



University of Idaho
Department of Theatre Arts

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Coming Next:

EVERYBODY by Branden Jacobs-Jenkins

Directed by KT Turner, MFA Candidate

A 2018 Pulitzer Prize finalist, "Everybody" asks the question, "Who or what goes with us when we die? Based on the 15th Century morality titled "Everyman," the contemporary "Everybody" takes us on a comedy adventure seeking to answer that very question. **Mature content, contains adult language and situations.**

6 p.m. March 5, 6, 12, 13

2 p.m. March 6, 7, 13, 14

GROSS INDECENCY - THE THREE TRIALS OF OSCAR WILDE by Moises Kaufman

Directed by Ricky Kimball, MFA Candidate

"Gross Indecency" draws from real life trial documents, newspaper accounts and writings of key players, following celebrated playwright Oscar Wilde and his fall from grace.

6 p.m. April 23, 24, 30, May 1

2 p.m. April 24, 25, May 1, 2

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new play development series



The Haven

By Ian Paul Messersmith

Directed by Sarah Alice Campbell



University of Idaho
College of Letters, Arts and Social Sciences
Department of Theatre Arts
Moscow, Idaho | Feb. 5-7, 2021
www.uitheatre.com

MESSAGE FROM THE DIRECTOR

"THIS IS BIGGER THAN ALL OF US,"

Rosa says to the other characters in the play "The Haven" by Ian Paul Messersmith.

These words have echoed in my mind since my first time reading the play over a year ago. In that time, we have seen how quickly a pandemic can rip through world economies, sending those already facing precarity, into dispossession.

"The Haven" speaks to that precarity; to the thin veil that often separates those who help and those who need help.

The play shows that sometimes our best efforts will not be enough to save what we love and shows us all the while the commitment it takes to serve and love one another. "The Haven" is the result of two years of development and inspired by the playwright's years of activism in shelters in Southern California.

Sarah Alice Campbell, Asst. Professor of Theatre History, Literature & Criticism
Director, "The Haven"



PLAYWRIGHT'S MESSAGE

SINCE THE SPRING OF 2019 I have been workshopping, *The Haven* in the MFA Playwriting Studio at the University of Idaho under the advisement of Robert Caisley. The studio offers a safe space for a playwright to explore and experiment with their voice on and off the page. I took this opportunity to develop a piece that is near to my heart.

Each character is based on combinations of real people I worked with during my many years of volunteering at numerous shelters in California. What many individuals don't understand, until they experience it firsthand, is the transient nature of the people they serve. But every now and then they find a place to call home. A special space that offers safety and stability. They find a Haven.

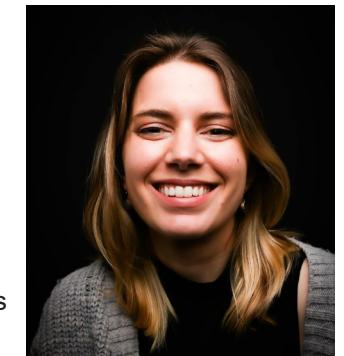
Ian Paul Messersmith, MFA Candidate
Playwright, "The Haven"



DRAMATURG'S MESSAGE

HOW DO YOU DEFINE A HOME? It's one of those words where the definition seems to change just a little bit from person to person and the nebulous walls that constrain the term shift around the more you try to grasp at them.

Usually, people will point to the building where they live when you ask about their home. If you go inside, it might make sense - the walls are decorated with pictures of their loved ones, books and knick-knacks clutter the shelves. Sometimes you even walk into a place and can just tell that it's someone's home. It's like the person living there was able to imbue the walls and floors with just a hint of the protection and comfort that they get from their surroundings.



But what if you don't have a building? What if there isn't a door with a matching lock to any of your keys, and you don't have any more friends who can lend a couch?
What then?

In America, you're usually called homeless.

But lacking a house does not mean that you lack a home. In fact, homes are rarely physical. As you will see tonight, it's the things and people filling the space and the memories that they evoke that cause the feeling of comfort.

What's inside the building is infinitely more important than the building itself.

"*The Haven*" is a new work by Ian Paul-Messersmith. It tells the story of a fictitious shelter outside of Chicago that's dealing with some of the same struggles that shelters all across the nation are facing: due to a lack of funding, the shelter might need to shut down.

Without this communal meeting space, the family created by the shelter's regular visitors is threatened with collapse. But in spite of this, people still show up. Because while "*The Haven*" might revolve around a building, it's really about the home.

Emma Pace, MFA Candidate
Dramaturg, "The Haven"

CAST

Jack.....	SHAWN HUNT
Mitch.....	KYLIE MORRIS
Rosa.....	PRINCESS KANNAH
Reggie.....	JAMES STONE
Stan.....	ANTHONY KIRBY

ARTISTIC TEAM

Playwright.....	IAN PAUL MESSERSMITH*
Director.....	SARAH ALICE CAMPBELL**
Stage Manager.....	ANGEL KALASZ
Dramaturg.....	EMMA PACE*
Scenic Designer.....	CECIL MILLIKEN
Costume Designer.....	MARLISA MENDOZA
Lighting Designer.....	JAMES COLLIER
Sound Designer.....	KALYSSA MONTOYA
Prop Master.....	NOAH WETZEL
Assistant Stage Manager.....	BLAKE PRESNELL
Assistant Costume Designer.....	PRINCESS KANNAH
Stitchers.....	LAUREL JOY*, CAROLINE FRIAS*
Technical Director.....	MICHAEL BRANDT**
Faculty Advisor.....	ROBERT CAISLEY**

*Work on "The Haven" helps fulfill degree requirements for MFA candidates.

** University of Idaho Faculty

new play development series



The play you are seeing is part of our "First Bite" series, which provides emerging University of Idaho playwrights the chance to receive development support in the form of staged readings, workshops and premiere productions. The series creates a unique space for playwrights to collaborate with director, cast and crew and the audience in the journey of preparing a work for the stage.

These readings represent an essential part of the early life of a new play. Feedback from the audience is critical, therefore we invite the audience to a talk-back with the playwright, director and members of the creative team directly following the Friday and Sunday readings of the plays.

Thank you for joining us for this unique experience!

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Thank you!

CAST & CREW BIOS (ALPHA ORDER)

SARAH ALICE CAMPBELL (Director) is an assistant professor of theatre history, literature, and criticism in the Department of Theatre Arts. She received her PhD from Indiana University and her Master of Arts in theatre with an emphasis in directing from the University of Nebraska at Omaha. She has worked as a dramaturg and director in new play development for over a decade; most recently, she served as director for the workshop production of Ian Paul Messersmith's Happy Mess in fall 2020.

SHAWN HUNT (Jack) is a senior Bachelor of Fine Arts candidate in performance and a graduate of The Circle in the Square Theatre School. Past roles include "Legally Blonde: The Musical," "The Rocky Horror Show," "The Laramie Project" and "The 39 Steps." Thank you for your support of the arts.

ANGEL KALASZ (Stage Manager) is a third-year Bachelor of Fine Arts student and is a double major in theatre arts and creative writing. This is his fifth production with the University of Idaho, and he hopes that you enjoy the show!

PRINCESS KANNAH (Rosa) is pursuing her Bachelor of Fine Arts degree in acting. Originally from Pasco, Washington, some of her recent credits include acting in the U of I production of "The Revolutionists" as well as "This Random World," "The Bible the Complete Word of God (abridged)," and stage-managing "Mama Mia" at Columbia Basin College.

ANTHONY KIRBY (Stan) is a third-year Bachelor of Fine Arts performance candidate. He transferred to U of I from North Idaho College in the fall, where he appeared in "Noises Off," "SYM" and "These Shining Lives" and was a two-time Irene Ryan nominee. "The Haven" is his first production at the University of Idaho, and he's super excited and grateful to be a part of this community.

IAN PAUL MESSERSMITH (Playwright) is a third-year MFA candidate in dramatic writing at the University of Idaho. He received his undergraduate degree in directing from the University of California, Santa Barbara. He currently lives in Utah where he worked with the Timpanogos Arts Foundation as a consultant. Previously, Ian was the assistant production manager at the Clarence Brown Theater in Knoxville, Tennessee. Ian is extremely grateful for his experience developing his voice as a playwright at the University of Idaho.

CECIL MILLIKEN (Scenic Designer) is a design technology management Bachelor of Fine Arts with a minor in art. Cecil grew up involved with acting and later became interested in the design process. Design credits include scenic designer and projections designer for Moscow Art Theatre (Too)'s production of "Pillowman" and the U of I production of "Drowning Ophelia" plus involvement in "A Christmas Carol."



KALYSSA MONTOYA (Sound Design) is a sophomore Bachelor of Fine Arts candidate in performance and is from Emmett. You've seen her in several U of I productions including "Drowning Ophelia" (Understudy/Ophelia), "Little Women" (Understudy/Clarissa), "The Moors" (The Moorhen) and "The Revolutionists."

KYLIE MORRIS (Mitch) is delighted to be making her debut at the University of Idaho. Her acting credits include Columbia in "The Rocky Horror Show," Dream Laurey in "Oklahoma!" and as Margot Frank in "Yours, Anne." Kylie is working toward a Bachelor of Arts degree at U of I. She hopes you enjoy the show!

EMMA PACE (Dramaturg) is a third-year MFA candidate with an emphasis in dramaturgy. She is thrilled to have been given the opportunity to work on "The Haven" and is deeply thankful to everyone involved for their kind and ensemble-based approach to a new (wonderful!) work. A special thank you to Ian Paul Messersmith, for writing a truly wonderful play.

BLAKE PRESNELL (Assistant Stage Manager) is a second-year BFA candidate in theatre performance at the University of Idaho. Most recently he played the Ghost of Christmas Yet to Come and Fezziwig in "A Christmas Carol." However, for "The Haven" he has put his acting shoes away and is working as the Assistant Stage Manager. He is so excited for this awesome opportunity and wishes to thank his friends, his family, and his mom and dad.

JAMES NAPOLEON STONE (Reggie) is the Artistic Director of Theatre Coup d'Etat in Minneapolis, Minnesota. Acting credits include "Henry IV" parts 1 and 2 (Hal), "The Pillowman" (Ariel), and "The Last Days of Judas Iscariot" (Judas). James is the recipient of "Best Supporting Actor" for "Killer Joe" (Chris) and "Outstanding Performance Award" for "Bent" (Max) in Lavender Magazine. Favorite directing credits include "One Flea Spare" and Ivey Award-winning productions of "Hamlet" and "Equus" for which he was also named City Pages' "Best Director 2016". He holds a Master's degree in education from Metropolitan State University and is currently working on his Master of Fine Arts degree in directing at University of Idaho.

SPECIAL THANKS TO:

Cesar Reyes
Kelly Lyons



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The Kennedy Center

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Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

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