



Gone Nowhere

by DANIEL C. BLANDA

directed by NOAH PUTTERMAN

November 4-14

Boston University College of Fine Arts
School of Theatre and
Graduate School of Arts & Sciences



A WELCOME FROM OUR ARTISTIC DIRECTOR

Dear Friends:

Welcome to the second in our series of five new plays for the American theatre! If you were with us last month (just days ago) for Eliana Pipes' *LORENA: a Tabloid Epic*, then you may think you know what to expect. But no, *Gone Nowhere* by Daniel C. Blanda is another "beast" entirely. It has been my pleasure to watch this season's plays grow and mature over the last year-and-a-half since our theatres went dark in response to the quarantine. But in that year-and-a-half, these playwrights didn't stop writing and revising; they never stopped honing their plays down to their essence.

But one thing that has remained in Daniel's play—and this has never changed: it has always been *spooky*. Yes, there's something out there in the corn (or is it in here with us?) that terrifies, that listens, that lurks. And this is the fun and the fear at the heart of the play. The face we present to our friends and the one we're concealing from the world may be two very different beings, and admitting this complexity to ourselves can be cathartic, or illuminating, or just plain scary.

I hope you enjoy this *spooky* play as much as we have enjoyed working on it with Daniel. And I hope you will join us next month for the third in our series of new works—Ally Sass' *Incels and Other Myths*. Again, you're in for something completely different—the internet underworld of "incels" and the mythic stories we live by (or want to forget).

Thanks for joining us for *Gone Nowhere*, and I hope to see you (masked and vaccinated) in the theatre! Here's to new work for the stage!

With warmest regards,

A handwritten signature in black ink that reads "Kate Snodgrass". The script is fluid and cursive, with the first letters of "Kate" and "Snodgrass" being capitalized and prominent.

Gone Nowhere

By DANIEL C. BLANDA

Directed by NOAH PUTTERMAN

*A BU New Play Initiative production, produced by Boston Playwrights' Theatre
and the Boston University College of Fine Arts School of Theatre*

Scenic Design	Adam Hawkins
Lighting Design	Kevin Dunn
Sound Design	Nicholas Y. Chen
Costume Design	Sandra Zhihan Jia
Stage Manager	Cassie M. Seinuk*
Fight Choreography	Omar Robinson
COVID Safety Managers	David L. Caruso, Emily Hanson, Maddi LeBlanc
Technical Directors	Jeffrey Petersen, Elliot Purcell, Steve Vieira
Production Manager	Darren Evans
Sound Assistant	Feitong Wang
Production Assistant	David L. Caruso, Emily Hanson, Maddi LeBlanc
Production Crew	Gage Baker, Catherine Giorgetti, Sam Kisthardt, Matt Leal, Sara Vargas
Master Electrician	Mark Fortunato
Paint Charge	Lydia Anderson
House Manager	Catherine Giorgetti
Front of House Staff	Jay Eddy, Matt Leal, Fatima A. Maan, Mavis Manaloto, J.C. Pankratz, Elise Wien

CAST

Hunter	Sam Warton
Reilly	Marc Pierre*

***Gone Nowhere* runs approximately 75 minutes
with no intermission.**

Content advisory: *Gone Nowhere* features a non-functional pump-action shotgun.
No shots are fired.

*The video and/or audio recording of this performance by
any means whatsoever is strictly prohibited.*

*Member, Actors' Equity Association

A NOTE FROM THE PLAYWRIGHT

Because the Devil is in Me

I dreamt I saw a perfect world
A perfect world did see
But it could not be perfect
As it included me

I dream I saw some angels
Some angels I did see
But they could not be angels
Because they talked to me.

I dreamt I saw the devil
The devil I did see
I know it was the devil
Because the devil is in me.

—David Keig

CAST & CREW

DANIEL C. BLANDA (Playwright) is a playwright, screenwriter, and sports journalist based in Boston. He is the author of *No Service North of 96th*, *Shoulda Coulda Woulda*, and *HighBread* (pilot for TV), among others. Daniel is an alumnus of Boston University's MFA Playwriting Program and is the Head of Publishing at E2G Sports.

DAVID L. CARUSO (Production Assistant/COVID Safety Manager) is a lucent second-year MFA playwright at BU from Minneapolis. He has worked with and written for places like the Walker Art Center, Cherry Lane Theatre, Company One, Children's Theatre Company, Playdate Theatre, and Wesleyan University. Check out his work at www.davidcaruso.com.

NICHOLAS Y. CHEN (Sound Design) is a graduate of Boston University's Sound Design program (2017) and has worked on numerous productions with Boston University and the Huntington Theatre Company. After graduating he took his skills as a sound designer and started his own business, Tavern of Tales, which focuses on using sound design to create unique experiences for board games. Each board game experience has a customized sound design to make the game more immersive for the players. Tavern of Tales opened in late 2019 and has gained a dedicated community of board game lovers. For more information please visit www.tavernoftales.com.

KEVIN DUNN (Lighting Design) is a lighting designer based in Boston. Past design credits include *Queens Girl in the World* (Central Square Theater), *The Producers* (The Barnstormers), *Mansfield Park* (BU Opera Institute), *I Am Antigone* (Theatre for the New City), and *A Small Handful* (PTP/NYC). They have been the recipient of the Don Childs Award for Excellence from the Stagecraft Institute of Las Vegas and an honorable mention for the KCACTF Barbizon Award for Excellence in Lighting Design at the Kennedy Center in Washington, D.C. They received a Bachelor of Fine Arts in theatrical design from Salem State University, and are currently a candidate for their Master of Fine Arts in lighting design at Boston University.

SANDRA ZHIHAN JIA (Costume Design) (she/her/hers) is a second-year MFA Theatre Design candidate (MFA'23) in Costume Design at Boston University. She graduated from the University of California, Irvine, with a degree in Drama as an honors student. Favorite experiences include being the costume designer for UCI Shakespeare Festival's *The Comedy of Errors* and BU MFA directing thesis plays *Silent Sky* and *Gruesome Playground Injuries*. In advance of her cultural background, she worked as a freelancer for Asian film and media projects in university productions. For more information, please visit sandrazh.com.

MARC PIERRE* (Reilly) was previously seen in Boston Playwrights' Theatre's production of *Brawler*. Most recent credits include *Emmy* and *Absolution* (Skeleton Rep), *Rosencrantz and Guildenstern Are Dead* (Huntington Theatre Company), *The Three Musketeers* (Greater Boston Stage Company), *Cardboard*

Piano (New Repertory Theatre), *Fences* (Florida Repertory Theatre), *Gloria* (Gamm Theatre), *Brawler* (Kitchen Theatre Company), *Airness* (Actors Theatre of Louisville), *Milk Like Sugar* (Huntington Theatre Company), *When January Feels Like Summer* (Central Square Theater), *Peter and the Starcatcher* (Lyric Stage Company), and *The Flick* (Gloucester Stage). Television and film credits include *Castle Rock* (Hulu) and *Twelve* (Radar Pictures). Mr. Pierre is a recipient of the Isabel Sanford Scholarship and holds a BFA from Emerson College.

NOAH PUTTERMAN (Director) is an actor, director, and educator from Raleigh, North Carolina. He served as Director of Education and Theatre for Youth at Casa Mañana Theatre in Fort Worth, Texas, for five years, leading Casa's robust educational programs and directing dozens of professional and young professional musicals including *Sweeney Todd*, *Bloody Bloody Andrew Jackson*, and *Big Fish*. Other directing credits include *Men On Boats* (Circle Theatre, FW), *Newsies* (Lyric Stage, Dallas), and *Where Words Once Were* (Theatre Raleigh). As an actor, he's appeared with The Acting Company of NYC, the Guthrie Theater in Minneapolis, Casa Mañana, Alpine Theatre Project, Hope Summer Repertory Theatre, and North Carolina Theatre. Noah attended the University of Minnesota/Guthrie Theater BFA Actor Training Program and is a third-year MFA Directing candidate at Boston University. He and his wife Shannon live in the Boston area with their two furbabies who don't take direction well.
www.noahputterman.com

OMAR ROBINSON (Fight Choreography) has choreographed violence for Huntington Theatre Company, American Repertory Theater, Actors' Shakespeare Project (ASP), Lyric Stage Company of Boston, SpeakEasy Stage Company, Rhode Island Latino Arts, and Trinity Repertory Company. He received an Elliot Norton Award for his violence design in ASP's *Edward II*. He taught stage combat for several years at The A.R.T. Institute at Harvard University. Omar received a BA in Acting and Television/Video Production from Emerson College.

CASSIE M. SEINUK* (Stage Manager) is a Jewish Cuban playwright, stage manager, artist, and educator in Boston. Her play *From the Deep* won The Pestalozzi New Play Prize, the KCACTF Latinx Playwrights Award, and the Boston University Jewish Culture Endowment, was an Honorable Mention on the 2015 Kilroys List, and received IRNE Award nominations. *Eyes Shut. Door Open.* received the Bob Jolly Charitable Fund and won an OnStage Critics Award for Outstanding New Work. *Dream House*, developed at New Rep Next Voices Fellows, was a semi-finalist for the National Playwrights Conference and a Massachusetts Cultural Council Finalist 2017. *Una Me Da Leche* was a semi-finalist for the National Playwrights Conference. Short play *Occupy Hallmark* won the 2015 KCACTF National Ten Minute Play Award. She is a member of The Dramatists Guild and AEA. As a stage manager Seinuk has worked with Actors' Shakespeare Project, Boston Playwrights' Theatre, Central Square Theatre (The Nora and URT), Bridge Rep of Boston, SpeakEasy Stage, and The Berkshire Theatre Group. Seinuk serves on the faculty at Boston Conservatory at Berklee College and Lesley University.

SAM WARTON (Hunter), normally a bi-coastal theatre and film professional, has kept busy during lockdown by rebuilding a house in rural Pennsylvania. Recent acting credits include: *This Girl Laughs...*, *The Liar*, and *The Three Sisters* with Wellesley Repertory Theatre; *Romeo and Juliet* and *The Scarlet Letter* with Classic Repertory Company; *Fiddler on the Roof* with New Repertory Theatre; company member at Theatre Espresso and Speak About It. Sam has a BA in Theater from the University of Massachusetts Amherst. www.SamWarton.com



*Actors' Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 49,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States.

SPECIAL THANKS

Nicholas Y. Chen, Tavern of Tales, Marc Olivere, Michael Towers, Ruby, Four Town Farm, Shannon Worthington

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#NowhereBPT #BUarts #newplay

LISTEN TO TYPECAST

Episode 2 of **Typecast: Boston's New Play Podcast**—about the process of bringing a new play into the world—features *Gone Nowhere* playwright Daniel C. Blanda. Listen: <https://www.bu.edu/bpt/community/typecast/>

or BostonPlaywrights.org > Community > Typecast

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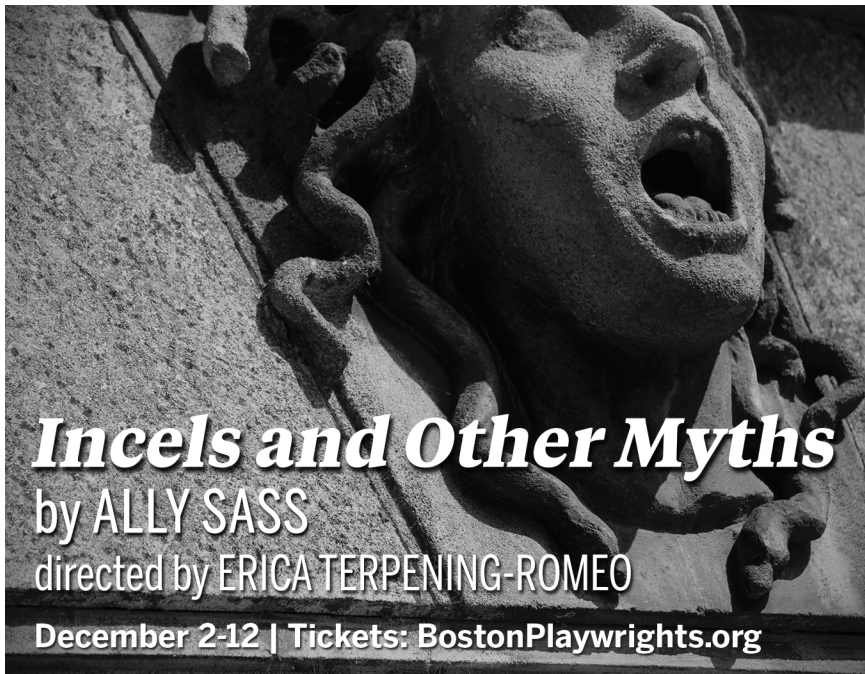
Oct 15-17
**THE INFINITE ENERGY
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Music by Kamala Sankaram
Libretto by Rob Handel

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PROVING UP
Music by Missy Mazzoli
Libretto by Royce Vavrek

Nov 4-6
COLOSSAL
Play written by
Andrew Hinderaker

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Incels and Other Myths
by ALLY SASS
directed by ERICA TERPENING-ROMEO
December 2-12 | Tickets: BostonPlaywrights.org

JACK WELCH PLAYWRIGHTS' FUND

We are grateful to our friends for their support of our mission—to provide a home for new works for the stage.

If you are interested in making a donation to Boston Playwrights' Theatre, please contact Managing Director Darren Evans at (617) 353-5899 or visit our online donation form at www.BostonPlaywrights.org.

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*The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by **David M. Rubenstein.***

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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.

 **Boston PLAYWRIGHTS' Theatre**

Boston Playwrights' Theatre is an award-winning professional theatre at Boston University dedicated to new works. Founded in 1981 by Nobel Laureate Derek Walcott, the heart of BPT's mission is the production of new plays by students and alumni of BU's MFA Playwriting Program—a collaboration with BU's renowned School of Theatre. The program's award-winning alumni have been produced in regional and New York houses, as well as in London's West End. BPT's productions have been honored with numerous regional and Boston awards, including awards from the Independent Reviewers of New England (IRNE) and Boston Critics' Association (Elliot Norton Awards).

From class workshops to our Season of New Plays, BPT employs the best of New England's professional actors, directors, and designers to bring each playwright's vision to its first audiences.

Each spring we produce New Noises: Massachusetts Young Playwrights' Project. Area high schools work with professional playwrights, directors, and actors to see student works on stage for the first time.

Fifty local theatre companies join us annually for the Boston Theater Marathon, a showcase of new ten-minute plays by New England playwrights chosen each year from hundreds of entrants. Each play is produced by a different New England theatre company in a single ten-hour event with all proceeds going to charity.

When we are not producing plays, we continue our mission through the New Play Odyssey Program, which makes theatre space available to other New England theatre companies and playwrights for readings and festivals of new plays.

Kate Snodgrass, Artistic Director

Darren Evans, Managing Director

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We are proud of our mission.

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