peachum’s shop

ACT TWO
SCENE FOUR – A warehouse in Tobacco Dock
SCENE FIVE – Inside a brothel on Grape Lane
SCENE SIX – In the prison

ACT THREE
SCENE SEVEN – Peachum’s parlour
SCENE EIGHT – At Limehouse Police Station
SCENE NINE – A condemned man’s cell

This play is presented with one 15-minute intermission.

Musical Numbers

ACT ONE
Overture – Orchestra
Prologue – Balladeer
Ballad of Mack the Knife – Balladeer
Morning Chorale of J.J. Peachum – Peachum
“What a Twat” Song – Peachum and Mrs. Peachum
Wedding Song – Gang
Pirate Jenny – Polly
Cannon Song – Macheath and Brown
Wedding Song (Reprise) – Gang
Love Song – Polly and Macheath
Barbara Song – Polly
First Threepenny Finale – Polly, Peachum, and Mrs. Peachum

ACT TWO
Melodrama and Polly’s Lied – Macheath
Interlude – Orchestra
Ballad of Lust and Desire – Mrs. Peachum
Pimp’s Ballad – Macheath and Jenny
Second Threepenny Finale – Macheath, Mrs. Peachum, and Ensemble
Ballad of the Free – Macheath
Jealousy Duet – Lucy and Polly
Musical Numbers

ACT THREE

Ballad of Lust and Desire (Reprise) – Mrs. Peachum
Song of Human Weakness – Peachum
Reminiscence – Peachum
Solomon Song – Jenny
Call from the Grave – Macheath
Epitaph: Macheath Begs Forgiveness – Macheath
Third Threepenny Finale – Balladeer, Macheath, Polly, Mrs. Peachum, Peachum, and Ensemble

SPECIAL THANKS

RJ Hodde
George Pinney
Lexi Silva

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
Carolyn Stouder
Anjali Varma

Director of Patron Relations, House Manager
Scott Morgis

B.F.A. Liaison
Ashley Chilla

Production staff

Intimacy Director
Samantha Kaufman

Fight Choreographer
Leraldo Anzaldua

Voice, Speech, and Dialect Coach
Nancy Lipschultz

Dramaturg
Chris Mills

Assistant Director
Spencer Donovan

Assistant Choreographer
Sydney Greene

Assistant Lighting Designer
Lily K. Howder

Assistant Intimacy Director
Kenny Hertling

Assistant Stage Managers
Sydney Coffey
Olivia Lawson

Production Assistant
Caden Hamscher

Production Manager
Trish Hausmann

Visiting Assistant Professor of Technical Direction
Jeff Baldwin

Production Technical Director
I. Christopher Berg

Assistant Technical Director
Rachel Shearon

Props and Scenic Artist Supervisor
Dan Tracy

Props Manager/Artisan
Spencer Donovan

Scenic Charge Artist
Maggie Jackson

Head Carpenter
Rachel Shearon

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

Scenic Run Crew
Joey Cerone
Lauren Clevenger
Amanda Gardin
Grace O’Brien
Kole Patterson
Damon Redmond

Costume Studio Supervisor
Robbie Stanton

Visiting Guest Artist Costume Studio Supervisor
Magdalena Tortoriello

Production Cutter/Drapers
Madi Bell*
Dawnette Dryer

Costume Studio Assistants
Madi Bell
Tallon Boling
Camille Deering
Dawnette Dryer
Nicole Hiemenz
Elizabeth Licata
Zephyr Rivers
Lydia Spellman
Brittany Lee Staudacher
Eileen Thoma
Tiana Williams

Wardrobe Supervisor
Nicole Hiemenz

Wardrobe Crew
Alanna Galbraith
Nicolette Julien

Scenic Studio Employees
Izabella Brown-Sparks
Rachel Rose Burke
Elliott Carnell
Spencer Donovan
Maggie Jackson
Hannah Keefer
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Nicolette Julien

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 Studio Supervisor are members of the International Alliance of Theatrical Stage Employees, 618 or 893.

The Fight Director is a member of the Society of American Fight Directors and the Stage Directors and Choreographers Society, a national theatrical labor union.

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

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

The Fight Director is a member of the Society of American Fight Directors and the Stage Directors and Choreographers Society, a national theatrical labor union.
Message from the chair

Welcome to IU Theatre & Dance 2021–2022! We are thrilled to be back in person with live audiences! Live performance is a place for communities to gather for engaged storytelling. Our stories this year are exciting, meaningful, and in many ways express the zeitgeist of our world. With such a wide variety of theatre, musicals, and dance performances we welcome you into the theatres to experience the work of our students and faculty as they create, make, construct, and share their skills and artistry with our community.

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

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

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

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

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

With Gratitude,

Linda Pisano

Director’s note

Welcome back to the Theatre! Or... shall I say...the Opera...?

Except that German theatre practitioner and playwright Bertolt Brecht’s The Threepenny Opera is really not an opera at all.

But it is. Yet it isn’t...? Though, most importantly...it isn’t a musical. It is a play with music.

Have I sufficiently confused you yet?

Good...we’re getting used to each other.

This play with music is a whacky, rough and tumble song-and-dance-of-a-satire in the spirit of a sporting event that will surely offend any audience that is looking for a moral, a feel good story, or a moment of escapism. As our Balladeer states at your first greeting, “there will be no moralizing tonight.”

Therefore, our band of players invite you to exist in the tension of our contradictions as well as our spirit of irreverence and contemplate for yourself how can you blame us, as Brecht asserted, for not having ethics “that we can’t afford”?

Coming into adulthood under the oppressive rule of surging Capitalism in the post-Obama years has felt particularly crushing for this millennial artistic-type, so this messaging has been a real treat to work on as a graduate directing student at a Research I Institution. Particularly because I have a deep passion for theatre for social justice as influenced by avant garde makers such as Augusto Boal, María Irene Fornés, and our very own Bertolt Brecht, the German playwright and theorist that is one of the creators, alongside ingenious composer Kurt Weill, of your entertainment tonight.

Our script was translated from German to English by the fabulous Simon Stephens, of The Curious Incident of the Dog in the Night-time fame, alongside director Rufus Norris and a band of goofy players back in 2016 for the National Theatre in the UK with an eye towards creating a more modern translation that was viewed by many critics as being in the “authentic spirit of Bert Brecht.” While Stephens’ version remains loyal to the spirit of Brecht’s 1928 original, it is also prophetic in the way it echoes the rhetoric we hear from American politicians and media outlets in 2021 even though it was written in 2016.
Art imitates life imitates art. You missed the theatre, didn’t you! Me too.

In working on a play originally adapted by Brecht for my thesis production (with translation support by his longtime collaborator Elisabeth Hauptmann - behind every good man is a smart woman...am I right?!), it was hugely important for me to ensure that my research was deeply grounded in Brecht’s theories, which are based on his own Marxist principles. I like to consider myself a Diet Marxist, as sometimes ol’ Uncle Bert is a little heavy handed for even this progressive liberal snowflake. But that’s what is so beautiful about his own reflections on the theories he himself wrote—take what works for you and leave the rest as long as it is working towards the desired ends:

“The question of what artistic devices we should choose is simply the question of how we can get our audience to become socially active, how we can knock them into shape. We should try out each and every conceivable artistic device which can help towards this aim whether it’s old or new.”

And that’s where the work began. So buckle up for some big ol’ metaphors and our Brechtian philosophy that:

“Art is not a mirror with which to reflect reality, but a hammer with which to shape it.”

–Bertolt Brecht, 1898–1956

Jamie Anderson

3rd year M.F.A. Directing Candidate and Director of The Threepenny Opera, thesis

Cast

CATHERINE BARKER
(Mrs. Peachum)
(she/her) is currently a junior majoring in Musical Theatre. For IU Theatre: The Black and Brown Guerrillas (Maria), BONNETS: (How Ladies of Good Breeding are Induced to Murder) (Daniel Stone), Crazy For You (Ensemble). For IU Independent Projects: Tick Tick... Boom! (Karessa), The Hunchback of Notre Dame (Ensemble). For Cardinal Stage Company: West Side Story (Graziella), Peter Pan (Ensemble).

CHRISTOPHER CENTINARO
(Chief Inspector Tiger Brown)
(he/him) is a second year M.F.A. Acting Candidate. For IU Theatre: The Black and Brown Guerrillas (Evaristo Sanchez). Kean University: Anna in the Tropics (Juan Julian), Sunday in the Park With George (Soldier/George u/s). A Midsummer Night’s Dream (Lysander). Importance of Being Ernest (Jack Worthing). Christopher holds a B.A. in Psychology; a Papermill Playhouse Rising Star Award. Chris proudly hails from New Jersey.

KEVIN DOLAN
(Macheath)
(he/him) is a senior B.F.A. Musical Theatre student at IU who is elated to return to the mainstage as the famous Mack The Knife’ in The Threepenny Opera. Other credits: Chuck Cranston in University Player’s Footloose, Baker in a production of Into the Woods, and Don Price in IU Theatre & Dance’s mainstage production of Big Fish. In his freetime, Kevin enjoys hanging out with his friends, playing basketball, and singing with his guys in his acappella group. Kevin hails from Washington D.C.

RILEY FREY
(Matthias)
(she/her) is a senior pursuing her B.F.A. in Musical Theatre. Past IU Main Stage productions include Footloose (Rusty). The Hunchback of Notre Dame (Gargoyle), and Emergency: A Medical Musical (Betty). Riley is from La Cañada, CA.

KABIR GANDHI
(Robert, u/s: Brown, Balladeer)
is a third-year B.F.A. student in Musical Theatre with a Minor in Business. For IU Theatre: Crazy For You (Jimmy) and Little Women (John Brooke). For Okoboji Summer Theatre: Urinetown (Bobby), Grease (Teen Angel). Clue: On Stage (Motorist, Male U/S), and Weekend Comedy (Male U/S). For Independent Projects: Hunchback of Notre Dame (Clopin). Other: You’re a Good Man, Charlie Brown (Charlie Brown) and Mary Poppins (Robertson Ay). Kabir is from Duluth, GA.
I. KATE GLASER  
(Betty)  
(she/her) is a junior B.F.A. Musical Theatre student with a minor in Arts Management. This marks her third mainstage performance at IU. Kate also currently serves as Artistic Director on the board of University Players, one of IU’s student run theatre organizations. Theatre credits include IU Mainstage: Tiger Beat (Ashley), Little Women (Aunt March). For IU independent projects: Tick, Tick... Boom! (Rosa), One Night Only (Director/Choreographer). For University Players: Shout! (Yellow). Other: Chicago (Mama Morton), Young Frankenstein (Dance Captain), Grease (Sandy).

II. JACOB JACKSON  
(Swing: Macbeth, Edward, Kimble)  
(he/him) is a Sophomore pursuing a B.F.A. in Musical Theatre. He most recently was seen virtually in the cast of Closer Than Ever with IU Summer Theatre. For University Players: Bright Star: Concert Version (Billy Cane), Metamorphosis (Multiple Roles). Other notable roles: Forever Plaid (Sparky), Something Rotten! (Tom/Dance Captain), Zombie Prom (Jonny Warner), Wizard of Oz (Tinman), Grease (Kenickie). Jacob is from Overland Park, KS.

III. JAKE KLINE  
(Walter, u/s: Peachum)  
(he/him) is a second year B.F.A. Musical Theatre student. For IU Theatre: this is Jake’s first mainstage show. Other: Footloose (Cowboy Bob) for University Players, Brightstar (Daddy Cane) for University Players, SideShow (Buddy) for Cab Calloway School. Shrek (Shrek) for B.E.S.T. School Of Rock (Dewey) for Community Music School. Jake is from Newark, DE.

IV. CYNTHIA KAUFFMAN  
(Polly Peachum)  
(she/her) is thrilled to be making her mainstage debut here at Indiana University! She is a junior musical theatre major minoring in arts management. Favorite credits include Liesl in Sound of Music (Beef and Boards), Sophie in Mamma Mia! (ZCHS), Millie in Thoroughly Modern Millie (Summerstock Stage), and Alice Murphy in Bright Star (University Players). She thanks the IUMT faculty, her mentors, family, and friends for always encouraging her in the arts. She could not be more excited that live theatre is back!

V. HANNAH KULAWIACK  
(Swing: Celia, Lucy, Ruby, Vixen, Suky)  
(she/her) is a Junior B.F.A. Musical Theatre major with a minor in Media and Creative Advertising. For IU Theatre: BONNETS: (How Ladies of Good Breeding are Induced to Murder) (Ensemble, standby for Claire, Daniel Stone, Lauren). For IU Summer Theatre: Twisted Tales of Poe (Helen, Mrs. Pitts, Ensemble). 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, OH. Hannah is a proud Equity Membership Candidate.

VI. CASEY JUN HYUN KWON  
(Jenny Diver)  
(she/her) is a fourth year B.F.A student in Musical Theatre. She is from Seoul, South Korea and spent most of her teenage years in Hagerstown, MD. For IU Mainstage: Little Women (Amy March), BONNETS: (How Ladies of Good Breeding are Induced to Murder) (Valerie), and Water By The Spoonful (Orangutan). For IU independent project: Into the Woods (Stepmother), The Hunchback of Notre Dame (Florika, Ensemble), and The Rocky Horror Show (Ensemble). Other: Brigadoon (Fiona McLaren), Bye Bye Birdie (Rose Alvarez), The Sound of Music (Maria Von Trapp), and Seussical The Musical (Gertrude McFuzz).

VII. DEWIN MCDUFFY  
(Pastor Kimble, u/s: Matthias, Robert)  
(he/him) is a sophomore working towards a B.A. in Theatre and Drama. For IU Theatre: Black Superhero Magic Mama (Tom Blackman/Human Hyena) For Footlite Musicals: Bring It On (Cameron) and Joseph and the Amazing Technicolor Dreamcoat (Judas) Others: Rumors (Ken), Footloose (Lyle), and Mary Poppins (George Banks). Devin is from Indianapolis, IN.

VIII. NOAH MARCUS  
(Charlie Filch, u/s: Smith, Pastor Kimble)  
(he/him) is a Senior Musical Theatre B.F.A./Arts Management minor from Long Island, New York. He is thrilled to bring live theater back with such passionate artists. Previous IU Credits include IUST Closer Than Ever (Internal Swing), University Players’ Footloose (Travis/Bobby Moore), Murder Ballad (Tom), and IU Theatre Dept. Bad Jews (Jonah Haber) (winner of 2020 Executive Dean’s Award for Creative Research & Activity), and By The Bog of Cats (Father Willow). Noah is also a member of IU’s CoED a cappella group Resting Pitch Face and is Financial Operations Manager for The Theater Department’s Student Advisory Board.
ROBERTO RUSSO  
(J.J. Peachum)  
(he/him) is a senior undergrad, pursuing his B.F.A. degree in musical theatre. This is his official first on stage experience through IU and he couldn’t be happier to share it with such a wonderful cast and crew. Roberto has appeared in other IU based projects such as this past summer’s production of Closer Than Ever. Professor Bhaer in Little Women: the Broadway Musical, Rapunzel’s Prince in Into the Woods, and Man in Lungs. He would also like to dedicate this performance to his loving parents whose support guide him throughout his musical journey.

NATALIE STAHL  
(Suky, u/s: Polly)  
(she/her) is a senior B.F.A. Musical Theatre major. For IU Theatre: Crazy For You (Female Swing), Into the Woods (Cinderella), Bright Star: Concert Version (Mama Murphy), The Hunchback of Notre Dame (Ensemble). Other theatre credits include: The Wild West Spectacular (Annie Oakley), Footloose (Ensemble, Dancer), Legally Blonde (Kate), Beauty and the Beast (Silly Girl). Natalie is from Arlington Heights, IL.

SHANE STOLTZ  
(Officer Smith)  
(he/him) is a sophomore B.F.A. Musical Theatre major from Bucks County, PA. The Threepenny Opera is his first mainstage production at IU, and most recently, he performed in University Players’ productions of Footloose (Willard), and Bright Star (Ensemble/Jimmy Ray Understudy). Some favorite past productions include Mary Poppins (Bert), Footloose (Ren), Urinetown (Old Man Strong), Shrek (Pinocchio), Beauty and the Beast (LeFou), Freaky Friday (Adam), and Sweet Charity (Ensemble).

LUKE SWALLER  
(Ruby/Dance Captain)  
(he/him) is a third year pursuing his B.F.A. in Musical Theatre; He is thrilled to be making his IU Mainstage debut! Some of his most notable theatrical credits include: Sweeney Todd: The Demon Barber of Fleet Street (Anthony Hope), Footloose (Garvin/dance captain), Little Shop of Horrors (Seymour Krelpron), The Drowsy Chaperone (Mr. Feldzeig), among many others. Commercial credits include: “It’s Always Go Time” (Leading Man). Luke is from St. Louis, MO.

MALACHI WATSON  
(King Edward, u/s: Walter, Filch)  
(he/him) is a sophomore musical theatre major and this is his IU mainstage debut. He was recently seen in Footloose (Coach, University Players), Fame (Tyrone, Music Theatre Kansas City), Seven Brides… (ensemble, Music Theatre Wichita), Children of Eden (Cain, Music Theatre for Young People), and other productions in the Wichita and Kansas City areas. He would like to thank his family for supporting his non-conventional scholastic and occupational endeavors and the Department for providing this opportunity.

TIANA WILLIAMS  
(Lucy Brown)  
(she/her) is an ambitious artist and a senior in the B.F.A. Musical Theatre Program also pursuing her minor in Criminal Justice. Her past productions include: IU T&D’s BONNETS: (How Ladies of Good Breeding are Induced to Murder) (ensemble, Music Theatre Wichita), Children of Eden (Cain, Music Theatre for Young People), and other productions in the Wichita and Kansas City areas. He would like to thank his family for supporting his non-conventional scholastic and occupational endeavors and the Department for providing this opportunity.

CAROLINE SANTIAGO TURNER  
(Vixen, u/s: Jenny, Betty)  
(she/her) is a senior B.F.A. Musical Theatre major and Arts Management minor. Credits – IU: Closer Than Ever (Actor); IU Theatre: Little Women (Jo); BONNETS: (How Ladies of Good Breeding are Induced to Murder) (Mistress Stone/Valerie U/S); Crazy for You (Louise); Big Fish (Ensemble); Barbecue (Barbara). UP: Next to Normal (Natalie), Other: Violet (Violet); The Last Five Years (Cathy); Carrie: The Musical (Margaret). AFL Best Performance Awards: Best Youth Musical Performance Award. St. Louis High School Musical Theatre Awards: Nominee, Outstanding Lead Actress. Caroline is from St. Louis, MO.

HANNAH ZELDIN  
(Jimmy)  
(she/her) is a junior from Atlanta, GA earning a B.F.A in Musical Theatre and minoring in sustainability. For IU Theatre: Servant of Two Masters (First Porter), BONNETS: (How Ladies of Good Breeding are Induced to Murder) (Lauren). For University Players: Bright Star (Margo Crawford), Footloose (Ariel Moore). Hannah has enjoyed performing in and around her hometown of Atlanta in theaters such as The Horizon Theatre, Synchronicity and The Alliance Theatre.

MICHAEL WINNER  
(The Balladeer)  
is a Senior B.F.A. Musical Theatre student from Naperville, IL. Some of his past IU credits include Crazy For You and Big Fish. You may have also seen him in other productions such as: Murder Ballad, Into the Woods, and Bright Star. When not performing you can find Michael making tik tok videos and having a good attitude, Michael is so excited to be on stage again and would like to thank the whole production team of this show.
Artistic & production team

Jamie Anderson (Director)
(she/her) is a third year M.F.A. Directing candidate with a B.F.A. in Musical Theatre from IU. Select IU credits: BONNETS: (How Ladies of Good Breeding are Induced to Murder) (Director), DUMB BITCH JUICE (Director), Hamlet (Asst. Director), jelly beans (Asst. 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, junior talent agent, and teaching artist. She’s originally from Chesterfield, MO. This is Jamie’s thesis production.

Leraldo Anzaldua (Fight 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, and Classical Theatre.

Madi Bell (Cutter/Draper)
is a final year costume technology M.F.A candidate from St. Louis. She received her B.A in Theatre from the University of Arkansas. Previous IU credits include Wonderful Town (draper), Hamlet (draper), The Servant of Two Masters (draper), and Titus Andronicus (wardrobe supervisor). This is Madi’s thesis production.

I. Christopher Berg (Technical Director)
has designed numerous productions for Brown County Playhouse as well as Santons Garage. The Peer Panel, and The Crucible here at IU Bloomington. His research interests vary from lean manufacturing and its inherent nature in theatre to the use of composite materials and techniques in scenic & properties construction. An avid sailor and member of U.S. Sailing, he is also interested in the re-introduction of current marine rigging into theatrical rigging. Christopher is a member of the International Alliance of Theatrical Stage Employees, Local 618.

Sydney Coffey (Assistant Stage Manager)
is a junior majoring in Arts Management from Wilmington, DE. This is her first production with IU Theatre & Dance. She is a Director of InMotion Dance Company and was the costume designer for the University Players production of Metamorphoses. Enjoy!

Spencer Donovan (Props Manager/ Artisan)
(he/they) is a scenic designer who also finds joy in scenic painting, props, and puppetry work. For IU Theatre: Twelfth Night, The Servant of Two Masters, Ascendant. His past credits include several shows at Loyola University Chicago including Tin Types and She Kills Monsters. He also spent a summer as the resident designer at Timber Lake Playhouse where he designed Born Yesterday, Baskerville, and Forever Plaid.

Dawnette Dryer (Cutter/Draper)
is a second year M.F.A Costume Technology student originally from Northern California. Before attending Indiana University, she was a high school theatre teacher; most recently at SMIC Private School in Beijing, China. She is excited about this new direction in her career.

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

Sydney Greene (Assistant Choreographer)
(she/her) is a third-year B.F.A. student in musical theatre pursuing a minor in Arts Management. She is so excited to be back working alongside DJ Gray! For University Players: Murder Ballad (Narrator), Bright Star (Ensemble/ Alice U/S), Shout (Orange Girl). Other: Into The Woods (Rapunzel), The Little Mermaid (Ariel), Bring It On (Skylar). She is the Co-Social and Membership Director on the board of University Players. This past summer she co-choreographed Footloose through University Players. Sydney is from Carmel, IN.

Caden Hamscher (Production Assistant)
is a freshman majoring in theatre. This is the first production he has been involved with here at IU. This past summer he was seen onstage in A Midsummer Night’s Dream (Lysander) at the Chicago Street Theatre in his hometown of Valparaiso, IN.
Kenny Hertling
(Assistant Intimacy Director)

(he/him) is happy to be working as the Assistant Intimacy Director for this production! It has been exciting to work alongside this cast and watch them build the language of consent into the piece and support each other. Kenny is grateful for the opportunity to create a brave space with such a talented cast after beginning his work with Intimacy Directors and Coordinators in 2019 just before moving to Bloomington from Raleigh, NC.

Lily K. Howder
(Assistant Lighting Designer)

(she/her) is an Indiana University second-year M.F.A. Lighting Designer. IU Theatre Credits: May I Borrow a Cup of Salt. Other design credits include associate lighting designer for Into the Woods (Flint Repertory Theatre), lighting designer for Scrooge!, NMU Dance Concert, and FRT Battle of the Bands (Forest Roberts Theatre). Other professional experience includes freelance electrician around DFW area, light and sound apprentice at Dorset Theatre Festival, and sales associate for Barbizon Lighting Company.

Maggie Jackson
(Scenic Charge)

(she/her) is a first year M.F.A. Scenic Design candidate. This is her first production here at IU. She earned her Bachelor’s of Arts at East Stroudsburg University in Pennsylvania. There she was a Set Dresser, Painter, and Electrician. Maggie is from Carlisle, PA.

Samantha Kaufman
(Intimacy Director)

(she/her) is an intimacy director, fight director, and actor. A certified Intimacy Director with Intimacy Directors and Coordinators. A Jeff Nominated Fight Choreographer. A Babes with Blades Theatre Ensemble Member. A Certified Teacher with the Society of American Fight Directors and an Intermediate Actor Combatant with Fight Directors Canada. Regionally, Samantha has worked with theatres such as Milwaukee Repertory Theatre, The Repertory Theatre of St. Louis, and Cleveland Play House. SamanthaJKAufman.com.

Jeremiah Kearns
(Lead Electrician)

is a second year Lighting Design M.F.A. candidate from Cincinnati, Ohio. He graduated from Northern Kentucky University with a B.F.A. in Rock Concert Technology in 2020. NKU Lighting Design Credits include HMS Pinafere, Initiative, Kiss Me Kate (Assistant), and Marisol (Assistant). NKU Sound Design credits include Big Fish and The African Company Presents: Richard III.

Terry Labolt
(Musical Direction)

(he/him) is celebrating his 12th year at Indiana University. His career as a Broadway conductor flourished in the 1980’s conducting shows such as 42nd Street, Hello, Dolly! (with Carol Channing), George M. (with Joel Grey), and Sugar Babies (with Ann Miller and Mickey Rooney). He is co-author of The Wonder Years—the Musical which enjoyed success Off-Broadway and in Los Angeles in the 1980’s. Endeavors at the keyboard include The Fantasticks (original Off-Broadway production) and tough touring shows such as The Phantom of the Opera, Evita, Aida and most currently Mamma Mia!. He performed the area premiere of Keith Emerson’s Piano Concerto #1 with the Kentucky Symphony Orchestra in 2001. In addition he was the music director of musical theatre for the University of Cincinnati’s College-Conservatory of Music for more than ten years, conducting and supervising over 30 productions there.

Spencer Lawson
(Lead Electrical)

(he/him) is a Senior from Muncie, Indiana majoring in Audio Engineering and Sound Production (AESP) with minors in Theater and Arts Management. She works for the AESP department as a Production Assistant. Prior to Covid-19, she worked for the Ballet and Opera Theatre on the electronics crew. For IU: Threepenny Opera (Assistant Stage Manager), BONNETS: (How Ladies of Good Breeding are Induced to Murder) (Assistant Stage Manager). Jazz Celebration 2019 (Stage Manager). For University Players: Puffs (Sound Designer), Footloose (Assistant Stage Manager). A practicing musician, Spencer specializes in playwriting and directing, and currently serves as University Players’ Technical Director. Past Credits include: Footloose (Co-Director), Bright Star (Assistant Director), Into the Woods (Stage Manager), and Metamorphoses (Scenic Designer). Coming up, Spencer will be directing Sunday in the Park with George as an Independent Production. Spencer is thankful for his cast and crew and hopes you enjoy the show!

Olivia Lawson
(Assistant Stage Manager)

(she/her) is a senior from Muncie, Indiana majoring in Audio Engineering and Sound Production. She is a certified fight director, and member of Intimacy Directors and Coordinators. A Jeff Nominated Fight Choreographer. A Babes with Blades Theatre Ensemble Member. A Certified Teacher with the Society of American Fight Directors and an Intermediate Actor Combatant with Fight Directors Canada. Regionally, Samantha has worked with theatres such as Milwaukee Repertory Theatre, The Repertory Theatre of St. Louis, and Cleveland Play House. SamanthaJKAufman.com.

Grace Leckey
(Sound Designer)

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

Alec Lubin
(Mix Engineer)

is a musician, audio engineer, and sound designer from Boca Raton, FL. He is currently pursuing a degree in Audio Engineering and Sound Production and a minor in Scoring for Visual Media at the Jacobs School of Music. He is the president of IU’s Audio Engineering Society as well as the head engineer for IU Recording Services. The Threepenny Opera is his first production with IU Theatre & Dance.
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 has 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. Also teaching 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.

LEE ANNE MEEKS  
(Lighting Designer)  
is a third-year Lighting Design M.F.A. candidate. For IU Theatre: Big Fish (Assistant Lighting Designer). She moved here from Atlanta, having served as master electrician for Serenbe Playhouse. In Atlanta, she has worked as a lighting designer for Serenbe, Found Stages, and Shakespeare on Draught; and as a design assistant at Synchronicity Theatre, Catalyst Arts, and the Atlanta Opera. With an A.B. in Drama from Vassar College, she brands herself as a collaborative theateormaker. This is Lee Anne’s thesis production.

JORIE MILLER  
(Stage Manager)  
(she/her) is a Senior pursuing Stage and Production Management with a minor in Arts Management. This is her third year on the Board of Directors for University Players as Production Manager, For IU Theatre: New Moves (Production Stage Manager), Shifting Landscapes (Stage Manager), By the Bag of Cats (ASM), Wonderful Town (ASM). For UP: Footloose (Stage Manager), Murder Ballad (Stage Manager), American Idiot (Stage Manager). This summer Jorie worked for IUST’s production Closer Than Ever (Stage Manager). Jorie is from Valparaiso, IN.

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  
(Scenic & Projection Designer)  
is a second year M.F.A. candidate in Scenic Design. For IU Theatre: Le Nozze di Figaro (Stage Manager & Props Master), Opera Americana (Scenic Designer), Candide (Props Master). For Opera Columbus: Madama Butterfly & Flood (Assistant Stage Manager). For Opera Project Columbus: Rigoletto (Stage Manager), La cenerentola (Assistant Director), For Weathervane Playhouse: In the Heights and Wizard of Oz (Sound Designer and Live Mix). Valeriya is from Togliatti, Russia.

BRITTANY STAUDACHER  
(Costume Designer)  
is a second year Costume Design M.F.A. Candidate. Since receiving her Bachelor’s Degree from the University of Northern Iowa in 2016, she has worked for Florida Repertory Theatre, Milwaukee Repertory Theatre, and Penobscot Theatre Company. Past designs include Woody Guthrie’s American Song, Safety Net, and Bye, Bye, Birdie.
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