

crossroads repertory theatre

2021

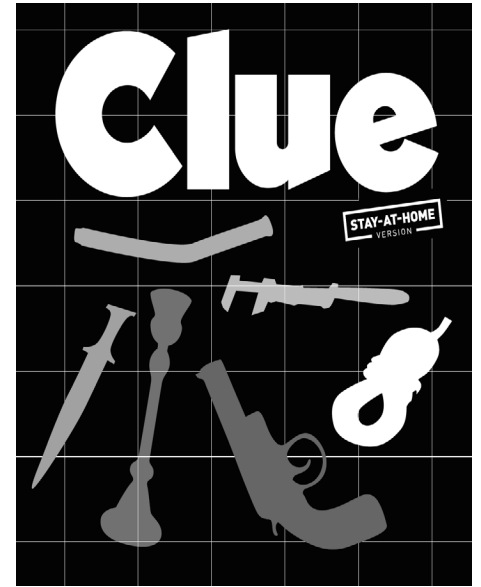
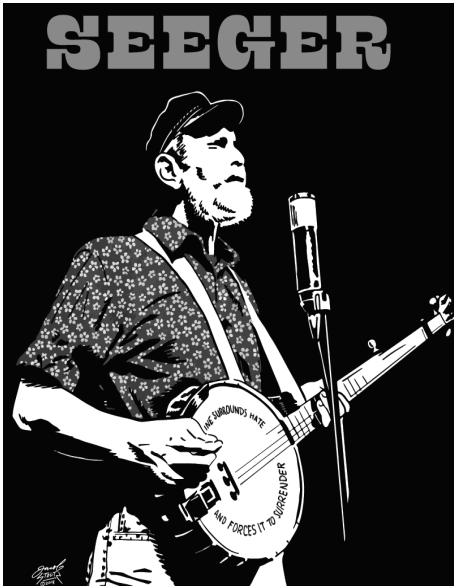
UNVACCINATED?



Wear
a face
covering.

FOLLOWING NEW GUIDANCE FROM THE CENTERS FOR DISEASE CONTROL AND PREVENTION, ISU HAS LIFTED THE MASK MANDATE FOR PEOPLE WHO ARE FULLY VACCINATED AGAINST COVID-19.

- If you are **FULLY VACCINATED**, masks are optional for you anywhere on campus.
- If you are **NOT FULLY VACCINATED**, you must continue wearing a face covering indoors. You may unmask on campus only in a private office or private residence hall room.



2021

crossroads repertory theatre

Special thanks to the President's Society for its continued support for Crossroads Repertory Theatre.

Special thanks to the Indiana State University College of Arts and Sciences.

Julie Dixon appears by permission of Actors' Equity Association, the Union of Professional Actors and Stage Mangers in the United States

Visit CRT online at www.crossroadsrep.com



/crossroadsrep @crossroadsrep @crossroadsrep1 #SummerAtCRT



Summer 2021

Dear Friends of Crossroads Repertory Theatre,

Welcome to the 2021 Professional Summer Season of the Crossroads Repertory Theatre! We are so excited to return to offering face-to-face and online high-quality performances this year.

As we come out of the challenges of this past year, please note that we strongly encourage all of our patrons to wear face masks while attending the in-person productions. Under our current guidelines, anyone who is not vaccinated is required to do so.

I hope you enjoy this summer's lineup which features three outstanding productions: Seeger: A Multimedia Solo Show; I Loved, I Lost, I Made Spaghetti; and Clue. The first will be offered face-to-face and online while the latter two will be online only performances.

The Crossroads Repertory Theatre is the longest operating professional theater company in the Wabash Valley and provides our undergraduate and graduate students with the opportunity to work alongside professional directors, designers and actors who are a part of the company. CRT is an important part of Indiana State University's commitment to serving as the cultural center of west central Indiana and east central Illinois.

Thank you for supporting the Crossroads Repertory Theatre through your attendance. Thanks also to the individuals and businesses sponsoring this summer's programs. Your support helps continue the success this program has enjoyed since 1965 in providing excellent summer theatre offerings at an incredibly affordable price.

Lynn and I look forward to seeing you at this summer's productions.

Sincerely,

Deborah J. Curtis, Ph.D.
President, Indiana State University





Indiana State
University

Summer 2019

Dear Friends of CRT,

Crossroads Repertory Theatre Productions were cancelled in summer 2020 due to Covid. Therefore, it is with great joy and anticipation that we welcome back the Crossroads Repertory Theatre this summer! I want to acknowledge here the contribution of our Theatre Department to CRT's return. This academic year—and despite all the hardships of Covid—the Department of Theatre has gone to extraordinary lengths to bring us performances both in outdoor, in-person formats, as well as via distance. And this season's CRT lineup promises to be as exciting as ever, from a multi-media music show, to a murder-mystery, to a play based on a memoir of food and failed romance. Indeed, the CRT's return this summer both brings us face to face with the difficulties we encountered last year, and—as always—reminds us of the things that we value in life: food, love, companionship, story, laughter, drama, music, and suspense.

As Interim Dean of the College of Arts and Sciences, I am proud of the long-standing relationship between the College and CRT, and I am elated that so many of our faculty and students participate each year. The summer performances are a special part of our Theater program—one that gives our graduates unique experiences and the opportunity to work with a professional company of recognized repute across the region. This is in addition to all the entertainment that CRT brings to the campus and Wabash Valley communities!

On behalf of the entire Indiana State University community, I want to thank you for coming to the show. We are all grateful to everyone involved in the production for their talent and dedication. I would like to express special thanks to Chris Berchild, chairperson of the Department of Theater, for all his work throughout the academic year and this summer season of CRT.

I hope you enjoy the show!

All the best,

Bassam Yousif

Interim Dean, College of Arts and Sciences





**Indiana State
University**

Dear Crossroads Repertory Theatre Friends,

It is with great joy that we at CRT are returning to the “stage” for this 2021 summer season (both virtually and actually) after two years due to the pandemic. The cancellation of our 55th season was a sad but necessary step and we are all truly elated to return to our long-standing tradition of engaging and entertaining work that our audiences have come to expect from us.

This summer, we are presenting a diverse range of works and performance formats, that were initially born from caution, but that we have found to be extremely effective and enjoyable as we moved forward. From live virtual productions—to in-person performances that we have all missed—our summer strives to make theater accessible and immediate without compromising our dedication to strong stories told in engaging and innovative ways.

Our season begins with the work of ISU Theater alumnus Randy Noojin ('83), who presents his critically acclaimed multimedia solo show, *Seeger*. It is an absolute delight to watch Randy inhabit the role of legendary folksinger Pete Seeger, for an evening of moving stories and songs. The performance features favorites, such as “If I Had a Hammer,” “Turn, Turn, Turn,” “Where Have All the Flowers Gone,” “We Shall Overcome,” and “Guantanamera”—all performed live by Randy Noojin. *Seeger* will be presented both in-person and streamed online.

Next comes the delightful comedy *I Loved, I Lost, I Made Spaghetti*, based on the memoir by Giulia Melucci. CRT favorite Eileen Earnest plays Giulia, as she works her way through a full Italian meal while regaling us with her romantic trials and tribulations. Can she find Mr. Right by the end of this meal, or will he just eat and run? Streamed online, this is an evening not to be missed!

Finally, our last show of the season is *Clue*—based on the iconic 1985 Paramount movie which was inspired by the classic Hasbro board game. *Clue* is a hilarious farce-meets-murder mystery where six mysterious guests assemble for an unusual dinner party, and murder and blackmail are on the menu! When their host turns up dead, Wadsworth—the butler, Miss Scarlett, Professor Plum, Mrs. White, Mr. Green, Mrs. Peacock, and Colonel Mustard race to find the killer as the body count stacks up. This production will be streamed live with performers located here (in Terre Haute) as well as across the country coming together for a murderous good time!

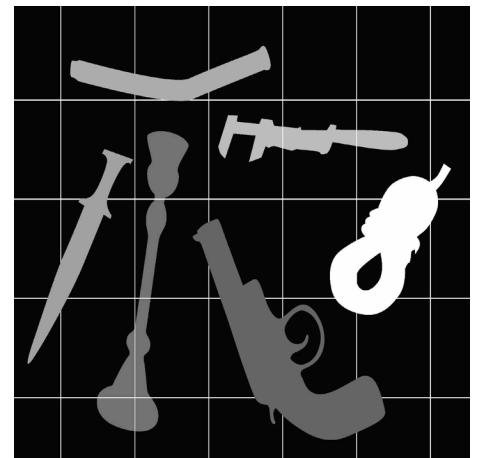
We hope that we will be returning to the live stage with all of our shows next year, but are excited to present these three shows for the 2021 summer season. Thank you for showing your support of live theatre and the performing arts in Terre Haute during this unique time and we at CRT deeply thank you for your patronage. So however you are joining us this summer, please sit back and enjoy your time at Crossroads Repertory Theatre!

Chris Berchild
Artistic Director, ISU Theater Department Chair



2021 Company Artistic and Production Staff

Artistic Director/Department Chair	Chris Berchild
Production Manager	Michael Jackson
Business Manager	Toni Roloff
Directors	Brian Maschka, Heidi Winters Vogel
Scenic Designer	Michael Jackson
Costume Designers	Kate Mathis, Grace Muñoz
Lighting Designers	Michael Jackson, Jen Rock
Sound Designers	Chris Berchild, Oz Casile
Digital Designer and Compositing	Chris Berchild
Video Designers	Steve Labeledz, Michael Jackson
Video Editor	Steve Labeledz
Dramaturg	J. Myles Hesse
Stage Managers	Jessica Alltop, KatyBeth Schmid
Technical Director/Scenic Coordinator	David Vogel
Costume Studio Supervisor	Grace Muñoz
Assistant Director	Sammy Lebron
Assistant Stage Managers	Dakota Allen, Kiara Dowell
Assistant Video Editor	Paul Deziel
Wardrobe Heads	Rena Cardaras, Alexis Pritchard, Carsyn Wayland
Lighting Coordinator	David Vogel
Head of Lighting	Jesse Cole
Head of Props	Maggie Hummel
Property Assistant	Kristin Wentz
Lighting, Sound, and Video Technician	Claire Garbison
Light Board Operators	Jesse Cole
Sound Engineer	Bryan Schroeder
Sound Operator	Oz Casile
Scenic Illustrator	Bob Holton
Scenic Studio Staff	George Pfister
Costume Studio Staff and Wardrobe Crew ..	Rena Cardaras, Alexis Pritchard, Carsyn Wayland
Director of Marketing and Patron Services	Alicia Jay
Marketing Assistant	Will Wortman
Graphic Designer	Greg Newcomb, Jared Stanley
Promotional Material Designers	Alicia Jay
Box Office Manager	Miren Beristain
Box Office Staff	Will Wortman
House Manager	Alicia Jay
Ushers	Rena Cardaras, Michael Compton, Julie Dixon, Grace Muñoz, Toni Roloff, Alexis Pritchard





SEEGER

A MULTIMEDIA SOLO SHOW

Written and Performed by Randy Noojin
Featuring the music of Pete Seeger

Original Production Direction Mary Beth Easley
Original Production Assistant Director/Stage Manager Matt Noojin
Projections Designer Lianne Arnold
Promo Illustration Jacob Stoltz
Lighting Designer Jen Rock
Video Designer Michael Jackson

THE CAST

Randy Noojin

TIME
1982

PLACE

A fundraiser advocating an end to the
US-Cuban trade embargo; Washington, D.C.

[There is no intermission]

PRODUCTION STAFF

Stage Manager Jessica Alltop
Sound Engineer Bryan Schroeder
Light Board Operator Jesse Cole
House Manager Alicia Jay

This production is sponsored by
Don and Gretchen Bauer Jennermann



Randy Noojin

SONG LIST

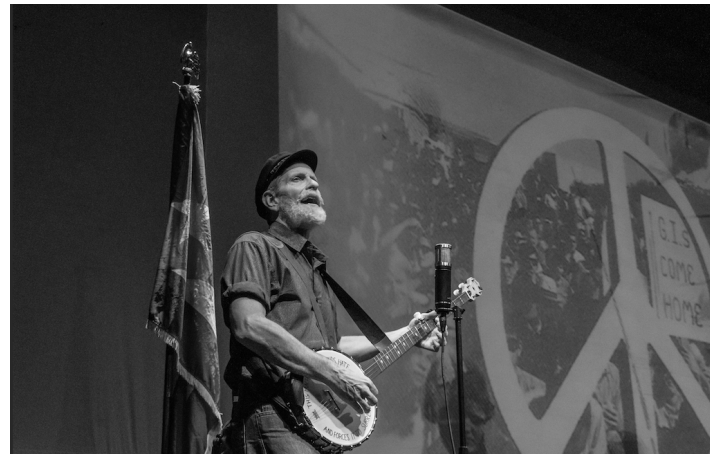
(Song credits are listed on page 18)

BE KIND TO YOUR PARENTS by Harold Rome
KISSES SWEETER THAN WINE by Pete Seeger and Lee Hays
HOLD THE LINE (PART I) by Pete Seeger and Lee Hays
IF I HAD A HAMMER by Pete Seeger and Lee Hays
HOLD THE LINE (PARTS 2 and 3) by Pete Seeger and Lee Hays
GOODNIGHT IRENE by Lead Belly
TURN, TURN, TURN by Pete Seeger
WHAT DID YOU LEARN IN SCHOOL TODAY? by Tom Paxton
WASN'T THAT A TIME? by Lee Hays and Walter Lowenfels
WHERE HAVE ALL THE FLOWERS GONE? by Pete Seeger
WE SHALL OVERCOME (Traditional)
BRING 'EM HOME by Pete Seeger
SAILING UP, SAILING DOWN by Lorre Wyatt and Jimmy Reed
GUANTANAMERA by Joseito Fernandez and Jose Marti



Randy Noojin

Randy Noojin performs in Seeger: A Multimedia Solo Show
Photo Credit: Michael & Suz Karchmer



PROGRAM NOTES

WHEN MUSIC MEETS MCCARTHYISM



Pete Seeger (right), alongside his lawyer (left), testifies before the House Un-American Activities Committee (HUAC), 1955

While demands for musicians and actors to “stay out of politics” and to “stick to entertainment” fill our social media feeds, the life and career of Pete Seeger reminds us that entertainers have a long history of mixing political activism with their art. Although Randy Noojin, creator and performer of *Seeger: A Multimedia Solo Show*, invents the fictional Foundation for U.S.-Cuban Normalization as a framing device for Pete Seeger’s story, the singer’s narrative weaves together his musical autobiography with the political and professional abuse he suffered at the hands of McCarthyism and the Hollywood blacklist—a precursor to “cancel culture” that targeted those associated with Communism in the mid-20th century.

Throughout the 1930s and 1940s, the U.S. government had begun to worry about the prevalence of communist ideology in America, particularly within the liberal hotspot of Hollywood. The House Un-American Activities (HUAC), as part of their commitment to uncovering disloyalty and subversion against the United States, began investigating prominent professionals in the movie industry suspected of holding Communist allegiances. By the middle of the 1940s, a member of HUAC, John E. Rankin, declared that “one of the most dangerous plots ever instigated for the overthrow of this Government has its headquarters in Hollywood... the greatest hotbed of subversive activities in the United States.”



Pete Seeger performs in Washington DC

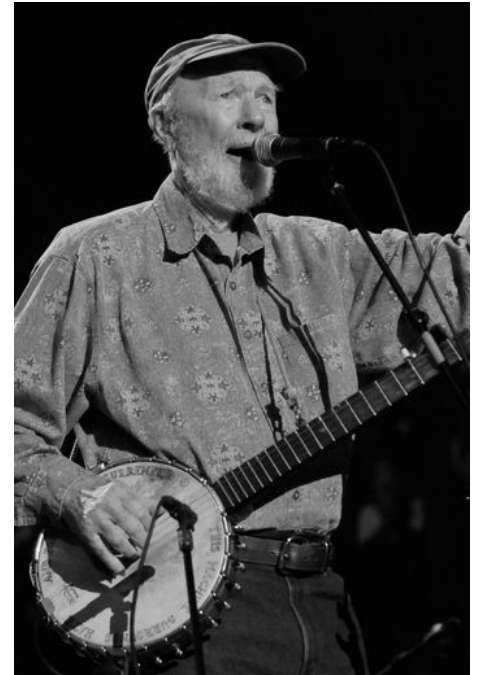
"IF THERE'S SOMETHING WRONG, SPEAK UP!"

— Pete Seeger

The HUAC's systematic ability to end artists' careers became apparent during November of 1947 after ten Hollywood screenwriters and directors—colloquially dubbed the “Hollywood Ten”—refused to testify on their political beliefs and were cited for contempt of Congress. The HUAC levied criminal charges against the Hollywood Ten, and the Ten were eventually convicted after a lengthy publicized and politicized trial to a maximum of one year in jail and a fine of \$1,000 (the equivalent to \$12,000 in 2021). To add professional insult to legal injury, the Association of Motion Picture Producers issued a statement firing the artists and effectively ending their careers in Hollywood. The Hollywood blacklist quickly expanded beyond the movies and into the entertainment industry on a larger scale. On June 22, 1950, the anti-Communist newsletter Counterattack published Red Channels: The Report of Communist Influence in Radio and Television, which named 151 broadcasting artists as Communists or Communist sympathizers. It was through having his name incriminated in Red Channels that Pete Seeger was placed on a blacklist.

Seeger had joined the Young Communist League at age 17 and became a full member at 23, but he left the party in 1949 when Joseph Stalin's crimes as leader of the Soviet Union became more apparent. Although Seeger had abandoned the Communist Party before Red Channels was published, the hunt for Communist sympathizers expanded backwards into the accused person's history, and Seeger's history was full of activities viewed as red flags by the HUAC: his early songs were staunchly anti-war and criticized President Roosevelt's peacetime draft; Seeger had lent his musical talents to civil rights protests; and his friendships with those still affiliated with the party guaranteed that Seeger's name would continue to be associated with the Communist Party. In the mid-50s, Seeger—by order of subpoena—was forced to testify before HUAC and followed in the footsteps of the Hollywood Ten by refusing to plead the Fifth Amendment and was thus subject to criminal charges.

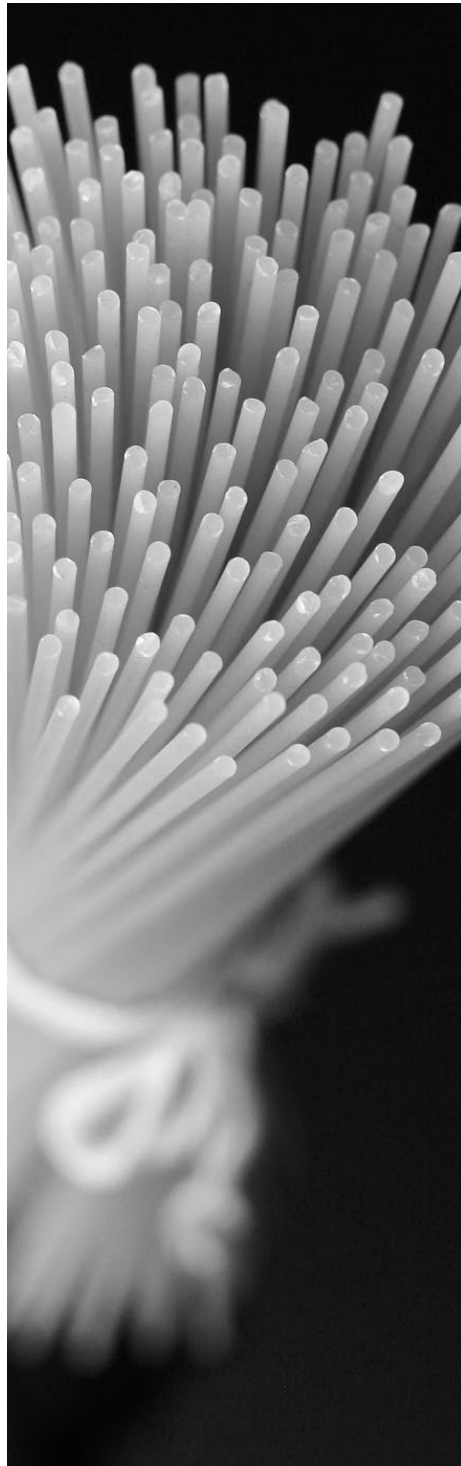
This political decision loomed over Seeger's life and career for the next decade as he dealt with the ramifications of being found in contempt of Congress. Despite this, Seeger continued both his musical work and his social activism. He sang at the Highlander Folk School, a training ground for Civil Rights icons such as Rosa Parks. He brought attention to America's polluted waters. He spent the late-60s singing against the Vietnam War. In 2011, 92-year-old Seeger performed at the Occupy Wall Street protest, proving that not even age could separate his music from his activism.



Pete Seeger performing on
his 90th birthday, 2009



92-year old Pete Seeger marching at the
Occupy Wall Street protest, 2011



I Loved, I Lost, I Made Spaghetti

Adapted by Jacques Lamarre
From the memoir by Giulia Melucci

Director Brian Maschka
Scenic Designer..... Michael Jackson
Costume Designer Grace Muñoz
Lighting Designer Michael Jackson
Sound Designer Chris Berchild
Head of Props Maggie Hummel
Video Designer/Editor Steve Labeledz

THE CAST

Giulia..... Eileen Earnest

TIME
Present day

PLACE
Giulia’s kitchen in Brooklyn, New York USA
[There will be one ten-minute intermission]

PRODUCTION STAFF

Stage Manager..... KatyBeth Schmid
Assistant Stage Manager..... Dakota Allen, Kiara Dowell
Lighting, Sound and Video Technician Claire Garbison
Editing Assistant Paul Deziel
Wardrobe Head Carsyn Wayland
Wardrobe Crew Rena Cardaras
House Manager..... Alicia Jay

The World Premiere was produced by TheaterWorks, Harford, CT
on June 1, 2012
Rob Ruggiero, Producing Artistic Director



Eileen Earnest

PROGRAM NOTES

NO FOOD IN THE THEATER – ONLY ON THE STAGE

Throughout *I Loved, I Lost, I Made Spaghetti*, the character of Giulia Melucci cooks onstage. She prepares antipasto, Bolognese sauce, and pasta dough among other traditional Italian delicacies. As with the biographical story of the play, the food prepared is very real. This theatrical technique—the live preparation of food onstage—places Jacques Lamarre’s dramatization of Melucci’s (memoir of the same name) within a specific dramatic tradition that has become popularized throughout the last decade.

I Loved, I Lost, I Made Spaghetti first premiered in 2012, and four years later, another cooking-centric show, the Tony-nominated musical *Waitress*, opened on Broadway. *Waitress* focuses on Jenna Hunterson’s unplanned pregnancy while Jenna relies on baking to calm her nerves and to offer opportunities for a brighter future. Before portraying Jenna, Broadway star Jessie Mueller was taught how roll and bake pie dough so that she could authentically prepare the dough during her solo, “What Baking Can Do.” To further create the atmosphere of authentic baking, the Broadway production of *Waitress* baked pies outside the orchestra seats’ doors. Loaded with aromatic cinnamon and nutmeg, *Waitress* pies made sure that audience members’ noses smelled the scent of real pies as they watched Jessie Mueller bake.

Shortly thereafter, Bekah Brunstetter (more recently known for her work as a writer/supervising producer for NBC’s *This Is Us* (2016-present) wrote *The Cake* (2015), a play about a conservative baker’s moral dilemma when her late best friend’s daughter asks her to bake the cake for her same-sex wedding. The play is filled with an assortment of actual cakes as set dressing and dream sequences featuring the main character, Della, baking in *The Great American Baking Show*. As with *Waitress* and *I Loved, I Lost, I Made Spaghetti*, the use of actual food onstage for *The Cake* creates a uniquely theatrical experience for audiences.

Although the 2010s highlighted food preparation on the stage, the tradition dates back to the latter half of the nineteenth century when naturalistic theatre-makers rebelled against the highly stylized romantic melodramas that were popular at the time. Naturalism in the theatre sought to scientifically depict life as accurately as possible. In particular, André Antoine who founded the Théâtre-Libre in 1887 favored using real food upon the stage. For example, when the Théâtre-Libre produced Fernand Icre’s *The Butchers*, Antoine decorated the stage with bleeding carcasses of beef to create the experience of being within a literal butcher shop. As with the pies of





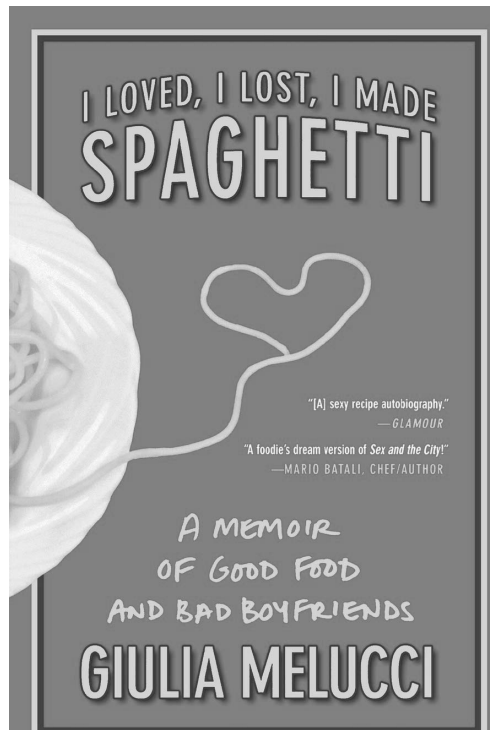
Giulia Melucci
Photo Credit: Sarah Shatz

Waitress, Antoine's slabs of meat would have created an odor for the audience that added another element of verisimilitude to the naturalistic production.

While the stage play of *I Loved, I Lost, I Made Spaghetti* adds the theatrical technique of live cooking to Giulia Melucci's memoir of the same name, Melucci's 2009 book had already suggested a variation of this technique designed for the page. Instead of cooking framing the play's story, the memoir contains Melucci's recipes that her mother had passed down to her and that she had cooked for the men in her life. These include the instructions for 64 dishes, from traditional Italian meals such as "Angel-Hair Pasta with Asparagus," to the tongue-in-cheek "Bucatini Amatriciana with MP3 File-Sharing Technology" and the passive-aggressive "Mitch's Mother is a Yankee Pot Roast." The readers of the memoir do not watch an actress prepare food in front of them; instead, they become privy to the recipes that Melucci cooked while enduring the lovelorn journey described in the book's pages. Whether through Melucci's memoir on the page or Lamarre's dramatization for the stage, *I Loved, I Lost, I Made Spaghetti* illustrates how the act of cooking food can become a vehicle for dynamic and delicious storytelling.

"WHENEVER I START DATING
SOMEONE NEW, I JUST CAN'T
HOLD BACK. NO
MATTER HOW OFTEN
MY GIRLFRIENDS
WARN ME, 'TAKE IT
SLOW, LET HIM WIN
YOU OVER, DON'T GIVE
IT AWAY SO QUICKLY,'
I JUST CAN'T RESIST-
I HAVE TO COOK FOR
HIM..."

— Giulia Melucci, *I Loved, I Lost, I Made Spaghetti: A Memoir of Good Food and Bad Boyfriends*



Cover of Giulia Melucci's memoir

Giulia Melucci's Simple Tomato Sauce and Pasta for Two

Ingredients:

- 1 cup whole plum tomatoes (they must be whole plum tomatoes, and they must be from Italy; though I will confess that sometimes, when I feel lazy, I buy the ones that are already chopped; don't tell my mother)
- 1 tablespoon olive oil, plus a little more for finishing
- 1 clove garlic, minced (or 2 tablespoons finely chopped onion)
- Pinch of hot red pepper flakes (optional here and in all subsequent recipes; I happen to like using them whenever possible)
- Basil leaves
- 1 teaspoon sugar
- 1/4 cup red wine
- 1/2 teaspoon salt
- 1/2 pound penne, or pasta of your choice
- Freshly grated parmigiano, pecorino, or any grating cheese to sprinkle on top

Yields: 2 servings

Run the tomatoes through a food mill or puree them with an immersion blender (I do the latter), chop them, or just break them up with your hands

Heat the olive oil in a skillet over medium heat, then add the garlic (or onions) along with the red pepper flakes & one whole basil leaf

Lower heat (you do not want your base to brown) and sauté until the garlic is lightly golden (or the onions are translucent), 2 to 3 minutes

Add the tomatoes and raise the heat back to medium; when the sauce begins to simmer, add the sugar, wine, & salt

After about 5 minutes, check to see if it needs more salt; if it tastes acidic, add another pinch or two of sugar

Reduce the heat to low and taste after about 15 minutes; when all the flavors are nicely blended, it's done

Place a large, covered pot filled with water over high heat

When the water has reached a vigorous boil, add a generous dose of salt (salty water is essential to flavorful pasta; it should have the aroma of the Mediterranean)

Add the pasta and let the water return to a boil (covering the pot for those few early moments helps; just remember to remove the cover as soon as the water is boiling again), then give the pot a few good stirs

Continue to cook, stirring occasionally, until the pasta is still firm to the bite but no longer chalky (anywhere from 8 to 12 minutes depending on the pasta shape you're using); you should taste it after about 8 minutes to see where it is. You can't time pasta; you can know it's done only by tasting it

When the pasta is cooked, drain it and put it back in the pot you cooked it in. Then add a ladleful of the sauce, a tiny splash of olive oil, and a few basil leaves torn with your hands. Line two bowls with a few slices of the fried eggplant (you could add whatever is left to a sandwich, maybe with cutlets, if there are any left, for tomorrow's lunch), then add the pasta and garnish the top of each dish with a spoonful of sauce and a few more pieces of basil. Pass the grated cheese at the table.

Clue

Story-At-Home Edition

Based on the screenplay by Jonathan Lynn

Written by Sandy Rustin

Additional Material by Hunter Foster and Eric Price

Based on the Paramount Motion Picture

Based on the Hasbro board game Clue

Original Music by David Abbinanti

Director Heidi Winters Vogel
Scenic and Lighting Coordinator David Vogel
Scenic Illustrator Bob Holton
Costume Designer Kate Mathis
Sound Designer Oz Casile
Digital Designer and Compositing Chris Berchild
Head of Props Maggie Hummel

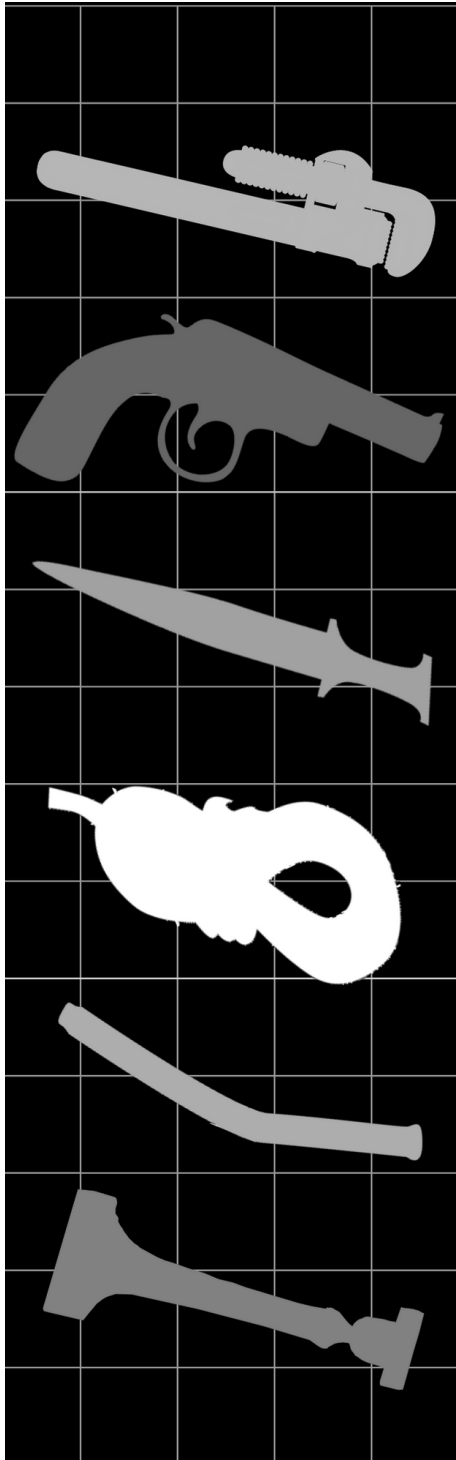


The Director is a member of the
**STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY**, a national theatrical labor union.

THE CAST

Wadsworth Jordan Rosin
Yvette Kaitie Moore
Miss Scarlet Peighton J. Emmert
Mrs. Peacock Julie Dixon*
Mrs. White Eileen Earnest
Colonel Mustard Tom Joyner
Professor Plum Jim Cherry
Mr. Green Drew Hampton
Ensemble Woman Ashlee Vitz
Ensemble Man 1 Ethan Alltop
Ensemble Man 2 Jacob Glidden
Narrator Brandon Wentz

*Julie Dixon appears by permission of Actors' Equity Association, the union of professional Actors and Stage Managers in the United States.





Ethan Alltop



Jim Cherry



Julie Dixon



Eileen Earnest



Jacob Glidden



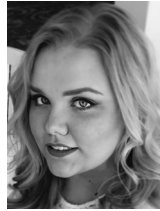
Drew Hampton



Peighton Emmert



Tom Joyner



Kaitie Moore



Jordan Rosin



Ashlée Vitz



Brandon Wentz

Produced by special arrangement with The Araca Group, Work Light Productions, and Michael Barra/Lively McCabe Entertainment

TIME

Just before dinner on a dark and stormy night
not too far from Washington, DC in 1954.

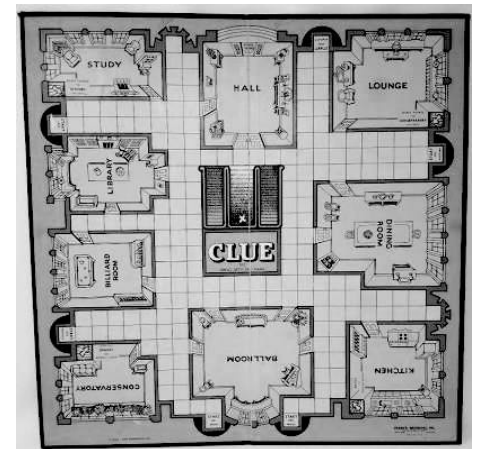
PLACE

Boddy Manor—a mansion of epic proportions and terrifying secrets.

There is no intermission

PRODUCTION STAFF

Stage Manager.....	KatyBeth Schmid
Assistant Director.....	Sammy Lebron
Assistant Stage Manager.....	Dakota Allen, Kiara Dowell
Sound Operator	Oz Casile
Wardrobe Head	Alexis Pritchard
Wardrobe Crew	Rena Cardaras, Carsyn Wayland
House Manager.....	Alicia Jay



Clue game board, 1950s



Cluedo board game



Clue movie poster (Paramount, 1985)

PROGRAM NOTES

A CLUE-INFUSED CULTURE

1944 marked the year that the tide of World War II began to turn against the Axis powers of Germany, Italy, and Japan as the Allied nations forced them into retreat. At the same time, an English musician named Anthony E. Pratt devised a board game that would launch an iconic franchise, taking its form through many mediums—additional board games, films, stage plays and musicals, a television game show, and books for young adults. Although most of us recognize the game's Americanized name of Clue, Pratt had originally titled it simply as Murder. When the United Kingdom-based game company Waddingtons purchased Pratt's idea, they retitled it. However, it still wasn't the name that most of us are familiar with. In the UK, the game was released as—and continues to be sold as—Cluedo, a portmanteau of the words “clue” and “ludo” (which is Latin for “I play”) and was the British nickname for Parcheesi. Clue did not officially become “Clue” until it was released in the United States five years later in 1949.

For nearly four decades, fans of the board game were able to experience it only as a game. But in 1985, Jonathan Lynn wrote and directed a film adaptation of Clue. Lynn kept the six traditional characters of the board game—Colonel Mustard, Mrs. White, Mrs. Peacock, Mr. Green, Professor Plum, and Miss Scarlet—but set the film in 1954 at the height of McCarthyism, an era that effectively ended people's careers by associating them with communism and un-American activities. Joe McCarthy, the senator from Wisconsin who lent his name to the anti-communist movement, is even glimpsed in a scene of the film as he sweats angrily at his podium. Lynn's film attempted to navigate between the vaudevillian style of double entendre and buffoonery while authentically satirizing McCarthyism and the culture of panicked witch-hunts that it provoked.

Ten years later, Clue would have its first appearance on the stage through a musical dramatization of the board game by playwright Peter DePietro and lyricist Tom Chiodo. Rather than a stage adaption of the 1985 film, *Clue: The Musical*

"COMMUNISM IS JUST
A RED HERRING."

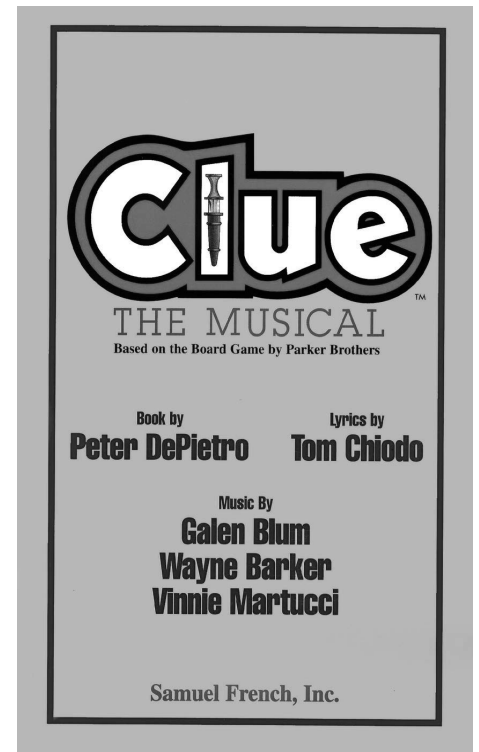
-Wadsworth,
Clue (Paramount, 1985)



Parker Brothers' Vintage 1996/1998 *Clue*

returns to the original source material of the board game, borrowing the game's location, weapons, and colorfully named characters. The musical also added the character of the Detective who drives the second act of the play after the host, Mr. Boddy, is found dead. In keeping with the spirit of the board game in which the murder location, the murder weapon, and the murderer are drawn from the card deck, *Clue: The Musical* allows audience members to randomly select the same three variables and provides the actors selections of dialogue based on "WHO did it, WHERE, and with WHAT." This interactive feature means that the musical has 216 different possible endings and practically guarantees that both actors and audiences alike will have unique experiences night-after-night.

More recently, Sandy Rustin dramatized *Clue* as a non-musical stage play. Unlike the musical, Rustin's *Clue* labels itself as an adaptation of Lynn's 1985 film, making it a play based on a movie based on a game. With the heft of the *Clue* franchise behind it, Rustin's play relies on a cultural understanding of the characters, the structure, and the "whodunit" narrative of *Clue* to bring audiences into its farcical world. It opened at The Cleveland Playhouse in January of 2020, shattering box office records. When the COVID-19 pandemic shut down theatres later that year, Rustin realized the unique opportunities of *Clue*'s nonsensical style to transition onto the Zoom screen. She adapted the play once again so that it currently exists in two forms—the in-person version that is slated for a national tour later this year and the stay-at-home version that brings the "Murderous Good Fun" of *Clue* right to the audience's home.



Clue: The Musical script

Seeger: A Multimedia Solo Show Song Credits

“Be Kind to Your Parents.” Written by Harold Rome. Chappell & Co. Inc. 1954.

“Kisses Sweeter Than Wine.” Written by Pete Seeger and Lee Hays. Decca. 1951.

“Hold The Line.” Written by Pete Seeger and Lee Hays. Folksway Records. 1961.

“If I Had a Hammer.” Written by Pete Seeger and Lee Hays. Hootenanny. 1949.

“Goodnight Irene.” Written by Lead Belly. Melodisc. 1943.

“Turn, Turn, Turn.” Written by Pete Seeger. Melody Trails, Inc. 1959.

“What Did You Learn in School Today?” Written by Tom Paxton. Mastertone Studios. 1964.

“Wasn’t That a Time?” Written by Lee Hays and Walter Lowenfels. Charter. 1949.

“Where Have All the Flowers Gone?” Written by Pete Seeger. 1955.

“We Shall Overcome.” Traditional folk song.

“Bring ‘Em Home.” Written by Pete Seeger. Columbia. 1966.

“Sailing Up, Sailing Down.” Written by Lorre Wyatt and Jimmy Reed.

“Guantanamera.” Written by Joseito Fernandez and Jose Marti. 1929.



The Critshow is an actual play podcast where the main story, The Other Side of the Coin, is set in a world using the Powered by the Apocalypse system (Monster of the Week, Dungeon World, and more).

Every Wednesday the gang tries their best to solve Rev's mysteries, protect the innocent, and hunt monsters alongside their allies at the Indiana Paranormal Task-force (IPT). Their intentions are good, their dice rolls... not so much.

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Crossroads Repertory Theatre

2021 Company Member Biographies

Dakota Allen (*I Loved, I Lost, I Made Spaghetti & Clue*: Assistant Stage Manager) is a rising senior at ISU. Dakota loves being part of stage management because they to see the process grow from the first reading to opening night, and then sharing the show with an audience and seeing it really come to life. They are a theater major with a creative writing minor. Dakota has previously worked on lighting at CRT and has worked as a stage manager for Indiana State University Department of Theater productions.

Ethan Alltop (*Clue*: Male Ensemble 1) graduated from ISU's theatre department in 2017. Since then he has starred in professional productions of *God of Carnage* (Michael), *Death of a Salesman* (Happy), and CRT's own 2018 production of *Hairspray*. He's now a content creator on Twitch at [twitch.tv/supernoidocelot](https://www.twitch.tv/supernoidocelot) and lives in Terre Haute with his beautiful wife, Jessica.

Jessica Alltop (*Seeger*: Stage Manager) is happy to be back for her fifth season with CRT! Jessica graduated from ISU in 2016 with a degree in theater, focusing on stage management. Since graduation, she has been working as a stage manager for various theatre companies, as well as an assistant operations manager and brand ambassador for Katelyn and Company. Some of her past productions with CRT include *Steel Magnolias* and *The Miraculous Journey of Edward Tulane*.

Chris Berchild (Artistic Director; Digital Designer and Compositing) is looking forward to his sixteenth year as a member of the CRT staff, his Crossroads Repertory Theatre 2019 Company Member Biographies sixth as Artistic Director. Chris is also chairperson of the ISU Department of Theater, and is proud parent (along with Tresa Makosky) of Tycho John and Bianca Róisín. Over the last

many years, Chris has directed and designed numerous productions at both CRT and ISU. His projection design work can be seen regionally at Indiana Repertory Theatre. Chris thanks you all for supporting live theatre in the Wabash Valley!

Miren Beristain (Box Office Manager) is delighted to be managing the CRT ticket office again this summer. She is a past president of Community Theatre of Terre Haute. Miren was born and raised in Paris, France, and belongs to a multilingual and multicultural family. She is a retired international sales executive.

Rena Cardaras (Costume Shop Staff) (She/They) is a Theater Major, concentrating in costume design. This is her first position with CRT. She operated lights and projections for *A Gentleman's Guide to Love and Murder*, managed props for *Agnes of God*, and has had acting roles in several Student Theater Association shows. She was heavily involved in theater in high school.

Oz Casile (*Clue*: Sound Designer and Operator) (they/them) is a recent theatre graduate and even more recent returning student of ISU. They've designed ISU shows such as *Detroit '67* and *Work of Art: Four New Plays*, and is the resident sound designer for Monument Theater Co. in Indy. They are absolutely honored to be working on *Clue*!

Jim Cherry (*Clue*: Professor Plum) is an Associate Professor of Theater at Wabash College, where he teaches classes in theater history and directs theatrical productions. He also occasionally gets to perform in Wabash productions including *Peter and the Starcatcher* (Black Stache), *The Tempest* (Prospero), and *The Beaux' Stratagem* (Foigard). This is his first production at Crossroads Repertory Theatre.

Jesse Cole (Head of Lighting)

Paul Deziel (*I Loved, I Lost, I Made Spaghetti*: Assistant Video Editor)

Julie Dixon (*Clue*: Mrs. Peacock) has appeared several roles in past seasons, including Mrs. Whatsit in *A Wrinkle in Time*, the Nurse in *Romeo and Juliet* and Matron/Gym Teacher in *Hairspray*! She's also appeared at several area theatres, such as the Phoenix Theatre, Actor's Theatre of Indiana, and Jewish Theatre of Bloomington. During the academic year, she teaches acting at ISU.

Kiara Dowell (*I Loved, I Lost, I Made Spaghetti & Clue*: Assistant Stage Manager) just graduated from Indiana State University as a theatre and communication double major. They are a director, playwright, and stage manager. Recent credits include *Measure for Measure* (production supervisor), *Warm Again* (director), *Silks* (director), *Whispers in the Dark* (director), *Hers is the Head of a Wolf* (assistant director). Kiara is also a playwright (*If the Walls Could Talk*, *They Would Talk about You*, *Mina*; *Settle for Me*; *Can't Breathe*).



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Eileen Earnest (*I Loved, I Lost, I Made Spaghetti*: Giulia; *Clue*: Mrs. White) is from Cincinnati, OH. Previous CRT credits: *The Miraculous Journey of Edward Tulane* (Traveler), *Ring of Fire* (Eileen), *Steel Magnolias* (Truvy), *Hairspray* (Velma), *Rabbit Hole* (Becca), and *Young Frankenstein* (Inga). She is 50% of the improv duo Two Sketchy Dames and acquired an entire treasure chest worth of wigs, costume pieces, and props during the pandemic to do a 473-character one woman show. Her husband Scott is grateful that things are opening up; he needs a break. Keep up with her shenanigans at: www.eileen-earnest.com.

Peighton J. Emmert (*Clue*: Miss Scarlett) received her BA in Theater from Indiana State University in 2019. This spring she graduated with her master's degree in Student Affairs and Higher Education. Past roles include Mother Miriam Ruth in *Agnes of God*, Sibella in *A Gentleman's Guide to Love and Murder*, and *Macbeth* in *Macbeth* at ISU. Previously, she played Amber in *Hairspray* at Crossroads Repertory Theater. Peighton would like to thank her Siberian Husky, Gamora, for the constant nose boops and always pushing her to "raise the woof."

Claire Garbison (*I Loved, I Lost, I Made Spaghetti & Clue*: Lighting, Sound and Video Technician) is an ISU Honors student

(Information Technology, Technology & Engineering Education) studying to become a public-school educator. She has two minors, one of which is Entertainment Design & Technology. As her first year with ISU's Department of Theater, Claire has been lighting/video operator (*Detroit '67*, *Work of Art: Four New Plays*) and Assistant Sound Designer for *Measure for Measure*.

Jacob Glidden (*Clue*: Male Ensemble 2) is an alumnus of the Indiana State Department of Theatre, now located in Dallas, TX. Notable roles of his include Banquo in *Macbeth*, Tybalt in *Romeo and Juliet*, and Elmer in the musical *Newsies*. Before the pandemic, Jake was the resident choreographer for the Champaign Children's Theater in Champaign, IL. Check him out on [Twitch.tv/JPlayss](https://www.twitch.tv/JPlayss).

Drew Hampton (*Clue*: Mr. Green) will be remembered by CRT audiences for his roles in *Boeing Boeing* (Bernard), *Rabbit Hole* (Howie), *Frankenstein* (The Creature), *The Lonesome West* (Father Welsh), and *Terre Haute* (Harrison). One of his favorite CRT memories is getting to travel to Croatia to perform in *Cyrano de Bergerac* (De Guiche). This is Drew's fifth summer with CRT!

Bob Holton (*Clue*: Scenic Illustrator) is very pleased to be illustrating *Clue* in this time of COVID. He has previously painted

and designed a number of shows at CRT in years past.

Maggie Hummel (*I Loved, I Lost, I Made Spaghetti & Clue*: Head of Props) is returning to Crossroads Repertory Theatre for a fifth season. She has previously worked as property assistant for *Hairspray*, *Steel Magnolias*, *War of the Worlds*, *Avenue Q*, *Boeing Boeing*, *The Lonesome West*, *Rabbit Hole*, *Jekyll and Hyde*, and *Young Frankenstein*.

Michael Jackson (Production Manager; *I Loved, I Lost, I Made Spaghetti*: Scenic and Lighting Designer) has designed lighting for *Romeo and Juliet*, *The Cay*, and *The Little Choo Choo That Thinks She Can* at the Indiana Repertory Theatre. Other regional theatre credits include ten productions for Cardinal Stage Company, including *Next to Normal*, *August: Osage County*, and *One Flew Over the Cuckoo's Nest*. He has also designed for the Phoenix Theatre and the Florida Studio Theatre. He has designed for Crossroads Rep for ten seasons, as well as serving as Director of Production since 2015. For the Department of Theater at Indiana State University, Michael serves as associate professor and Production Manager as well as resident lighting and scenic designer. An Indiana native, he earned his undergraduate degree from the University of Evansville, and his M.F.A. in lighting design from NYU.



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Alicia Jay (Director of Marketing and Patron Services) is new to Crossroads Rep this year. She has previously worked marketing for the Gilbert & Sullivan Society of Bermuda, and the Texas Tech University School of Theatre and Dance. By day, Alicia is a theater administrator, by night, Alicia is a fight choreographer and intimacy director. Alicia also teaches theater management and administration for the ISU Department of Theater.

Tom Joyner (*Clue*: Colonel Mustard) is a theatre professor, actor, and writer. He's taught in Colorado, Florida, and Virginia,

played Shylock, Buffalo Bill, and Lady Bracknell, written academic articles, comic books, and video games. Much of this was achieved while co-parenting a wonderful child for the last (almost) 18 years in partnership with his far more accomplished wife.

Steve Labeledz (*I Loved, I Lost, I Made Spaghetti*: Video Designer and Editor) is a sound and video designer based out of Chicago. Recent works include *Fast Company* with Jackalope Theatre (Chicago), *United Flight 232* with The House Theatre (Miami), and *Innovation Nation Live!* at the Smith Center (Las Vegas). In their free time, Steve

produces music and beer festivals.

Sammy Lebron (*Clue*: Assistant Director)

Brian Maschka (*I Loved, I Lost, I Made Spaghetti*: Director) is thrilled to be back at CRT after directing *Ring of Fire*. Directing credits include *Lonely Planet, The Life, The Spitfire Grill, Walden, 8 The Play, Santaland Diaries, Barely There, choose, Tallish Tales, Under the Rug*, and many shows with the Gender Offenders in New York City. Brian produced the 10th Annual Fresh Fruit Festival and the long running *Snake Oil Show*. He is a member of the Lincoln Center

Director's Lab and has worked extensively as a stage manager with experience including Broadway's *Frost/Nixon*, *Anna Nicole* (the opera), and *Chicago*. In New York he worked at the Daryl Roth Theaters, The Mint, Playwrights Horizon, Theater Row and did 8 years with the *Perform!* cabaret series at the Museum of the City of New York. Regional credits include Barrington Stage, Weston Playhouse, Syracuse Stage, Florida Repertory Theater and most recently three seasons at Steppenwolf in Chicago. He serves as the Production Manager for Theater and Performance Studies at the University of Chicago.

Kate Mathis (*Clue*: Costume Designer) is known for designing *A Gentleman's Guide to Love and Murder* at ISU, *Love's Labour's Lost* (directed by Edward Stern), and *Boeing, Boeing* at the Summer Repertory Theatre Festival, and *Arsenic and Old Lace* at Creede Repertory Theatre. Kate worked as a costume designer and draper in Colorado before moving to Indiana to teach costume design.

Kaitie Moore (*Clue*: Yvette) Kaitie Moore is SO excited to be back at CRT this summer! Her previous roles include Woman in *The Miraculous Journey of Edward Tulane*, Kaitie in *Ring of Fire: The Johnny Cash Musical*,

Tracy Turnblad in *Hairspray*. Kaitie studied Theatre at Indiana State University and moved to Nashville, TN where she currently resides. She is so thankful for her family and her CRT family for all of their love and support!

Grace Muñoz (Costume Shop Supervisor; *I Loved, I Lost, I Made Spaghetti*) received her BA in Theatre from Eastern Illinois University. She has worked as a designer/technician at Opera Saratoga, Maples Repertory Theatre, and The Children's Museum of Indianapolis-Lily Theatre. Her ISU costume design credits include for *The Drowning Girls* (directed by



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Julie Dixon) and *Agnes of God* directed by Arthur Feinsod). She is thrilled to be back at CRT for another season!

Randy Noojin (*Seeger: A Multimedia Solo Show*: Playwright and Performer) Randy, a proud graduate of Indiana State University Department of Theater, has acted in hundreds of plays regionally and in New York City at Soho Playhouse, La Mama E.T.C., Circle-in-the-Square Downtown, Circle Repertory, The Kraine, The 45th Street Theatre, The Flamboyant, and The Drilling Company. Television credits include *Boardwalk Empire*; Film credits include: *Molly's Game*, *Courier X*, and *Expire*, for which he won Best Supporting Actor at Stage One International Film Festival 2016. He was nominated for a Best Actor AriZoni Award for his performance of Martin in Edward Albee's *The Goat, or Whos is Sylvia* at Actor's Theatre of Phoenix, directed by Marshall W. Mason. He has played Hank Williams in numerous productions of *Hank Williams: Lost Highway*, including at Southern Appalachian Repertory Theatre, Mill Mountain Playhouse and New Stage in MS. He holds an MFA in Performance from Arizona State University. Randy also holds an MFA from The University of Iowa's Playwrights Workshop, his plays have been produced at Actor's Theatre of Louisville, Ensemble Studio Theatre, Circle Rep Lab, Bloomington Playwrights Project, The 45th Street Theatre, SART, and are published by Dramatic Publishing Company. His play *You't Can't Trust The Male* is included in Applause Books *Best American Short Plays 91-92*. *The Memory Collection* was commissioned and produced at SART and was awarded an NEA Grant for Musical Theatre. Other plays include *The Complaint*, *The Knife Trick*, *Boaz*, and *Mrs. Hand*. The film version of his play *Unbeatable Harold* premiered on Showtime, starring Dylan McDermott, Phyllis Diller, Gladys Knight and Charles Durning. Randy's critically acclaimed multimedia solo show with the music and artworks of Woody Guthrie, *Hard Travelin' With Woody*, had its world premiere in The New York International Fringe Festival in August

2011 and continues to tour nationwide (see www.HardTravelinShow.com). His newest multimedia solo work, *Seeger*, premiered to critical acclaim in 2016 at The New York International Fringe Festival.

George Pfister (Scenic Staff) has worked five seasons with CRT in the scene shop and productions. Has appeared onstage at Community Theatre of Terre Haute over the past 25 years, also serving on their Board of Directors and in all manners of stage productions along with instruction at their summer youth theater camps. Recently acted in ISU CRIM Department Police training videos portraying both victim and perpetrator. Served for 3 months at the local mass vaccination COVID-19 clinic.

Alexis Pritchard (Costume Shop Staff) is an alumna of Indiana State University and has participated in nearly every aspect of the theater. She most recently stage managed the virtual production of *Detroit '67*. She has assistant stage managed, built sets, acted, and helped to build costumes in the costume shop. She looks forward too many more years in theater.

Jen Rock (*Seeger: A Multimedia Solo Show*: Lighting Designer) is thrilled to be returning to CRT for her fourth season. Previous CRT credits include *Hairspray*, *Steel Magnolias*, *Young Frankenstein*, *Dr. Jekyll and Mr. Hyde*, *Rabbit Hole*, *Boeing Boeing*, and *Avenue Q*. Jen is a two-time winner of Boston's Elliot Norton Award for Design and serves as Professor of Lighting and Sound Design at Western Michigan University. www.jenrockdesign.com

Toni Roloff (Company Manager) is happy to see theater back this summer. It was a strange 2020 summer. Her first in 40 years with nothing to do. LOL. We had an interesting school year of research, learning and creating theater, as well as educating students. Our department did it despite COVID-19. And now the summer season will go on. Hope you enjoy.

Jordan Rosin (*Clue*: Wadsworth) [he/they] is an actor-creator, director/choreographer and physical theatre artist. Select past projects include playing 'Phileas Fogg' in Dell'Arte Players' *Around the World in 80 Days*; Demetrius in Harlequin Productions' *Midsummer...*; and principal dance roles with Ren Gyo Soh & The Ume Group in New York City. MFA Dell'Arte International, BFA Syracuse University. Associate SDC.

KatyBeth Schmid (*I Loved, I Lost, I Made Spaghetti* and *Clue*: Production Stage Manager) is happy to be back at CRT and saying the word "Go." Since her first summer with CRT in 2012, she received an MFA from The University of Iowa and worked for Cirque du Soleil in Las Vegas for five years before joining the international arena tour of *Ovo*.

Bryan Schroeder (*Seeger: A Multimedia Solo Show*: Sound Mix Operator) is the co-owner of Castle Sound. The company has provided sound and lights for various venues, including the Lincoln Amphitheatre, Putnam County Playhouse, and Crossroads Rep. He has been involved with theatre since high school, and found his talent with entertainment technology during his time at the Putnam County Playhouse, where he served on the board of directors for nearly a decade. He is married to ISU theatre alumnae Ashlee Vitz and enjoys doing theatre with her, and spending time with her and their dogs.

Ashlee Vitz (*Clue*: Ensemble Woman) is an educator by day and an actor by night. Her professional credits include work with CRT and the Children's Museum of Indianapolis. While she took several years away from the professional stage to attain her educational goals, she is delighted to be performing again on ISU's campus where she studied acting.

David Vogel (Technical Director and Scenic Coordinator) has designed for ISU Theater since 2018, including streamed designs for *Agnes of God*. Professional credits include seven years as technical director with Shakespeare Festival St. Louis (*Macbeth*

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Music by Robert Reale
Book and Lyrics by Willie Reale
Based on the books by Arnold Lobel
Directed by Julie Dixon
Musical Direction by Mark Carlisle
March 31-April 3, 2022



etc.), scenery and lighting for Paul Bunyan Playhouse (*Lend Me a Tenor*, *Foxfire*, etc.), and lighting for the St. Louis Ballet, the Illusion Theater and Children's Theatre School.

Heidi Winters Vogel (*Clue*: Director) is a director, improv storytelling performer and Theater faculty at Wabash College in Indiana. Virtual productions: international collaboration of *The Romeo and Juliet Project*, director (Organizational Theatre), *The Race*, director (Wabash College) and performed Playback Theatre for global audiences. Pre-COVID, Heidi directed for Pennsylvania Shakespeare Festival, Next Stage, Avalon Theatre Company and Unreal City.

Carsyn Wayland (Costume Shop Staff) is an undergrad studying theatre at Indiana State University. She has been involved in the design process for three mainstage productions there and recently played Agnes in *Agnes of God* in March. She has a playwrighting, directing, and dramaturgy concentration.

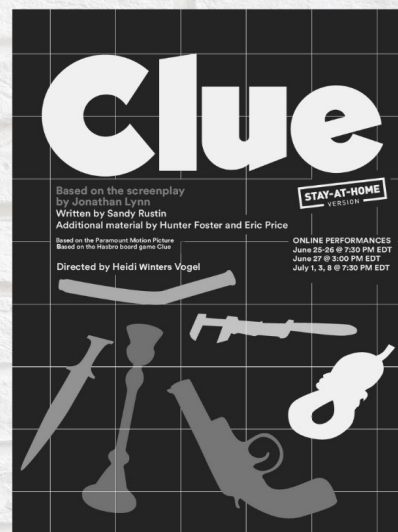
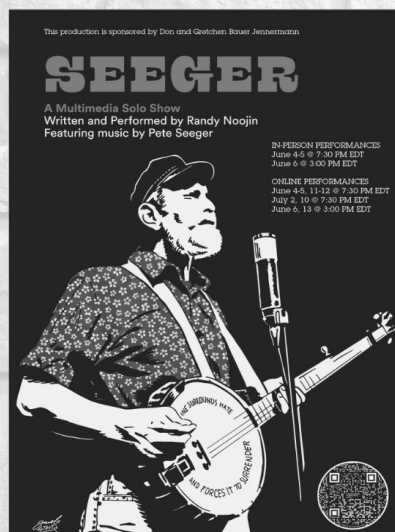
Brandon Wentz (*Clue*: Narrator) is excited to be back with CRT again after a few years off. Brandon spends the bulk of his time in his recording studio and can be found biweekly as a cohort of *Journey Indiana* on WTIU, and weekly as the host and GM of the actual play RPG podcast, *The Critshow*.

Kristin Wentz (Props Assistant) (she/hers) is a junior theater major at ISU. She has worked as the scenic artist for *A Gentleman's Guide to Love and Murder*, the ASM for *Stupid F*cking Bird* and *Work of Art: Four New Plays*, and the SM for *Agnes of God*. She is the President of Student Theater Association and looks forward to working on more shows at ISU!

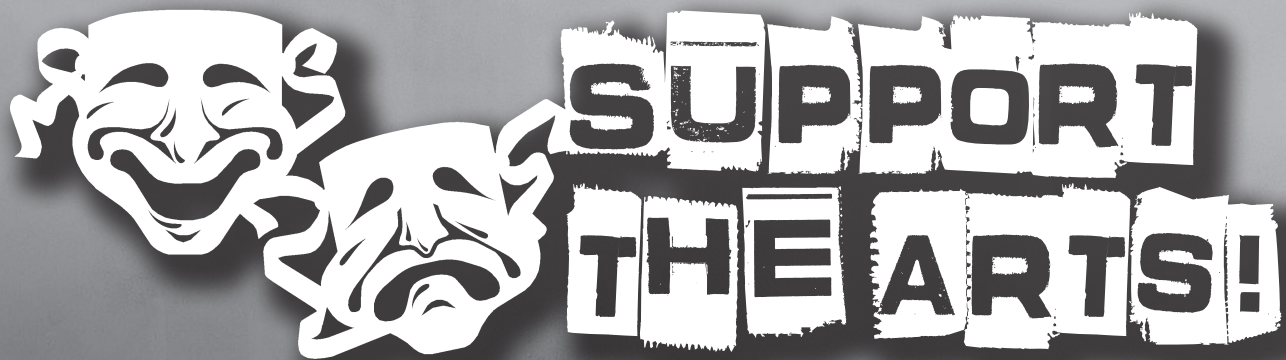
Will Wortman (Marketing Assistant) is currently a student at Indiana State University. He has worked on multiple shows with the Department of Theater in his two years at ISU, and he began work as the Department of Theater's publicity assistant in the Spring 2021 semester. He is pursuing a major in English Teaching with a Theater minor.

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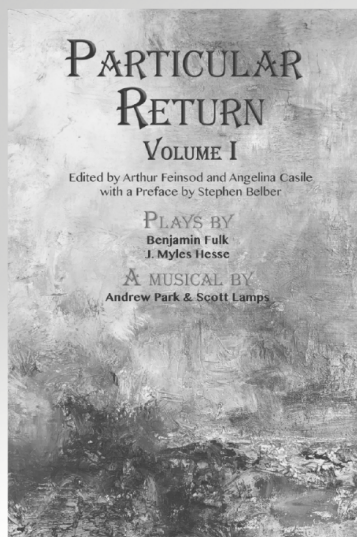
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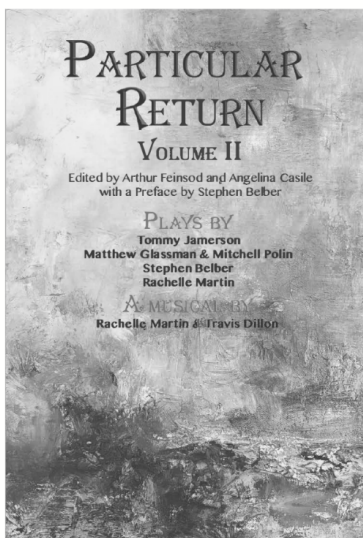
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- **PARTICULAR DISPOSITION** by Benjamin Fulk
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- **LOVE/FANTASY** by Tommy Jamerson
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		June 1	2	3	4 SEE 7:30	5 SEE 7:30
6 SEE 3:00	7	8	9	10	11 SEE* 7:30	12 SEE* 7:30
13 SEE* 3:00	14	15	16	17	18 SPA* 7:30	19 SPA* 7:30
20 SPA 3:00	21	22	23	24	25 C 7:30	26 SPA 3:00 C 7:30
27 C 3:00 SPA 7:30	28	29	30	July 1 C* 7:30	2 SEE 7:30	3 SPA* 3:00 C* 7:30
4	5	6	7	8 C 7:30	9 SPA 7:30	10 SPA* 3:00 SEE* 7:30

SEE = Seeger: A Multimedia Solo Show

SPA = I Loved, I Lost, I Made Spaghetti

C = Clue

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