

indianapolis 5
SHAKESPEARE COMPANY

MOJADA

BY
LUIS ALFARO

DIRECTED BY MARIA SOUZA



FEB 16 - MAR 5

Phoenix Theatre Cultural Centre
705 N. Illinois Street

LAND ACKNOWLEDGEMENT

We at the Indianapolis Shakespeare Company acknowledge that the land we gather on is the stolen land of native people, the Miami and Kickapoo. We acknowledge that it is only through their loss that we have the privilege to be here. We honor with gratitude the land itself and the indigenous peoples past and present who have stewarded it throughout the generations and we hope that through our creative work we will be able to honor their land and their people, past, present and future. We honor all residents of color in the Near Northwest, past and present. We acknowledge that in the not-so-distant past, Riverside Park was segregated and designated as a "whites only" park. These truths call us all to commit to listening, learning, and building equitable systems so we can move toward a better future.



MOJADA

BY LUIS ALFARO

New York premiere produced by The Public Theater (Oskar Eustis, Artistic Director; Patrick Willingham, Executive Director)
The West Coast premiere of MOJADA was first performed at the Getty Villa on September 10, 2015

MOJADA world premiere produced by Victory Gardens Theater, Chicago, Illinois (Chay Yew, Artistic Director; Chris Mannell, Managing Director)

BRUJA, a first adaptation of Medea, was commissioned, developed and received its world premiere in 2012 by Magic Theatre, San Francisco, CA (Loretta Greco, Producing Artistic Director)

MOJADA is presented by special arrangement with Dramatists Play Service, Inc., New York.




indianapolis

CAST

Tita Isabel Quintero

Medea Eric Cruz Hernandez

Acan Jasmin Martinez

Jason Christopher Centinaro

Josefina/Armida Kidany Camilo

Cover Jaddy Ciucci

Cover Hector Morales



CREATIVE TEAM, TECHNICAL STAFF & INDY SHAKES STAFF

Director- Maria Souza

Cultural Consultant- Elizabeth Vasquez-Mosqueda

Stage Manager- Becky Roeber

Assistant Stage Manager / Wardrobe- Emma Littau

Set Designer- Josefina Cardova

Technical Director- Nick Kilgore

Lighting Designer- Denisse Chavez

Master Electrician- Kayla Brown

Sound Designer- Noel Nichols

Associate Sound Designer- Brittany Hayth

Costume Designer- Tony Sirk

Magic Costume Designer- f&i

Projections Designer- Chris Berchild

Images- Alejandra Carrillo

Production Manager- Zac Hunter

Intimacy and Stage Violence- Leraldo Anzaldua

Board Op (translation projections)-

Translation- Matt Souza and Graciela Spencer

Casting Consultant- Stephanie Diaz

Program Designer - Prolific Visuals

Marketing and Community Engagement Coordinator- LaKasha
Lorene

Grant Writer- Phyllis Kinsey

Accountant - Lara Schmutte

ABOUT LUIS ALFARO



Luis Alfaro is a Chicano playwright born and raised blocks from USC in the Pico-Union district of downtown Los Angeles. Luis is the Associate Artistic Director of Center

Theatre Group, the resident theatre company of the Music Center of Los Angeles County, home of the Mark Taper Forum, Ahmanson Theatre and Kirk Douglas Theater. Luis is the recipient of a John D. and Catherine T. MacArthur Foundation Fellowship, popularly known as a "genius grant," awarded to people who have demonstrated expertise and exceptional creativity in their respective fields. He has also received recognition from: the PEN America/Laura Pels International Foundation Theater Award for a Master Dramatist; United States Artist Fellowship; Ford Foundation's Art of Change Fellowship; Joyce Foundation Fellowship; Mellon Foundation Fellowship, and the Annenberg Artist-in-Residence for the city of Santa Monica; among others. He is the only playwright to have received two Kennedy Center 'Fund for New American Play' awards in the same year. Luis spent six seasons as the inaugural Playwright-in-Residence of the ninety-year-old Oregon Shakespeare Festival (2013-2019); a member of the Playwright's Ensemble at Chicago's Victory Gardens Theatre (2013-2020); a resident artist at the Mark Taper Forum (1995-2005); an inaugural member of the Latinx

Playwrights 'Circle of Imaginistas' at the Los Angeles Theatre Center (2021), and has worked with the Ojai Playwrights Conference since 2002. His plays and performances include *Electricidad*, *Oedipus El Rey*, *Mojada*, *Delano*, *Body of Faith*, *Straight as a Line*, and have been seen at regional theatres throughout the United States, Latin America, Canada and Europe. Luis spent over two decades in the Los Angeles Poetry and Performance Art communities. He is an Associate Professor with tenure at the University of Southern California (USC). Previously, he taught at California Institute of the Arts (CalArts), and in the Writers Program at UCLA Extension. He has an Emmy-nominated short film, *Chicanismo* (Best Experimental Film, San Antonio CineFestival, Best Short, CineAccion San Francisco) and an award-winning recording, *down town*, on SST/New Alliance Records (Best Spoken-Word Release, National Association of Independent Record Distributors).



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Very special thanks to Eduardo Luna of Arte Mexicano en Indiana for having a difficult conversation with me that eventually led to a partnership resulting in connecting me to many of the people involved in this production.

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DIRECTOR'S NOTE

‘You are invisible now Medea. Get lost in this country.’ - Armida

In 1947, Francisco Rodolfo made his way from Tiquisate, Guatemala (he was born in Puerto Castilla, Honduras) to Belmont Abbey, North Carolina to pursue an education at the age of 14. He traveled with his older sister, Lenor and together they made their way in a new world. In 1959, Frank obtained US citizenship and assisted his parents in migrating to the US and obtaining citizenship as well. Frank cared deeply about helping others and lived a life full of adventure, stories, and exploration.

Frank, Papa Frank, is my grandfather, who passed in 2020. My memories of Papa Frank include many things but aside from the food, stories of his childhood, the endless music, his joyous laughter, his big hugs and funny handshakes, visiting my grandparents in Guadalajara during the summer, and the occasional outing where he provided translation services, I didn't know much of our family's heritage or the Latino experience growing up. Speaking Spanish was not something we did at home and it's one of the things I regret most - not having taken advantage of or being more curious about where my grandfather came from and the responsibility of that heritage living on in me.

In reading this breathtaking adaptation of Medea by Luis Alfaro, I felt many, many things - and, one that stands out to me is a line spoken by Armida ‘You are invisible now Medea. Get lost in this country.’ And, perhaps I'm drawn to this line because it provides an excuse for feeling disconnected from my heritage, or perhaps it's because I get angry when I think about anyone being labeled ‘invisible’, or perhaps it's because I wonder

endlessly if maybe that's the goal of some seeking asylum in a country that seems hell bent on making it impossible for them to live, let alone build a life as mi abuelito did. My Papa Frank wanted to become American, to assimilate, to in a sense become invisible.

From the first read of MOJADA, I felt an invitation to be a part of telling the story. First and foremost, it's happening now, right now, for so many. We are constantly bombarded with news of horrifying accounts featuring border crossing, maltreatment of HUMAN BEINGS at every turn, deception, false promises of hope, down right robbery and murder, trafficking, and displacement, accompanied by litigation and governmental decrees that are barb-wired in suffocating nonsense, making it impossible for (again, I say) HUMAN BEINGS to live. To live. To simply live.

To have a chance at life. At liberty...the pursuit of happiness? How about the pursuit of not being a target of a deluge of narcotics violence? How about the right to pursue an education in a country some have called home since childhood without the threatening shadow of deportation? How about the right to make a living wage and provide basic comforts to the people they hold dear? And how about the right to do any of that while still being able to be proud of where they come from and who they are?! Because regardless of one's personal feelings or political leanings, the fact of the matter is that we are all on this earth together. We are all human beings. And, I felt stuck. Stuck in my anger. In an inability to move forward in any impactful way. I felt this story was bigger than anything I could ever represent truthfully or fully. Enter art - go to the source. Generally speaking, when feeling lost, I tend to turn to stories. I allow myself to get lost in the pages and words until something within me speaks or



knocks on my heart. But what was my way into this patient visitor?

I poured over the pages again and again, troubled by the ending of the story. A story originally penned by Euripides in 431 BC thus undisputedly cementing it in lasting merit. But what drove Alfaro to set this story of immigration and assimilation within the story frame of MEDEA?

I got stuck on the concept of home. What is home? How is it defined to each individual and why is this a driving theme in MOJADA? What drives some forward while others stand completely still? And, how is it possible to understand "home" from a migrant's perspective - when you have been forced from what you thought was home - when you are lost to your home? An answer that presented itself were Armida's words - what is it to be, to become, invisible.

Home is where we come from; in the earliest moments of our existence, home imprints itself on our subconscious whether that is positive or negative. Why do some run from home while others fight to get back? Regardless, home is a concept that becomes so inextricably interlaced with a person's identity that it can never be fully absent.

O country and home,
Never, never may I be without you,
Living the hopeless life,
Hard to pass through and painful,
Most pitiable of all.
Let death first lay me low and death
Free me from this daylight.
There is no sorrow above the loss of a native land.

-Euripides, MEDEA

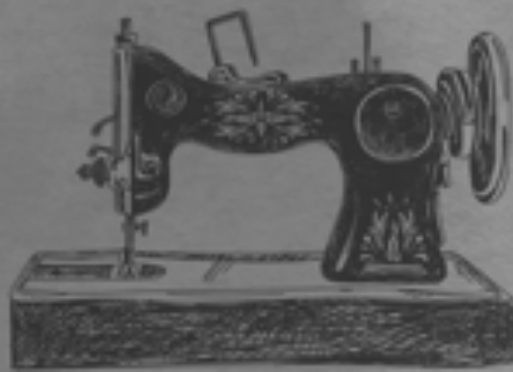
Within the frame of Alfaro's *MOJADA* we see both sides of the coin. For Jason and Armida an embracing of a new home becomes intoxicating - so much so that the stripping back of one's original home is so far lost in the rearview mirror that they are willing to do absolutely anything to stay and build a new home; becoming invisible to their former selves. While Medea, due to unthinkable trauma, remains frozen in a past moment rendering her entirely invisible within the context of a new world. There is no way forward for her because she doesn't exist in the present; Medea is already invisible to herself and is becoming more invisible to everyone around her - home is her last remaining tether.

This ultimately leads me to consider the ending. What ultimately drives Medea to commit an act so horrifically unthinkable? And, I wonder...if there is anything worse than being invisible.

My invitation to audiences, would be to use this time to really listen to the story, listen to the musicality of the words and depth of story, as you spend the next breadth of time with Medea and her family in their backyard. Consider, truthfully, what you would do in Medea's shoes. Or in the shoes of any of the humans represented here.

My most sincere wish is that if nothing else, what you witness here today will allow more space for conversation to unfold, will potentially ignite a drive to be vocal in the aiding of these voices or any person on the verge of being rendered invisible because no one deserves to be lost.

Maria Souza



ARTISTIC DIRECTOR'S NOTE

When Constance and Delia invited Indy Shakes to produce a play in a slot of their season, we knew it was the perfect opportunity to take the first step in our "What's in a Canon?" initiative, through which we will continually open up the plays we produce to include those by living playwrights of all races, backgrounds and genders. After a short search we landed on Luis Alfaro.

"The Greeks are so primal. They get to the essence: why we hurt each other, this inability to forgive." That is how Alfaro explains his fascination with adapting Greek tragedies. The first one I read was his OEDIPUS EL REY, which we did a reading of at Indy Reads last spring (go buy books!) After learning the IRT was doing it this season (right now in fact) we realized we had to pivot. We looked at his other 2 adaptations and then landed on MOJADA, Alfaro's adaptation of Medea, which when Alfaro read he said "this is an immigrant story!"

The play is engaging, moving, funny, thought provoking, and certainly challenging in some of its content (no spoilers here). The characters are clearly and vibrantly drawn, the story is made immediate and relevant, and the themes are demanding. Demanding us to grapple with them, to look at them instead of looking away.

"People who are invisible, he makes visible," director Chay Yew said of Alfaro, reminding me of one of the functions of the Greek chorus: to tell of what has happened off-stage- to speak the unspoken, to make the unseen visible, at least in the mind's eye of the audience member. The light Alfaro shines on the experiences of undocumented people who come to this country seeking a better life is one of the ways this play affected me. Undocumented people in this country often live their lives "In the Shadows", as Yamileth Martinez so aptly titled her project

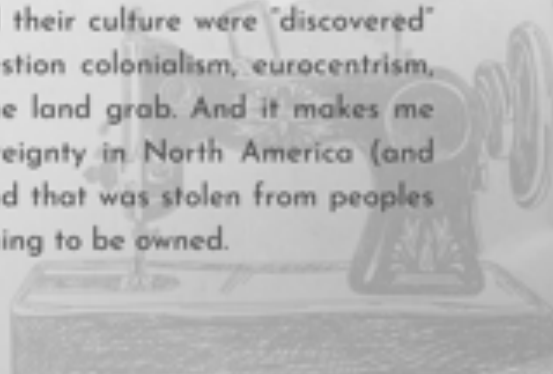
displayed in the lobby. They often make immeasurable sacrifices because they believe in the "American Dream." For many of these people, and certainly for the characters in *MOJADA*, this dream quickly turns into a nightmare.

This play operates on multiple levels. On one level it's a story of people seeking a better life after a traumatic border crossing. On another level it's about betrayal and revenge. In another way, for me anyway, it serves as proof of the idea that the more specific something is, the more universal it becomes. I have been Medea in ways, and Jason, and all of the characters in one way or another.

And for me as a language nerd, one of the most fascinating ways the play operates is in its navigation of language. Shifting back and forth between English and Spanish, it also incorporates Nahuatl, the language spoken by the Aztecs, one of the many indigenous languages still spoken in Mexico (and wherever the speakers have relocated). Nahuatl and the native rituals in the play served as a wake-up call to me. I had to look up what Nahuatl even was, mispronouncing it often until I started looking up pronunciations. It shined a light on my own ignorance, which then inspired me to turn that around and learn.

The other way Nahuatl and the presence of indigenusness in the play work on me is a little deeper. It makes me peel back the layers of the colonial languages and look at the indigenous language underneath, the language that was here in North America before its speakers and their culture were "discovered" by Europeans. It makes me question colonialism, eurocentrism, xenophobia and genocide for the land grab. And it makes me question the idea of land sovereignty in North America (and everywhere really), especially land that was stolen from peoples who didn't think land was something to be owned.

Ryan Artzberger



CAST



Erica Cruz Hernández - MEDEA

Erica Cruz Hernández (she/her/ella) is a proud Mexicana hailing from the south side of Chicago. Recent regional credits include *A Christmas Carol*, *Une Tempête*, *The Comedy of Errors*, *Romeo and Juliet*, *Pericles*, *The Tempest* (American Shakespeare Center), *The River Bride*, *Hamlet*, *Cymbeline* w/s, Assistant Director for *The Moors* (American Players Theatre), *The Winter's Tale*, and *Measure for Measure* (Illinois Shakespeare Festival). Other credits include Aguijón Theater's bilingual production of *Soldaderas* (Goodman Theatre and Festival de Mujeres en Escena por la Paz in Bogotá, Colombia), *The New Harmony Project*, and workshops with the St. Louis and Arkansas Shakespeare Festivals. TV/Film credits include: *LAW & ORDER: SVU*, *EN ALGUN LUGAR*, and the upcoming *MIDWESTERN*. Erica is a recipient of the Kate Neal Kinley Fellowship and an ensemble member with Chicago's Aguijón Theater Company which has produced Spanish-language works for over 30 years. She is a graduate of Chicago Public Schools, the first in her family to pursue higher education, and holds an MFA from the University of Illinois at Urbana-Champaign. *AMOR a mi familia y mi Jess!*



Christopher Centinaro - JASON

Christopher Centinaro is an MFA Acting Candidate at Indiana University. A Proud Latino Actor hailing from New Jersey, Chris is ecstatic to be making his Indianapolis debut in *Mojada*. Recent roles include *Macbeth*, *Bobby in Company*, and Chief Inspector Tiger Brown in *The Threepenny Opera*. Chris holds a Papermill Playhouse Rising Star Award, and would like to thank his family for all their support.



Isabel Quintero - TITA

Isabel Quintero has appeared on a number of Chicago stages including the Goodman, Steppenwolf and Porchlight Music Theater. Recent regional credits include Quixote Nuevo at Roundhouse Theater Bethesda, MD and The

Roommate at Renaissance Theater in Milwaukee, WI. Her album, La Osa Menor, with Latin music by Gonzalo Cardova, and her father's Spanish poetry as lyrics, is the subject of her upcoming show, La Osa Menor. She is honored to be the recipient of the City of Chicago's DCASE Esteemed Artist Award 2022.

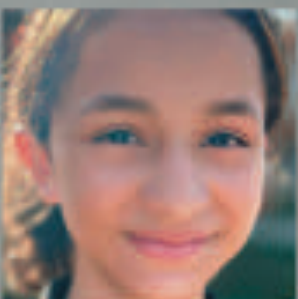
<https://www.laosamenoralbum.com/>



Kidany Camilo - JOSEFINA/ARMIDA

Kidany Camilo (they/he/she) Originally from Bayamón, Puerto Rico, Kidany is a Chicago actor, director, and teaching artist. Recent Credits: Measure for Measure, Shakesfest! (Chicago

Shakespeare Theater), Oedipus: El Rey (Indianapolis Shakespeare Theater). Education: MFA in Acting (Purdue University). Kidanycamilo.com



Jasmin Martinez - ACAN

Hi there! My name is Jasmin Martinez, and I am in the play "Mojada" and I am the role of "Acan". I am 12 years old and I am super excited to be here to present such a wonderful production. Growing up, I've always loved acting and I would've never

thought that this dream would come true at such a young age. I've been in Musical Theatre at school, and I've only ever done school productions, so it's very exciting to work with with such an amazing company. In the future, I would love to make a career in acting and this is a great start.



CREATIVE STAFF



Maria Souza - Director

Maria Argentina Souza (Director) feels honored to make her directorial debut working collaboratively with this amazing group of artists to bring MOJADA to life. While having enjoyed time creating theatre with young actors in New Jersey and Arizona, Maria is grateful to Ryan for this opportunity and for his dedication to the project. It has been a tremendous learning and growing experience. Her hope is that audiences walk away with a questioning spirit and desire to keep the conversation going. Above all else, may we work toward creating a world where no person feels invisible. She is grateful to her parents for always seeing her. What a piece of work is man.



Elizabeth Vazquez-Mozqueda - Cultural Consultant

Elizabeth Vazquez is proudly from Michoacan, Mexico and has been working in the educational field for more than 25 years. She has a passion for education that transcends borders. Despite the distance, I always integrate my culture and my language.



Denisse Chavez

Denisse received her BA in Theatre Arts from the University of the Incarnate Word in San Antonio, Texas and worked towards her MFA in Lighting Design at Purdue University. Currently, she is working professionally in Saint Louis and teaching at Saint Louis University.



Josie Cordova - Set Designer

Josie Cordova is a recent Ball State Graduate (22'), who studied Scenic Design and Technology during her time on campus. As a proud Hispanic, she couldn't be more grateful to have been a part of the incredible production team, as they strove for an authentic representation of Michoacan. Her most recent works as a Scenic Designer include Bring It On: The Musical at Ball State University (Fall 2021) & FURY at Cornerstone Center of the Arts (Spring 2022). She sends love and thanks to all her friends and family that continue to show her constant support, and is excited for everyone to see the show!
Headshot Photo Credit: Kip Shawger.



Rachelle Martin - Props

Rachelle has been making props in Indianapolis since 2014, and is excited to be working with Indy Shakes again. Her work has been seen on stages at the Indiana Repertory Theatre, University of Indianapolis, and The Phoenix and Marian University as part of the Eclipse and Summer Stock Stage company. She is a proud member of the Society for Properties Artisan Managers (aka SPAM).



Brittany Hayth

Brit has been with Indy Shakes since 2018, and as a Company Member is thrilled about the expansion of this season. She is the Lead Audio Engineer for the IRT along with having done consistent audio work for Summer Stock Stage, Summit Performance Indianapolis, 317 Productions and Lawrence Central High School.



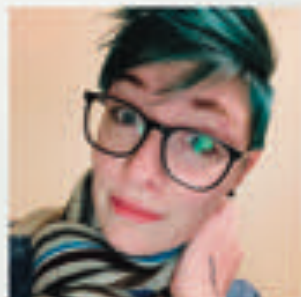
Noel Nichols - Sound Designer

Noel Nichols (they/she) Noel is a regional Sound Designer and composer from Phoenix, Arizona. Select design credits include Today is My Birthday (Yale Repertory Theatre) First Down (Noor Theatre), the ripple, the wave. (Berkeley Rep/Goodman), Fade (Audible Theatre), Nightwatch (Dorset Theatre Festival), Which Way to the Stage (Signature Theatre) Tomás and the Library Lady, Memory House (Lake Dillon Theatre Co.) Latinos Who Look Like Ricky Martin (Verano Cabaret), Counting Pebbles (Faultline Ensemble) and The Masses are Asses (Wesleyan CFA). M.F.A. in Sound Design from Yale School of Drama. Current faculty in Sound Design at the University of Southern California. NoelNicholsDesign.com



Anthony James Sirk - Co-Costume Designer

Anthony is excited to be designing his first show at the Indianapolis Shakespeare Company. Mr. Sirk has worked for many theatres throughout the United States including Pittsburgh CLO, Point Park Playhouse, The Arvada Center, The Alabama Shakespeare Festival, Creede Repertory Theatre, Carnegie Mellon University School of Drama, and Main State Music Theatre. Recent local projects include The Lifespan of a Fact with American Lives Theatre, Marie Antoinette and the Magical Negroes with Southbank Theatre Co., Fugitive Songs with Eclipse, Fade with Fonseca Theatre, and Benjamin Harrison Chased a Goat with Arts for Lawrence. Upcoming shows include Mr. Confidential with Actors Theatre of Indiana and The Tempest with Illinois Shakespeare Festival. Anthonysirk.com



Becky Roeber - Stage Manager

Becky Roeber is now an Indianapolis local and is a proud member of Actor's Equity Association. This is their first time working with Indy Shakes but is so excited to join the family! They have been a part of the Stage Management team at Indiana Repertory Theatre for six seasons now. They also serve as Production Manager for Summer Stock Stage and as Production Stage Manager for Summer Stock Stage's young professionals branch--Eclipse. They are proud to be a part of the Indianapolis theatre community and grateful for the opportunity to work on this beautiful production.



Leraldo Anzaldúa

Leraldo Anzaldúa is thrilled to work with Indy Shakes! He is a Houston, TX based Actor, Motion Capture Performer for Film and Video Games, Anime Voice Over Artist and Fight Director with the Society of American Fight Directors. He is a voiceover talent of over 100 characters with Sentai Filmworks with most prominent roles including: Ken/ G-1 -Gatchaman; Takashi- High School of the Dead; Ralph- Halo Legends, Noda- Angel Beats, Kei Tsukishima - Haikyū; Ryo Kurokiba - Food Wars! and Yuta Togashi - Love, Chunibyo & Other Delusions. With Funimation: Largo - One Piece and many more. He has many titles currently on Netflix, Hulu and Cartoon Network/Adult Swim. He has been a motion capture performer and fight director with Sony Pictures in Tokyo, Japan. He has been a Motion Capture Fight Director & Talent for video games in Stockholm & Uppsala, Sweden.

He has received a Master's Degree in Acting from the University of Houston. He is currently an Assistant Professor of Movement and Stage Combat with the Dept of Theatre, Drama & Contemporary Dance at Indiana University.



Nick Kilgore

Nick Kilgore is the Automation/ Scene Shop Supervisor at Indiana Repertory Theatre. He has recently completed his Bachelor's Degree of Fine Arts from Illinois State University. This summer he will be returning to the Texas Shakespeare

Festival as Technical Director for his 5th season. Nick has designed sets for Heartland Theatre Company, Texas Shakespeare Festival, and Catalyst Repertory Theatre. You can see his set design of Heathers the Musical this summer for Summer Stock Stage here at the Phoenix Theatre. Nick would like to thank his friends, family, and Kayla for all their support through his theatrical career.



Emma Littau

Emma is thrilled to be back with the Indianapolis Shakespeare Company after working on the 2021 production of A Midsummer Night's Dream. She works professionally as a stage manager around Indianapolis, recent credits include Steel

Magnolias at the Indiana Repertory Theatre and Cabaret with Eclipse. Emma also works with The Phoenix Theatre Cultural Center, the National New Play Network, Actors Theatre of Indiana, and the IndyFringe Theatre. She has stage managed many shows at Butler University, where she is a Senior completing degrees in theatre, business, and organizational leadership & communication. Emma is a member of the production crew for the Butler Arts & Events Center, and when she is not in a theater (which is rare) she enjoys spending time with her friends.



fei

fei as known as styledbyfei an interdisciplinary artist, known for projects that focus on narratives of connections and creative curation, such as her latest entrance installation feature in New York Times with Purpose Projxs for "Butter" a

Fine Art Fair. fei goes back to her first love of Fashion, debuting her performance as a Co-designer focusing on Medea transformational reveal. The importance of details of the design impact her passion of creative story telling.



Kayla Brown

Kayla Brown has been a lighting technician for theater, dance, and live events since 2010. She is a graduate from Illinois State University with a bachelor's degree in Theater Design/Production. After moving to Indianapolis in 2018, She now

considers it home with her partner, Nick Kilgore, and their 2 cats. Kayla has worked for the Illinois Shakespeare Festival, Indiana Repertory Theater, American Dance Festival, Utah Shakespeare Festival, and Indiana University Summer Theatre. This is her second production working for Indy Shakes.



Chris Berchild - Projection Designer

Chris Berchild is the Chairperson of Theater at Indiana State University, where he teaches Projection and Sound Design and Directing, and also serves as Artistic Director of Crossroads Repertory Theatre. Since moving to Indiana from Southern

California, his work has been seen mainly in Indiana State University productions (most recently The Tempest and Horror Vaudeville), as well as at Indiana Repertory Theatre (Miranda and Looking Over the President's Shoulder). Chris is excited for his first project with Indy Shakes on such a fantastic show!

DISPLAYED IN THE LOBBY

IN THE SHADOWS

A Project by Yamileth Martinez featuring her own family's immigration story as well as the stories of five adult children of undocumented immigrants. Find the link to the full project in our study guide.

JOIN US FOR MORE CONVERSATION

Mistie Cisneros of the Immigrant Welcome Center will be leading 3 post-show discussions on 2/19, 2/26 and Saturday March 3rd.

Mistie Cisneros is passionate about assisting and connecting the immigrant community to the resources they need. As an immigrant and first-generation college graduate herself, she understands the obstacles

newcomers and minorities face every day and looks forward to being able to connect with community members with compassion. Her role as the Naturalization and Legal Service Coordinator allows

Mistie to help bridge the gap between immigrants and legal resources offered in Indianapolis.



Mistie is a recent alum of IUPUI where she completed her Bachelor of Arts in Communication Studies. After years of being undocumented, a DACA recipient, and lastly, a legal permanent resident, she became a

Naturalized Citizen in 2022. She looks forward to using her experience to assist immigrants navigating different legal statuses. Mistie looks forward to using her strong networking and communication skills to connect with community members and program leaders to work on ways to help immigrants find legal resources and become naturalized citizens.

Mistie will also be co-hosting the Trail Talk on Wednesday, February 22nd with Roger Hardig from the Benjamin Harrison Presidential Site and Nicole Martinez-LeGrand from the Indiana Historical Society



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