

An artistic illustration featuring two monarch butterflies with orange and black wings. They are surrounded by green leaves and branches, some of which have been tinted with vibrant colors like purple, blue, and pink. The entire scene is framed by a dark green border.

SOMEWHERE

A PRIMER FOR THE END OF DAYS

October 16 - 22, 2021
Charity Randall Theatre

Before this performance of *Somewhere*, Pitt Stages and the Department of Theatre Arts joins the call for all artists, cultural workers, public officials, educators, administrators, community leaders, organizers, and engaged community members to open all public events and gatherings with acknowledgment of the traditional Native inhabitants of the land.

We want to recognize that this production is being performed on the traditional, ancestral lands of the Haudenosaunee Confederacy (also known as the Iroquois Confederacy), particularly the Seneca who were one of the 5 (and later 6) Iroquois-language speaking tribes in the Confederacy, the Lenape (also known as the Delaware), the Shawnee, the Mingo, and earlier, the Osage, the Monongahela, the Hopewell, and others.

We are mindful that our lives here are possible because the land and lives of people native to this place were stolen. Colonialism and white supremacy have continually tried to erase Indigenous people of this land in the past and present. At this time there are no federally recognized Indigenous tribes in Pennsylvania due to colonialism displacement. Our lives here are also possible because generation upon generation (past, present, and future) of indigenous people in this nation and all over the world are respectful stewards of the earth and its resources.

More information about this call, practice, and additional information can be found at <https://usdac.us/nativeland>.



Pitt's **Year of Data and Society** celebrates the mission of the University as a place where we gather together to research, analyze and try to better understand, and improve the world around us.

Somewhere

A Primer for the End of Days

Written by **Marisela Treviño Orta**

Directed by **Ricardo Vila-Roger**

Production Team

Assistant Director
Samantha Gaffney

Scenic Designer
Gianni Downs

Stage Manager
Anabel Blackford

Costume Designer
KJ Gilmer

Dramaturg
Caroline Waters

Lighting Designer
TJ Hays

Movement /Puppetry
Kelly Trumbull

Sound Designer
Shamus Bonner

The videotaping or other video or audio recording of this production is strictly prohibited.

Please silence all electronic paging devices, beepers, and cellular phones.

Restrooms are located on the lower level of the building.

Smoking, eating, and drinking are not permitted inside the theatre.

Somewhere is approximately 2 hours long.

Director's Note

We're back in person with a live audience for the first time since spring 2020!

This summer I read dozens and dozens of plays trying to find just the right piece for our return show. So much has happened and we have had to adapt to so many new things that I felt it was important to find a show that allows us to process collectively after our time in isolation. When I found this play, I was elated. It dives deeply into a number of timely subjects— climate change, a mysterious new illness, adaptation to a radically different way of life— that I knew it was the right show to bring us back together.

I think we've all struggled over how to process the events of the past year and a half. We can't pick up where we left off so how do we find a new path? How do we incorporate what we've learned in order to prevent repeating the past? How can we mourn the many losses and still continue to live our lives? How do we adapt in order to remain?

This play takes place in a not-too-distant future where we have reached the point of no return with climate change. We see people doing what they can to survive. We see a scientist trying to forge a new path and being led, quite literally, by her own experiment. We see people who forge ahead and structure their lives in detail in order to stave off the inevitable. We see some people who are desperately trying to find meaning in this new world while others are clinging to their last vestiges of hope for a world that no longer exists.

Which one are you? The hopeful one? The cynic? The dictator? The creator? The one who greets it head on without expectation? Which one do you hope to be?

"What the caterpillar calls the end of the world, the master calls the butterfly." -Richard Bach

Thank you for coming,
Ricardo Vila-Roger

About the Author

Marisela Treviño Orta is an accidental playwright. Originally from Lockhart, Texas, she found her way to the genre while completing an MFA in Writing at the University of San Francisco (USF) where she studied poetry exclusively. While a student at USF, Marisela became the Resident Poet of El Teatro Jornalero!, a social justice theatre company comprised of Latinx immigrants.

Marisela's first play BRAIDED SORROW (2008 Su Teatro world premiere) won the 2006 Chicano/Latino Literary Prize in Drama and the 2009 Pen Center USA Literary Award in Drama. Her other plays include: AMERICAN TRIAGE (2012 Repertorio Español Nuestras Voces Finalist); GHOST LIMB (2017 Brava Theatre world premiere); HEART SHAPED NEBULA (2015 Shotgun Players world premiere); SHOE (2019 Kendeda Finalist); RETURN TO SENDER (2019 Nashville Children's Theatre world premiere); and WOMAN ON FIRE (2016 Camino Real Productions world premiere).

In 2011, she began writing her cycle of grim Latinx fairy tales—fairy tales for adults inspired by Latinx mythology and folklore which include: THE RIVER BRIDE (2013 National Latino Playwriting Award Co-Winner, 2016 Oregon Shakespeare Festival world premiere); WOLF AT THE DOOR (2016 Kilroys List, 2018/2019 National New Play Network Rolling World Premiere); and ALCIRA.

Marisela is an alum of the Iowa Playwrights Workshop, the Playwrights Foundation's Resident Playwright Initiative, a founding member of the Bay Area Latino Theatre Artists Network, and a member of the Latinx Theatre Commons' national Steering Committee. Last year she was selected as a Core Writer at The Playwrights' Center in Minneapolis. Marisela is also a member of the Goodman Theatre's 2018/2019 Playwrights Unit. Currently, Marisela is working on a new cycle of worst-case scenario plays—sci-fi thriller plays which include WMB (pronounced "womb") and NIGHTFALL which she has been commissioned by Audible to adapt for their platform. She is also adapting Charles Dickens' Little Dorrit into a five-hour epic piece of theatre.

For information about upcoming performances and news follow us!



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The Cast

Cassandra	Jermiya Gaines
Sasha.....	Danica Moffitt
Diana	Olivia Basile
Sybil	Sydney DuBose
Eph	Abhay Bhatt
Corin.....	Aidan Upton
Puppeteer.....	Megan Knorr
Puppeteer.....	Gabriella Costrodad
Puppeteer.....	Christina Vlachos

The Company

Olivia Basile (Diana) is thrilled to act in her third Pitt Stages production in her last semester at Pitt. She is a senior chemical engineering major with a chemistry minor. She previously appeared in the Pitt Stages productions of *She Kills Monsters: Virtual Realms* (Kaliopé) and *Miss You Like Hell* (Pearl).

Abhay Bhatt (Eph) is a sophomore majoring in neuroscience with a minor in theater arts. Despite a biological concentration, acting has been a skill and passion he loves to cultivate and share with others. With this first in-person role, Abhay hopes to successfully make the jump into a more professional limelight.

Gabriella Costrodad (Puppeteer) is excited to be in this year's production of *Somewhere*. She is a sophomore theatre arts and political science dual major. Gabriella will be in the upcoming stage-reading of *Sub-Par* (Lexie).

Sydney DuBose (Sybil) is excited for her final Pitt Stages show. She is a senior majoring in environmental science with a theatre arts minor. Sydney's previous Pitt Stages productions include *Parade* (Minola McKnight) and *Flyin' West* (Fannie Dove). She's graduating in December and will be applying for graduate schools to continue her work with the environment and sustainability.

Jermiya Gaines (Cassandra) is excited to perform live and in-person for *Somewhere*. Jermiya is a sophomore, planning to double major in linguistics and theater arts here at Pitt. Previously, she has performed in the Pitt Stages' productions of "Hair Waiting" (Naomi) and *Spark* (Ms. K).

Megan Knorr (Puppeteer) is a senior theatre arts minor and a media and professional communications major at the University of Pittsburgh. She has over 17 years of dance experience and over 12 years of theatre and vocal experience as well. You may recognize her from the Pitt Stages productions of *The Wolves* (#7) and *Into the Woods* (Little Red Riding Hood).

Danica Moffitt (Sasha) is a senior studying theater arts with a minor in chemistry. This will be her second mainstage role for Pitt Stages following her performance in *Spark* (Pandora) last spring. She will be in the upcoming Pitt Stages stage reading of *Sub-Par* at the end of the month. After graduation, Danica plans on continuing her acting career in film, television, and theatre.

Aidan Upton (Corin) is excited to be in the Pitt Stages production of *Somewhere*. He is a second-year University of Pittsburgh student studying architecture and theater arts.

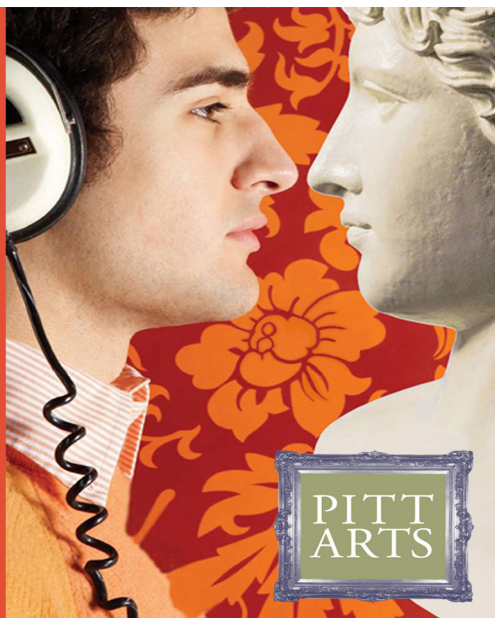
Christina Vlachos (Puppeteer) is excited to debut in her first Pitt Stages production. She is a junior psychology major with minors in music and theatre arts. Christina hasn't performed since high school, where she did some of her favorite shows such as *Avenue Q* (Kate Monster), and *Joseph and the Amazing Technicolor Dreamcoat* (Narrator). After a forced (global) hiatus from performing, she is so happy to be back in a theater!

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Monarchs And Mexican Folklore

Monarch Migration Patterns:

From September to November, monarch butterflies migrate southwards from the border of Canada. In the play, Cassandra, Alexandra, and Diana follow the Monarchs that land on the Pacific Coast, although they also end up in the southern United States and Mexico.

Dia de los Muertos (“Day of the Dead”)

“The Day of the Dead [...], is a Mexican holiday where families welcome back the souls of their deceased relatives for a brief reunion” [...]

“The Aztecs and other Nahua people [...] held a cyclical view of the universe, and saw death as an integral, ever-present part of life” [...]

“On the Day of the Dead, it’s believed that the border between the spirit world and the real world dissolves. During this brief period, the souls of the dead awaken and return to the living world” ([History.com](https://www.history.com)).



Monarchs and Dia de los Muertos:

Monarchs coincidentally reach Mexico on Dia de los Muertos. The alignment of Monarch migration with Day of the Dead celebrations forges a special connection between the two. Monarch butterflies are thought to represent the souls of the deceased, who return to Mexico to celebrate Day of the Dead. Preserving monarch butterfly populations (by breeding them and planting milkweed) is not only an environmental measure, but a cultural one. Preserving monarch butterfly populations allows for the continuance of this crucial connection between living and dead in Mexican culture. Both the monarch migration and Dia de los Muertos remind us that life is cyclical; both souls and butterflies will return year after year (Monarch Joint Venture).



The Fall Migration (September - November). The pathways are based on tag recoveries and observations of Migrating Monarchs (Monarch Watch).



Production Crew

Pitt Stages Production Staff

Costume Shop Manager..... Ricky Campbell
Technical Director..... Evan Shuster
Head Electrician/Shop Foreperson..... Kyle Cameron
Prop Shop Manager..... M.K. Hughes

Director Ricardo Vila-Roger
Assistant Director Samantha Gaffney
Stage Manager Anabel Blackford
Assistant Stage Manager Rachel Nolen
Assistant Stage Manager Josh Fratis
Movement and Puppetry Coach..... Kelly Trumbull
Movement Observer Emily Niedbala
Dramaturg..... Caroline Waters
Scenic Designer..... Gianni Downs
Painters Saikerthana Chodavarapu, Lillian Forest,
Clarie Stemmer, Jade Tanjung, and Sarah Cooper
Scenic Charge Artist..... Lori Bollinger
Costume Designer..... KJ Gilmer
Assistant Costume Designer..... Quinn Murphy
Dressers Amand Davis, Natalie Osborne
and Megan Parr
Costume Production Crew Sean Hale, Anna Park,
Angelina Rice, Sam Rose, and the
Costume Production and Technology students
Lighting Designer..... TJ Hays
Assistant Lighting Designer..... Elizabeth Amstutz
Light Board Savannah Miscik
Sound Designer..... Shamus Bonner
Assistant Sound Designer..... Olivia Jefferson
Head Electrician Emily-Ann Stephens
Electricians Ella Mizera, Josephine Novotny, Julia Vroman
Rebecca Pitcairn, Isabel Sinnott, Krishna Amin
Jason Goldstein, Kaylah Harley, Michailia Monfalcone
Patrick Lovenguth, Maya Jones, Kylie Wilson, Tymariya Moss
Maxwell Prosser, Paige Wasserman, Gabrielle Wilson,
Amanda Davis, and Owen Pearson

Run Crew Gabrielle Janes , Wesley Miller and Emily Neidbala
Faculty Advisor Kelly Trumbull

The Production Team

Elizabeth Amstutz (Assistant Lighting Designer) is positively jubilant to be officially working on her first in-person Pitt Stages production. She's elated to be making new friends and new adventures in the theatre department and eagerly anticipates what the future may unfurl. This is the first show of many in her career, so Elizabeth hops onto the theater rollercoaster with an unfettered abandon, ready to tackle whatever awaits her around the next bend.

Anabel Blackford (Stage Manager) is a junior theatre arts major. They are excited to be back working on the first in-person Pitt Stages production. Previous stage management credits include Pitt Dance Ensemble, *She Kills Monsters: Virtual Realms*, *Collective Rage: A Play in Five Betties*, and *Anon(ymous)*. They are looking forward to *Emilia* next semester. Stage management is what they truly love to do and having the opportunity to do so again is incredibly valued.

Shamus Bonner (Sound Designer) is a junior theatre arts major, and is very excited to be making his design debut with *Somewhere!* His previous work includes the Pitt Stages productions of *Spark* (stage manager), and *She Kills Monsters: Virtual Realms* (assistant stage manager) and *Appropriate* (assistant stage manager). He will be assistant stage managing Prime Stage Theatre's production of "Karloff: The Man and The Monster" later this fall, and the Pitt Stages production of *Emilia* in the spring.

Gianni Downs (Scenic Designer) is the Director of Undergraduate Studies in Department of Theatre Arts. His work has been nationally recognized with a Kevin Kline Award and two nominations for productions at the Repertory Theatre of St. Louis, as well as an Irene Ryan nomination for designs at Stoneham Theatre. He is the recipient of the 2017 Tina and David Bellet Teaching Excellence Award and with his colleague Annmarie Duggan: the 2019 Provost's Personalized Education Grant, as well as both the 2018 and 2015 Innovation in Education Awards. Gianni received his MFA from Brandeis University and is a proud member of United Scenic Artist local USA829.

Josh Fratis (Assistant Stage Manager) is excited to be assistant stage managing for the first time for his first Pitt Stages production. He is a sophomore majoring in digital narrative and interactive design and minoring in theatre arts and education. Josh will be performing in the upcoming stage reading of *Sub-Par* (Keith).

Samantha L. Gaffney (Assistant Director) is excited to be working as an assistant director on her first Pitt Stages production. She is a senior communication rhetoric major with a double minor in Italian and film & media studies. Samantha intends to pursue a career in casting post-graduation and is grateful to have had the opportunity to work on *Somewhere*.

KJ Gilmer (Costume Designer) is the Costume Design Lecturer II in the Department of Theatre Arts. She designs costumes for departmental productions, and teaches classes such as Costume Design I, Introduction to Theatrical Design, Stage Makeup I, and Intro to Performance. Her professional and academic costume design credits include Pittsburgh Opera, Quantum Theatre, City Theatre Company, St. Michael's Playhouse of Vermont, Philadelphia Shakespeare Festival, Walnut Street Theatre, Philadelphia's University of the Arts, Arden Theatre Company, Everyman Theatre Company of Baltimore. Previously, she has directed Pittsburgh's Shakespeare in the Park's all-female *Hamlet*, Pitt Stages productions of *Spark* by Tom Arvetis, Lynn Nottage's *Intimate Apparel* and Pearl Cleage's *Flyin' West*. Currently, Ms. Gilmer is researching, developing and training in the field of theatrical intimacy education. Her studies include best practices and collaboration when staging scenes of theatrical intimacy. This practice aids in making classrooms, rehearsals, and all areas of production safe, brave and creative spaces, especially for BIPOC students.

TJ Hays (Lighting Designer) is excited to be back doing live theatre! He is a senior theatre arts major, hoping to become a concert lighting designer in the future. His past work includes *Spark* (lighting designer), *Oblivion* (lighting designer) and *next to normal* (lighting designer) as well as lighting productions for Pitt Tonight and Redeye. He looks forward to his last few Pitt Stages productions!

Olivia Jefferson (Assistant Sound Designer) is excited to make work on her first Pitt Stages production. She is a freshman computer science major.

Quinn Murphy (Assistant Costume Designer) is very excited to be working on his first design position with Pitt Stages! Quinn is a senior studying theatre arts, gender, sexuality, and women's studies, and American Sign Language. Previous Pitt Stages credits include: *She Kills Monsters: Virtual Realms* (Orcus/Ronnie), *Head Over Heels* (Basilius), and *Dr. Faustus Lights the Lights* (Dog). Quinn can also be seen in this semester's production of *The Drag Seed*!

Emily Niedbala (Movement Observer) is delighted to have gotten to watch this show come to life. She has worked on many shows at Pitt, most recently *Appalachian Paris* and *Spark*. Emily is a senior theatre arts and biological sciences major (who is also in the ASL certificate program) and enjoyed seeing her two majors collide in this beautiful show about the delicate balance of life on this planet.

Rachel Nolen (Assistant Stage Manager) is so excited to be working on her fourth show with Pitt Stages. Rachel is a junior double majoring in theatre arts and political science. Previous credits include the Pitt Stages productions of *Carrie and Francine*, *Collective Rage: A Play in Five Betties* (assistant stage manager) and *The Verge* (assistant director). Rachel will be backstage once again for the spring production of *A New Brain* (assistant stage manager).

Emily-Ann Stephens (Head Electrician)

Kelly Trumbull (Movement and Puppetry Coach) is a Pittsburgh, PA based theater artist. Currently, she serves on the faculties of University of Pittsburgh's Department of Theatre Arts and Carnegie Mellon University's School of Music. In addition to collaborating with Pitt Stages, local professional credits include Pittsburgh Public Theater, Real/Time Interventions, Pittsburgh Civic Light Opera, City Theatre Company, Quantum Theatre, Bricolage, No Name Players, 12 Peers Theater, and more. Proud member of AEA and SAG/AFTRA. www.kellytrumbull.com

Ricardo Vila-Roger (Director) is a lecturer in the Department of Theatre Arts. Recent credits include *Indecent* (Mendel), *Romeo & Juliet* (Montague & Apothecary) and *Tartuffe* (Orgon) for the Pittsburgh Public Theater, and *next to normal* (Dan) for Pitt Stages. Directing credits at Pitt Stages productions of *Anon(ymous)*, *She Kills Monsters—Virtual Realms*, *Appropriate*, *Our Town*, and *Water by the Spoonful*.

Caroline Waters (Dramaturg) is a sophomore English literature major with a film studies minor. *Somewhere* is her second Pitt Stages production as dramaturg, following her work on *Anon(ymous)* last semester.

Dear Friends,

On behalf of The University of Pittsburgh's Department of Theatre Arts, we would like to thank all of you for supporting our students this past year. You have made it possible for us to continue offering the kind of educational and thought provoking performances that give our students the opportunity to practice their craft.

As we begin the journey back to in-person performances, we are so grateful for your continued support of our students and the Department of Theatre Arts.

We look forward to seeing all of you back in our theatres!



Annmarie Duggan, Chair
Department of Theatre Arts

DONATIONS TO THE DEPARTMENT

Please consider donating to our department. It is only with your help that we are able to showcase our students and faculty while sharing the future of theatre within our regional community.

We need your help more than ever to support these programs. There are many students on campus whose first experience with the theatre and the cultural community overall starts at Pitt.

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ABOUT

The Department of Theatre Arts at the University of Pittsburgh is an accredited member of the National Association of Schools of Theatre and offers BA, MFA, and PhD degrees in Theatre Arts. The Department believes in a philosophy of theatre education based on the integration of theory and practice, academic and creative work, and educational and professional theatre.

FACULTY

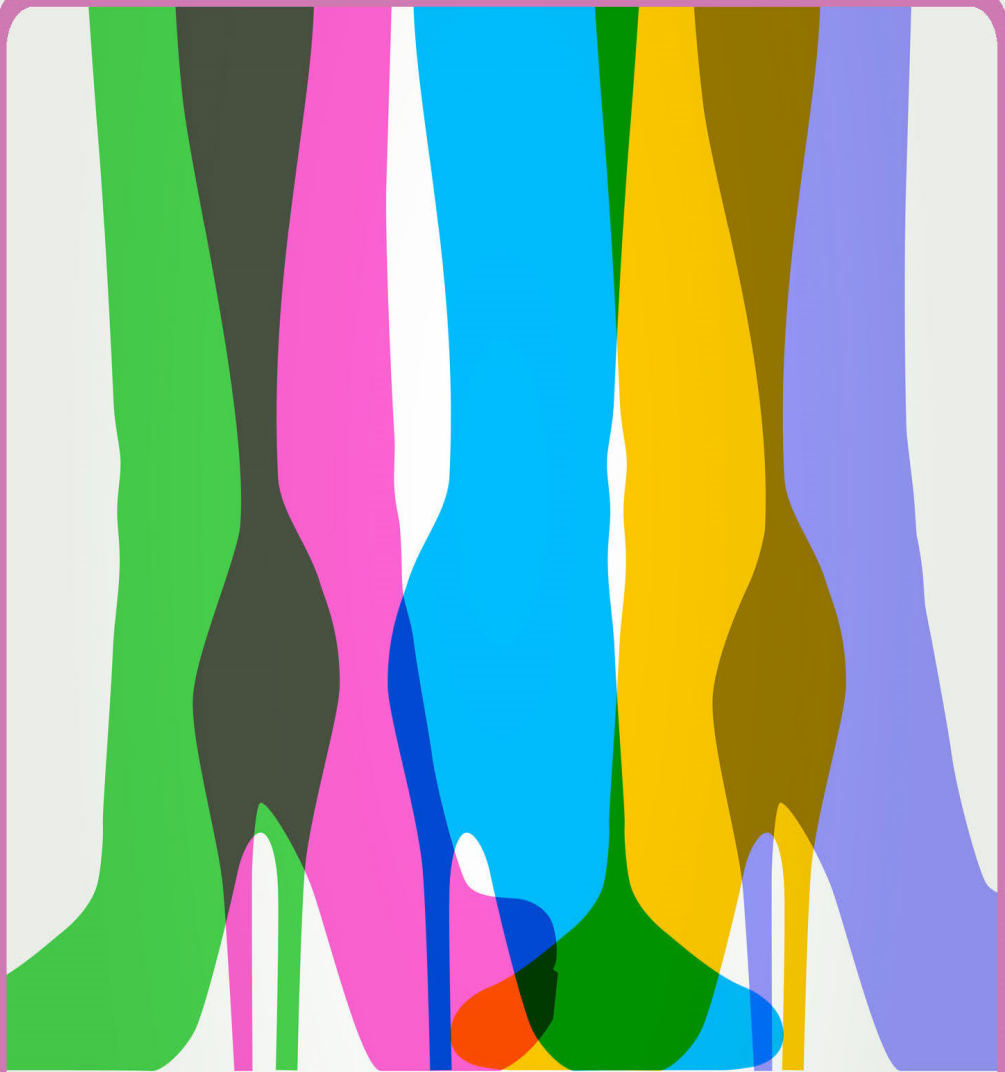
Department Chair	Anmarie Duggan
Director of Graduate Studies	Michelle Granshaw
Director of Undergraduate Studies	Gianni Downs
Head of MFA in Performance Pedagogy	Bria Walker
Heads of Design Technology	Anmarie Duggan
Head of History/Literature/Criticism	Michelle Granshaw
Head of Performance	Bria Walker
Additional Faculty	Po-Hsien Chu, Cindy Croot, Kathy George, KJ Gilmer, Patrick McKelvey, Becki Toth and Ricardo Vila-Roger
Adjunct Faculty	Delilah Picart and Ken Bolden
Teaching Artists-in-Residence	M.K. Hughes, Chosky Teaching Artist Kelly Trumbull, Richard E. Rauh Teaching Artist
Professor Emeriti	W. Stephen Coleman, Buck Favorini Don Mangone and Bruce McConachie

ADMINISTRATIVE STAFF

Department Administrator	TBA
Operations Manager	Ashley Martin
Graduate Student Services Administration	TBA
Marketing Coordinator/Box Office Manager	Connie Anne Markiw

PRODUCTION STAFF

Costume Shop Manager	Ricky Campbell
Technical Director	Evan Shuster
Head Electrician/Shop Foreperson	Kyle Cameron
Prop Shop Manager	M.K. Hughes



THE DRAG SEED

November 5-12, 2021 | Henry Heymann Theatre

Written by David Cerda | Directed by Becca Hobart