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Sean Christopher Lewis and
Working Group Theatre

Mayberry

Thursday - Sunday
April 26-29

This event is supported by an Anonymous Family Foundation.

COVER DESIGNER: Sean Sampson is from Primghar in northwest Iowa. He is a senior at the University of Iowa double majoring in communications and art, preparing to become a graphic designer. Sean says: "Graphic design challenges my creative thinking. When I'm not thinking through my 'graphic design filter,' I switch to music mode, which is a more familiar ground for me. Sometimes music can convey messages that graphic design can't, and vice versa."

**Iowa Center for the Arts
The University of Iowa**

Actor/Playwright/Director

Sean Christopher Lewis

Actors

Martin Andrews
Tim Budd
Courtney Eaddy-Richardson
Jennifer Fawcett
Greg Geffrard
Kristy Hartsgrove
Barrington Vaxter

Assistant Directors

Maria Vorhis
Mark Smolyar

Costume Designer

Jenny Nutting

Set Designer

Maylan Thomas

Lighting Designer

Courtney Schmitz Watson

Stage Manager

Danielle Wilbanks

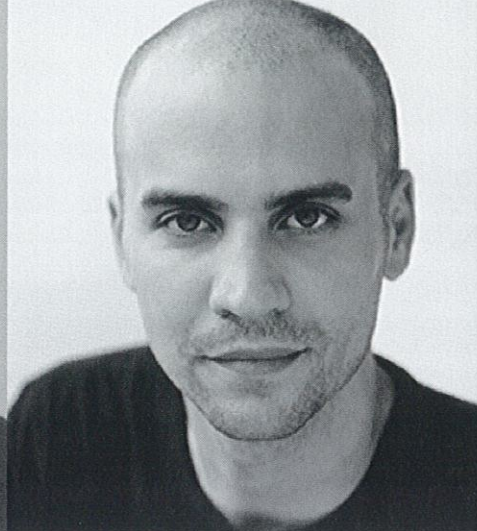
Musician

Matthew Wright

Sean Christopher Lewis' work as playwright, director, and performer have garnered numerous national awards including: the National Endowment for the Arts Voices in Community Award, the Kennedy Center's Rosa Parks Award for Social Justice, the National New Play Network's Smith Prize, the National Performance Network's Creation Fund Grant, a Barrymore Award from the Theatre Alliance of Greater Philadelphia, two Central Ohio Critic Circle Awards for Best Original Work and Best Touring Production, the William Inge Fellowship, and the Puffin Foundation Artists Award. He has served as NNPN Emerging Playwright in Residence at Interact Theatre in Philadelphia and as Playwright in Residence at the William Inge Arts Center. As an actor he has been nominated for the TCG/Fox Foundation Actor's Fellowship and the Princess Grace Foundation's Theatre Fellowship.

His community based work began in Graterford Prison, north of Philadelphia where his work with inmates and their victims led to the award winning, nationally touring *Killadelphia* (performed at Baltimore Centerstage, Woolly Mammoth Theatre, Southern Rep, Interact Theatre, Gerald W. Lynch Theatre, Drilling Company, Cape May Stage, Riverside Theatre, CSPS/Legion Arts, Available Light Theatre, Studio Roanoke, Heartbeat Ensemble, Touchstone Theatre, Revolutions International Theatre Festival). It continued with time spent with violent and disturbed youth in rural Kansas, the events of which led to *Just Kids* (Sandglass Theatre, Pontine Theatre, Available Light Theatre, Working Group).

With Jennifer Fawcett and Austin Bunn, he then created a look at a Michigan town dying in the post-auto industry world called *Rust* (Actors Theatre of Grand Rapids, Acorn Theatre, CSPS/Legion Arts). Jennifer and Sean next traveled to Kigali, Rwanda with the International Theatre and Literacy Project where they created a theater piece with children orphaned by the 1994 genocide called *We Stood Up*.



(Centre X Centre International Theatre Festival, University of Rwanda, Agahozo Shalom Youth Village), the two of them have also created projects in Arusha, Tanzania including *Journey to the Dream*.

Lewis' other plays, including *The Aperture*, *Goodness*, *Militant Language*, *The Homeschooling of Jonathan Anderson*, and *I Will Make You Orphans*, have been performed and presented at the Cleveland Public Theatre, Theater for the New City, Equinox Theatre, Uno Festival of Solo Performance, Know Theatre, Theatre of Note, Luna Theatre, Halcyon Theatre, Hyde Park Theatre, the Adirondack Theatre Festival, Playpenn, and the NYU Hotlink Festival of International Writing.

Most recently he was selected as one of the 50 leading American writers to create work for Baltimore Centerstage's *My America* project. Along with writers including Lynn Nottage, Paula Vogel, Naomi Wallace, Lee Blessing, Christopher Durang, Neil LaBute, and Anna Devereaux Smith, he will create a monologue about where America is right now to be filmed by acclaimed independent filmmaker Hal Hartley.

As an essayist he can be heard as a contributor to NPR'S "This American Life" and his work has been published and excerpted by *Identity Theory*, *The Montreal Review*, *Witness* (the magazine of UNLV's Black Mountain Institute), *New Madrid*, and the *Atlantic Online*.

He's acted Off Broadway in classical rep with the Pearl Theatre; in experimental movement based theater at La Mama ETC; regionally at Pennsylvania Shakespeare Festival, the Berkshire Theatre Festival, Capital Rep, and more; on Comedy Central's "Upright Citizen's Brigade;" and in independent films.

He is the Artistic Director of Working Group Theatre.

Martin Andrews is a cofounder of Working Group Theatre and serves as its Producing Director. For Working Group, Martin initiated and administrated the following grants and projects: ICPL Grant (*Burn Before Reading*), The Catalyst Grant with the University of Iowa Center for Human Rights (*Make it Better, Iowa*), The Iowa Arts Council Mini-Grant (Under Construction Solo Festival). He has overseen the production of six new plays, created two original shows (*Was the Word* and *Bingo Bedlam*), and served as Festival Director for the Under Construction Solo Festival and Co-Director of *Telling: Iowa City*.

As an actor, Martin has originated roles in over five productions with Working Group. In addition, he has continued to work in established plays, most recently as Joey in *A Steady Rain*, George in *All My Sons* (Riverside Theatre), and Puck in *A Midsummer Night's Dream* (Riverside Theatre Shakespeare Festival). Martin is a certified Teacher of Fitzmaurice Voicework and served as Co-Director of the First International Fitzmaurice Voicework Conference in Barcelona, Spain. He has worked extensively as a voiceover artist, and founded his own voiceover company, Canopy Creative Productions, in January 2010, where he directs voice actors and oversees audio editing and production.

As an educator, Martin has taught at the K-12 and college level for the last 10 years. He has served as an instructor at the Belin Blank Honors Center (University of Iowa) and Adjunct Professor at Cornell College and Coe College. Martin earned his MFA in Acting from the University of Iowa, an M.Ed from Wright State University in Dayton, Ohio, and a BA in History and Latin from The Ohio State University.

Jennifer Fawcett is a playwright, actor and Associate Artistic Director of Working Group Theatre. Most recently for WGT, Jennifer wrote *The Toymaker's War*, co-wrote/co-directed *Telling: Iowa City*, and wrote and performed in *Atlas of Mud*. A graduate of the University of Iowa Playwrights Workshop, her plays have been produced at the Nashville Women's Theatre Project, Adirondack Theatre Festival (Glens Falls, New York), Halcyon Theatre (Chicago), Available Light Theatre (Columbus), and at Riverside Theatre (Iowa City). She is the winner of the National Science Playwriting Award from the Kennedy Center (*Atlas of Mud*) and was the NNPN Emerging-Playwright-in-Residence at Curious Theatre in Denver 2008-09.

As an actor, Jennifer has performed at the Riverside Theatre Shakespeare Festival (*Ah Wilderness*, *Two Gentlemen of Verona*), Iowa Summer Rep (*Fuddy Meers*) and at Riverside Theatre in her own solo show, *goat show*. Last summer, Jennifer travelled to Rwanda with the International Theatre and Literacy Project where, with Sean Christopher Lewis, she directed an original play created by the students of the Agahozo Shalom Youth Village that premiered at the Center X Centre International Theatre Festival in Kigali.

In the fall, Jennifer will be co-writing and directing *Telling: Des Moines* with Des Moines area veterans and their families, developing a new play with at Northwest Missouri State University called *Witches and Midwives*, and working on *The Legacy Project* with Working Group.

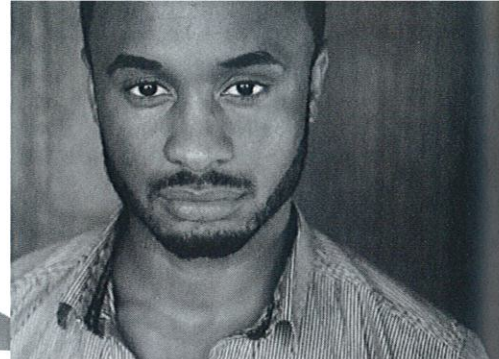


Tim Budd is an Artistic Associate with Riverside Theatre in Iowa City and a founding member of City Circle Acting Company of Coralville. Tim is a veteran of many productions and has worked with nearly every theatre in the Iowa City area. Recent work includes *All My Sons* for Riverside Theatre and *Atlas of Mud* for Working Group Theatre. He completed his studies toward an MFA in Acting at the University of Iowa in 2003 and is employed at Prairie Lights Bookstore.



Greg Geffrard is a third year MFA candidate in Theatre Performance at the University of Iowa and is ecstatic to be part of this production. He was last seen in *Stick Fly* and the original poetic theatrical experience entitled *Free For All*. Many thanks to his onstage and offstage family for embarking on this journey with him, Sean Lewis for being a great collaborator, and his guardian angel. He hopes you enjoy being engrossed in this shared experience.

"No matter how many miles you walk in the shoes God gave you, you can never wear out your soul."



Barrington Vaxter is performing in his third show on a Riverside Theater stage. He was last seen at Riverside in the Shakespeare Festival productions of *King Lear* and *Merry Wives of Windsor*. Since then, he's spent the last three years in New York City working in theater and music production. He would like to thank Sean Lewis for the opportunity.

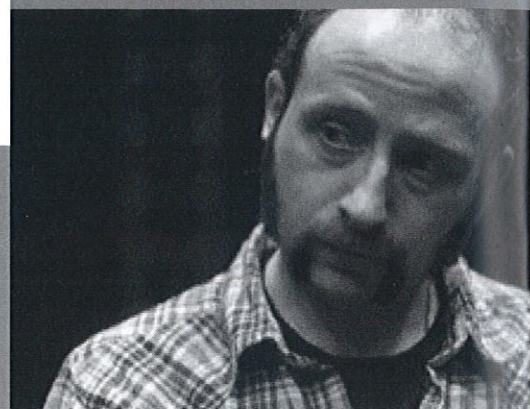


Courtney Eaddy-Richardson is excited to be working on *Mayberry* with this wonderful cast and crew. It's so important to be involved in a piece that strives to make a difference, to ask the questions few have the courage to ask, and to say the things few have the courage to say. Thank you to Working Group for this awesome opportunity! Live long, laugh hard, sing loudly, love often!



Kristy Hartsgrove is proud to be an Artistic Associate of Working Group Theatre. She holds an MFA from Illinois State University. Past shows include *The Diary of Anne Frank* (Mrs. Van Daan), *All My Sons* (Sue Bayliss), *Doubt* (Sister James), *Raising Medusa* (Chorus/Medusa), and *Guys on Ice* (Ernie da Mooch) with Riverside Theatre. Past roles with the Iowa Summer Repertory include Lynne McCarthy in *Red Herring*, Virginia in *The Clean House*, Jean in *Dead Man's Cell Phone*, Becca in *Rabbit Hole*, and Sally/Ginny in *Family of Mann*.

She has also appeared regionally at the Illinois Shakespeare Festival in Bloomington-Normal, Illinois (Adriana in *Comedy of Errors* and Maria in *Twelfth Night*), and as the title character in *Yerma* with the Bohemian Theatre Ensemble in Chicago. She recently toured Austin Bunn's *Denali* to the Cincinnati Fringe Festival with Working Group Theatre (Acclaim Nomination for Best Ensemble). She has taught theatre at Coe College, Cornell College, and Illinois State University.



Maylan Thomas is a native Iowan who is completing his final semester in design at the University of Iowa. While at the university, he has designed the sets for *Antigone 2.0*, *Landless*, *La Lecher*, *Boy in Black*, *Walking Backwards*, *The Gift*, *Chicago*, *Notes on Drowning*, and *A History of Bad Ideas*, of which the last two designs were selected for exhibition at the Prague Quadrennial this past summer. He has also created designs for *Lady from the Sea* and *Dry, a Cycle of Dreams* for which he designed both the set and the lights.

This past winter he designed the lights for the Book Wings project. This event was a coproduction between the Moscow Art Theatre and the University of Iowa. Before attending the University of Iowa, Maylan served for eight years in the Army. His final assignment was as the resident Scenic Designer and Technical Director for the U.S. Army Soldier Show in Washington D.C. While assigned here he had the opportunity to tour the U.S. Army Soldier Show throughout the US, Europe, Japan, Korea, and other locales. You can view his work at: maylanthomas.com



Courtney Schmitz Watson is a freelance designer who received her MFA in lighting design from the University of Iowa in 2009. Since then, she has designed professionally for Riverside Theatre, Riverside Theatre Shakespeare Festival, the University of Iowa Department of Dance, Cornell College, Iowa Summer Rep, Working Group Theatre, Florida Players, and the University of Florida Opera Department. She has also worked as an assistant lighting designer at Asolo Rep and Portland Stage Company.

Jenny Nutting Kelchen is a costume designer, educator, and artist, currently enjoying her seventh year as Resident Costume Designer and Lecturer in the Cornell College Department of Theatre. Jenny received her BA in Studio Art from UNI and MFA in Theatre Design from the University of Iowa. She has worked for the Santa Fe Opera and the Children's Theatre Company of Minneapolis, and has designed for La MaMa E.T.C., Iowa Summer Rep, Old Creamery Theatre Company, the University of Iowa, Coe College, Grinnell College, Riverside Theatre, and UNI. Favorite productions include designs for *Klub Ka: A Blues Legend*, *Far Away*, *Sweeney Todd*, *The Mystery of Irma Vep*, *The Pirates of Penzance*, and *Les Liaisons Dangereuses*. This is Jenny's first project with Working Group Theatre and she is thrilled to be collaborating with old and new friends.

Danielle Wilbanks holds a BFA in Technical Theatre from Sam Houston State University where she worked on shows such as *A Chorus Line*, *The Merchant of Venice*, and *Sweeney Todd*. After her undergraduate studies, Danielle had the opportunity to work as a Stage Manager with Carnival Cruise Lines on board the MS Imagination as well as with the Houston Ballet Company.

Danielle took her professional experience into the classroom and taught at Cypress Springs High School in Houston, Texas. Her students both inspired and encouraged her to go back to school to pursue her passion for theatre. She earned an MFA in Theatre with an emphasis in Stage Management from the University of Iowa in May 2008. While at Iowa, she enjoyed working on shows such as *In the Blood*, David Berkey Retrospective Dance Concert, *The Disappearance of Janey Jones*, *La Boheme*, *Tallgrass Gothic*, and *Anton in Show Business*.

Danielle became the Stage Manager at Hancher in February 2008 and has enjoyed being a part of such a collaborative staff and working with a diverse group of artists.

She would like to thank Eric and Max for adjusting to Mommy being in rehearsals this month and for all of the support and love they give her.



Maria Vorhis would like to thank Sean for inviting her to *Mayberry*. She is grateful to the cast for their passion and commitment to this project, and to Sean for approaching these tough questions with grace and humor. After graduation Maria will pursue directing and physical theatre in Chicago.



Mark Smolyar is a senior theatre major at the University of Iowa with a focus in directing. He has worked with Working Group Theatre before on the company's production of *Denali* as an assistant director. Past directing credits include *Cupcake* and *Then Came Darkness* in the University of Iowa Ten Minute Play Festival, and *Mastodon Juan* in the Undergraduate Director's Festival, as well as his own recent workshop, *High School Hero*. Mark will also be directing a reading in the upcoming New Play Festival, as well as assistant directing for Iowa Summer Repertory Theatre. It has been a pleasure to work with Working Group Theatre again on a piece so close to the community, which he has been happy to be a part of for the last four years. He hopes you enjoy the show and take a piece of *Mayberry* out with you.

A ribbon tied to your finger

An interview with
Sean
Christopher
Lewis



By Tine Schempp

Mayberry is the daring new play written by Sean Christopher Lewis and performed by Working Group Theatre about changing paradigms in the Iowa City community and its relationship to Chicago. When I first heard about Mayberry, I had my own misconceptions and assumptions of what the play was about. I had the opportunity to ask Sean a few questions about Mayberry and what the work was trying to get at, and from his responses

I learned a lot about how I look at the Iowa City community and discovered a new way to look at myself in a larger community.

Sean and Working Group Theatre are to get people to look at their own community in a different way and to consider how they interact with it—to break down our individual assumptions, stereotypes, and barriers to our comfort zone within the community and take a closer look at a larger community.

How do you begin the process of writing about a community that is new to you? How do you integrate yourself into it?

Well, Iowa City wasn't really new. I went to grad school here. However, gaining trust is hard no matter where you do a project. Part of the idea was to embed myself in the community I would write about. Friends of ours had a house on Broadway they were vacating so we moved in. I started working over at Tate High School and basically just going about my day to day business as I normally would. And people come across your path. Stories emerge and you have a better idea of what you're talking about and what you're looking for.

What inspired you to write about the African American community in Iowa City? Was this your choice, or was it a collaboration since it is a commissioned work?

I was actually in Africa—this is two years ago—doing a theater project in Tanzania. And while I was there I got homesick and I went to the Press-Citizen website to catch up on what was happening at home and there was an article about the “Southeast Side of Iowa City” and it had an insanely long comment thread. The comments were all craziness—racist to wildly liberal and everything across each spectrum. It didn't sound or look like the community I thought I knew.

Jacob Yarrow—the artistic director at Hancher—had seen my solo piece Killadelphia that I had been touring and before I left we had started talking about maybe doing a project together. As soon as I got back from Africa I contacted him and said, “Hey, what do you think about this?” He jumped on it immediately and we've had a pretty amazing working relationship since.

The idea was to not segregate the populations in my work but to look at the city as a whole. How is it changing? What are the preconceptions? The facts?

What have you learned about the African American community and the larger community of Iowa City?

Well, one, I don't want to separate them. I don't really look at this project as being solely about the Iowa City

African American community. That's a dangerous misconception. There have been longstanding black communities here long before this project and its impetus. It is a look at a changing Iowa City: its relationship to its big cousin to the east in Chicago, its emergence from rural community to metropolitan, the history of certain areas and the connotations that come with that.

I have learned that when approached without agenda, Iowans will speak pretty freely, they'll be intelligent and logical in their arguments, and that they will often deny the stereotypes you assume for them.

Like all issues, the idea of race and class in an American city is a powder keg idea. It explodes and little bits of everything we see as American in our way of life are spread all about.

Has writing Mayberry changed your opinion or the way you think about Iowa City?

I love Iowa City. I moved back here against the suggestions of agents and others. I'd say I came into the project naive. Though I lived here, my Iowa City was really about 2.5 miles long and was a single route from where I live to where I visit every day. I think this is true of most people. Our cities are married to our own personal experience. I wanted to get more experiences: farm experiences, Chicago experiences, university experiences, and so on and so on.

What's the largest focal point or message you want to get across with Mayberry?

The best I can do is offer a vivid and honest portrayal of the answer from the previous question—“What is your city?”—and looking at how the city is different for everyone who lives in it. I can give a deeper understanding of the multiple ‘cities’ housed within our collective city limits and let that be a portal to discussion and hopefully change. The easiest thing in the world is to be a critic—on the left or the right—and sit outside of an issue and have an opinion. Opinions are basically useless. They're usually unfounded and grounded in little data, whether that data is scientific or emotional (and I greatly prize emotional/personal experience data).

Your small city is much bigger than your living room. That's the message I suppose. Because as most people should understand, great plays don't teach you anything; at best they remind you of things you can often look past. They are a ribbon tied to your finger reminding you to get milk, not a teacher with a pointing stick.

Why did you choose the title Mayberry?

In one of my first interviews an African American woman, I was interviewing was describing how she came to move to Iowa City and she said, “My mom said you gotta move here honey, it's just like Mayberry. And I said mom there ain't no black people in Mayberry.”

As in most interviews someone will say something to you that just leaps out. The word “Mayberry” was exactly that.

Do you come across people who don't believe you can or should write about a race, ethnicity, or community that isn't your own, and how do you respond?

Constantly. We are still a very segregated community. And of course there is a large question of appropriation. Who owns these stories? Who tells them? However, as I said, my play is a story of Iowa City. Where people, I think, get confused and think I am in some way writing a “blacks in Iowa City play” (whatever that is), is that my play sees everyone as part of the city, not separate from it. The play you're describing—about African Americans solely—would be a play that didn't view this community as included. My play is about Iowa City as a whole—all its communities—and how it's responding to things that are innately American in their epidemic: race, class, inclusion. If you aren't writing about race, class, or inclusion in your work and you live in America then I have a hard time understanding what you are writing about at all. That's my experience of this country. It's what I know. I am an Iowa Citian. So I write about my city, not about individual “groups” within it. I write about my community and my community's struggles with these things, and I'm going to talk about it.

Tine Schempp is a Hancher Arts Management Intern.

Education Update: *Mayberry*

By Erin Donohue,
Hancher Education
Programming Director

It's been a busy year for Sean Lewis.

During the last twelve months, he's toured nationally and internationally with several recently created works, from Rwanda to New York to Michigan. He's also been hard at work developing a new play about Iowa City. A typical day for Sean looks something like this: conducting research for the new play (interviews, gathering data), composing and organizing the work, casting actors, directing rehearsals, planning tours for other works, managing a company, being a guest speaker at a variety of University of Iowa classes, holding poetry workshops at Iowa City high schools, and participating in community discussions related to the new work.

Sometimes I wonder how he finds time to eat or sleep.

Hancher has commissioned Lewis, a local playwright with a wide perspective, and Working Group Theatre (WGT) to create *Mayberry*, a play that deals with the changing population of Iowa City. Sean came to Hancher with the idea for the play and we were pleased to partner with WGT on this project.

Sean was inspired to work on this play from the controversial conversations on news outlets about "people from Chicago" in 2010. *Mayberry* focuses on the recent influx of African-Americans to Iowa City and how a liberal, white, college town adjusts to a new group of people in the community. WGT spent time interviewing teachers, students, landlords, police officers, city officials, social workers, and more to get many perspectives that explore the changing dynamics in Iowa City.

As noted by the laundry list of activities above, Sean hasn't just been holed up in a room, editing and rewriting a script for months. He's been actively involved in many educational initiatives this year, including co-leading Hancher's first ever Creative Campus Institute. This was a project developed in partnership with the UI Center for Teaching to help faculty integrate the performing arts into their classrooms. Hancher had 12 faculty members from across the campus participate in this three-day institute in departments including Urban and Regional Planning, Epidemiology, History, and Law. Sean taught faculty members theatre techniques and other acting methods to help them deepen learning in the classroom and engage their students. Many faculty members reworked their syllabi to integrate Hancher performances into their classes for the 2011-2012 academic year.

Sean has visited many classes taught by the Creative Campus faculty to talk about *Mayberry* and a variety of other topics. Faculty raved about his class visits, expressing interest in working with him again. A faculty member detailed Sean's visit to his class: "The students in my class loved his talk, and expressed a lot of interest in his play. Several of the students stayed after class to speak with Sean outside the classroom, and also expressed an interest in communicating with him. Sean was very giving of his time – not only by answering their questions after class, but also by agreeing to share his email address with the students. Overall, his class visit generated lots of excitement and interest. The students learned a great deal [related to the course topic],

and also learned about Sean's play."

In addition, Sean and WGT held poetry workshops at Tate High School in the fall which directly connected to the school's English curriculum. The work at Tate heavily influenced the development of the play, especially informing several main characters. WGT has also worked with theatre classes at City and West High School, doing workshops in "Theatre of the Oppressed."

When working with touring artists, it is difficult for Hancher to have an impact over an extended period. Often artists stay for only a few days and even the best projects leave us wanting for time. The opportunity for a presenter, a theatre company, and a community to work together for a full year opens up remarkable possibilities for engagement in the arts. Our partnership with Working Group Theatre has allowed for extended exploration and research to develop over time. It's allowed us to forge deep relationships with many faculty members across the UI campus and create meaningful interactions with students, staff, and many members of the community.

This collaboration has been a powerful part of our education programs this year. Hancher is excited to be more deeply integrated into the local arts scene in Iowa City. We're looking forward to our continued partnership with Sean and Working Group Theatre in years to come. ♦



The Memory Project is a year-long program designed to:

- ◆ Collect, archive, and present the personal stories of those working on the front lines of memory and aging research and patient care, as well as those who are suffering from memory-related diseases
- ◆ Implement theatre-based outreach programs grounded in current research and existing models to improve the lives of the elderly and those suffering from memory-related diseases
- ◆ Strengthen the links between the performing arts and doctors, researchers, and non-profit organizations working in the areas of aging, patient care, and public health.

Project Initiatives:

- ◆ Campus and community-wide interviews, leading to the creation of *The Broken Chord*, a full-length play to be presented at the Englert Theatre in April 2013. The play will take place within an interactive, museum-like set, and use professional actors and community members to explore how we—as a community, state, region, and country—are dealing with issues of aging and memory-related diseases.
- ◆ A series of roundtable discussions throughout the year to bring together researchers, doctors, patients, and caregivers. These would be filmed and broadcast on City Channel 4, posted on WGT's website, and made available as podcasts.
- ◆ A monthly spoken word and storytelling series at the Englert Theatre dealing with issues of memory and aging. Local organizations engaged in memory and aging-related work will be partners in this effort, which will promote and benefit those organizations.
- ◆ A series of classes and outreach programs using improvisation and other theatre-based methods to engage with patients and caregivers.
- ◆ Working Group Theatre will complete hospice volunteer training as a company and help to implement a project to collect and archive the stories of patients and volunteers.
- ◆ High school students and senior citizens will be connected via *The Senior Project*, a program in which students and seniors interview each other and write the other's life story, culminating in a public performance.
- ◆ A physical and web-based archive of memories and Working Group Theatre's work.

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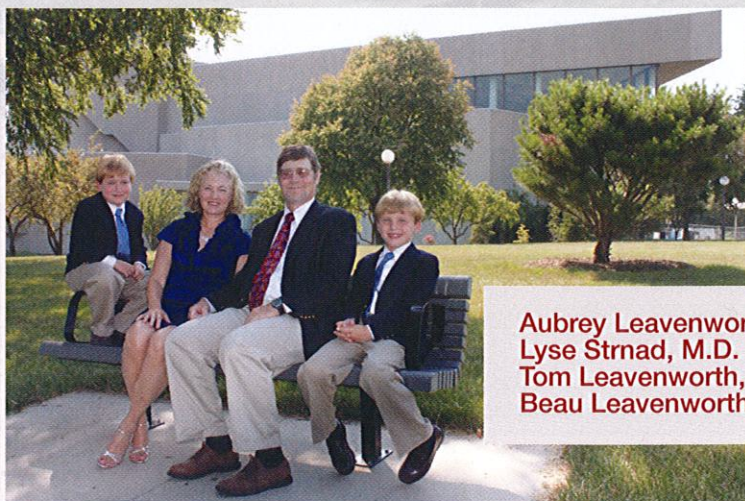
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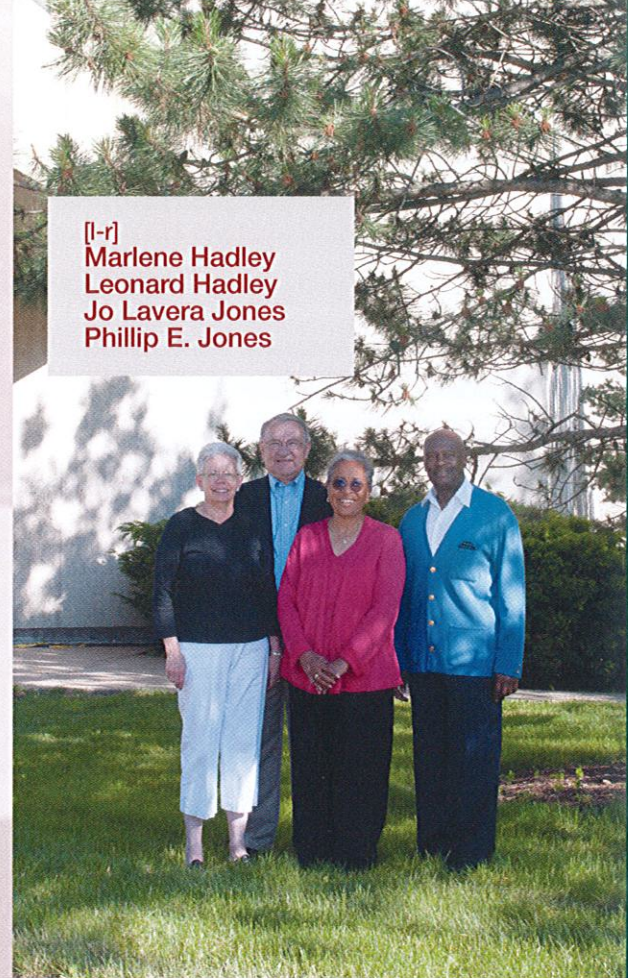
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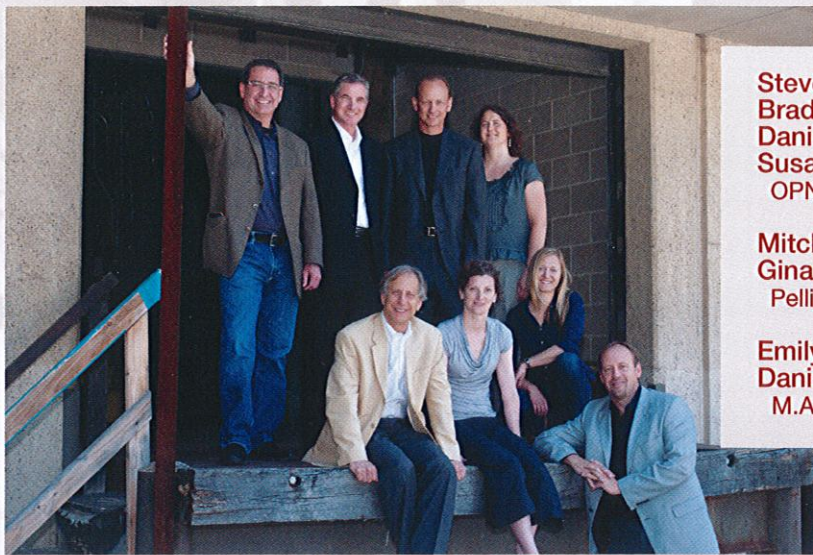
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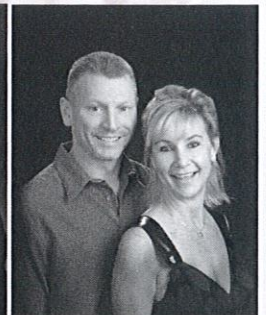
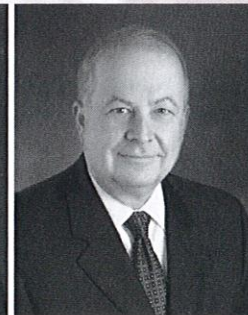
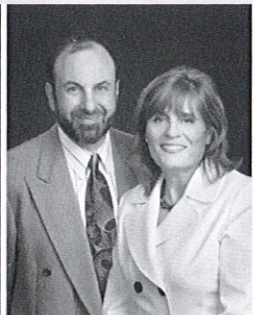
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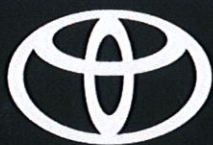
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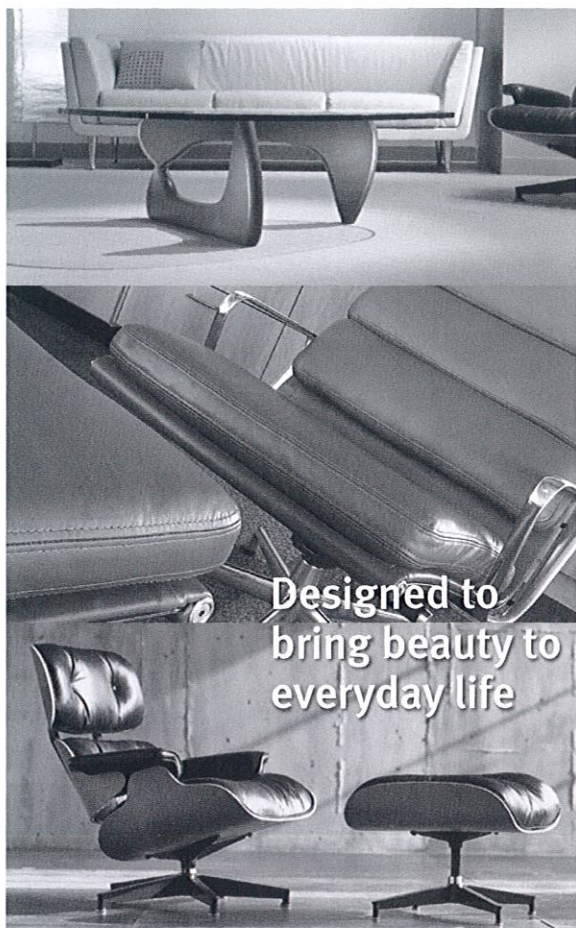
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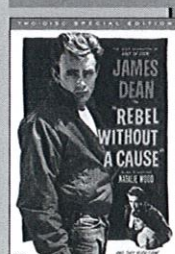
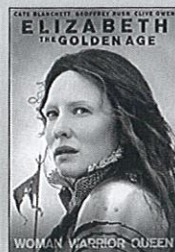
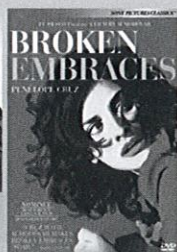
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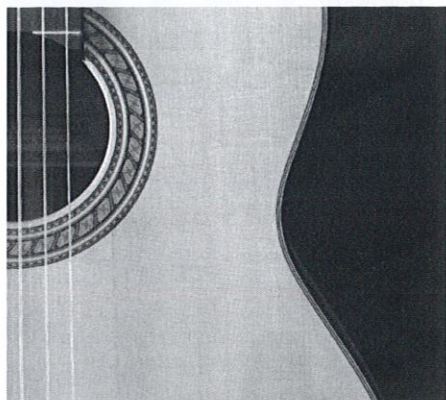
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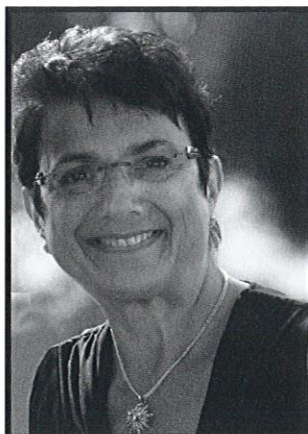
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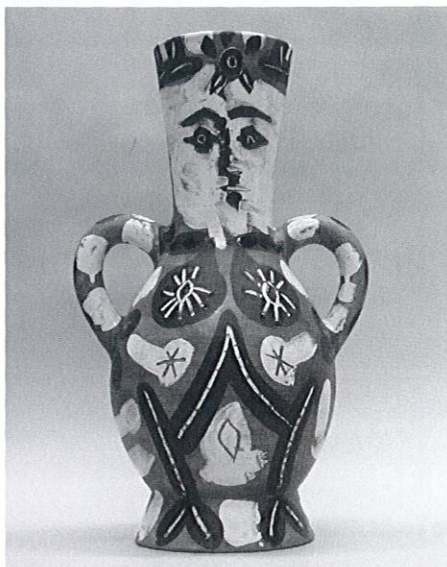


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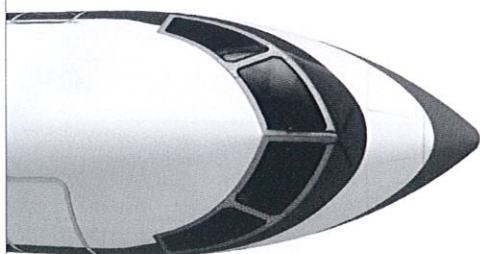


Left: People of the Bissagos Islands
Bull mask
Wood, glass, cow horns, fiber,
pigment
University of Iowa Museum of Art,
Friends of the Museum of Art
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Right: Pablo Picasso
(Spanish, 1881-1973)
Untitled (vase), n.d.
Glazed ceramic
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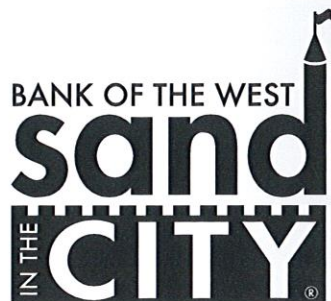
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Monday, April 30

2:00 P.M. Staged Reading: *THE STAR PLAY* by Bella Poynton

5:30 P.M. Staged Reading: *CHAMPAGNE GODS* by Emily Dendinger

Tuesday, May 1

2:00 P.M. Staged Reading: *FREE THE ABC* by Bonnie Metzgar

5:30

& 9:00 P.M. Production: *ALL THAT SHINES* by Basil Kreimendahl,
Directed by Matt Hawkins

Wednesday, May 2

2:00 P.M. Staged Readings: *DUST AND ASH* by Lisa Meyers
HERE LIES ... :A MEDITATION
by Micah Ariel James

5:30

& 9:00 P.M. Production: *THE MAN IN THE SUKKAH* by Deborah Yarchun,
Directed by Nathan Halvorson

Thursday, May 3

2:00 P.M. Readings from the Undergraduate Playwriting Workshop

5:30

& 9:00 P.M. Workshop Performance: *THE ZINE OF GRRRL* by Louisa Hill,
Directed by Patrick Reynolds

Friday May 4

2:00 P.M. Staged Reading: *THE STEVE PLAYS* by Amy Schleunes

5:30

& 9:00 P.M. Production: *ONDINE* by Katharine Sherman,
Directed by David Hanzal

Saturday May 5

5:30

& 9:00 P.M. Production: *COLLECTIVE AMNESIA: A STUDY OF EPISODIC MEMORY*
by Janet Schlapkohl, Directed by Kristin Clippard

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Productions, Non-Students: \$5.00
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Workshops and staged readings are free to all and open to the public.

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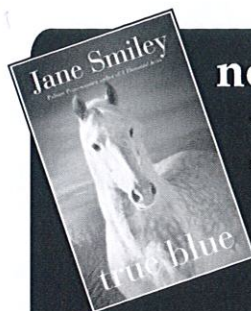
**Three Brothers Theatre presents
A Wolf at the Door**
May 10-13

Ihab Hassan Piano Recital
May 12

**City Circle Acting Co presents
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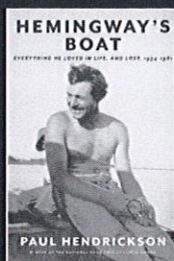
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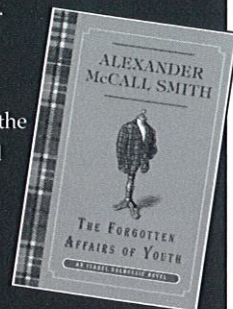
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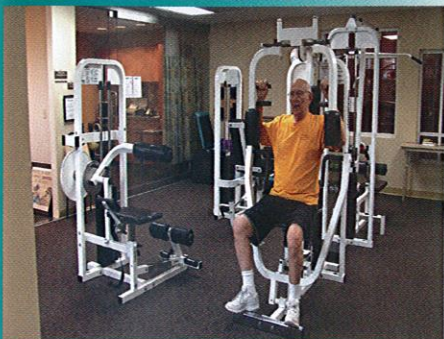
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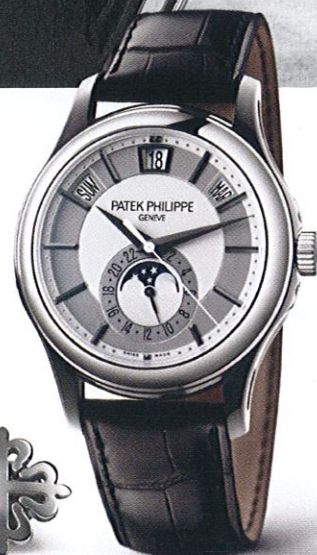
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