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### ON STAGE

**"Buddy: The Buddy Holly Story,"** through Aug. 18, Beef & Boards Dinner Theatre, 9301 N. Michigan Road; [www.beefandboards.com](http://www.beefandboards.com)

**"Mary Jane,"** through Aug. 18, Summit Performance at Phoenix Theatre, 705 N. Illinois St., Indianapolis; [phoenixtheatre.org](http://phoenixtheatre.org)

**"Bring it On"** (Young Artists production) Aug. 9-18, Footlite Musicals, 1847 N. Alabama St., Indianapolis; [footlite.org](http://footlite.org)

**"1984,"** Aug. 9-18, Monument Theatre company at Indy Convergence, 2611 W. Michigan St., Indianapolis; [monumenttheatrecompany.com](http://monumenttheatrecompany.com)

### OPENING

**IndyFringe** (Indianapolis Theatre Fringe Festival), Aug. 15-25 at multiple venues; [www.indyfringe.org](http://www.indyfringe.org)

**"Hairspray,"** Aug. 22-Oct. 6, Beef & Boards Dinner Theatre, 9301 N. Michigan Road; [www.beefandboards.com](http://www.beefandboards.com)

**"Twelve Angry Men,"** Sept. 4-29, Indiana Repertory Theatre, 140 W. Washington St., Indianapolis; [irtlive.com](http://irtlive.com)

**"Dirty Rotten Scoundrels,"** Sept. 6-29, Actors Theatre of Indiana, The Studio Theater, 4 Center Green, Carmel; <http://www.atistage.org>

# Theatre Bulletin

Indianapolis & Central Indiana **FREE** No. 0004 – August 14, 2019

## iNDYFRINGE IS HERE!

The Indianapolis Theatre Fringe Festival, **IndyFringe**, is under way once again, running through Aug. 25. The venues will be the IndyFringe building at 719 E. St. Clair (both stages); First floor of the Firehouse (by the IFD museum) at 748 Mass. Ave.; ComedySportz (a good place to pick up a snack during a full day of Fringing), 721 Mass. Ave.; The District Theatre, 627 Mass. Ave. (both stages); and new this year, the Oasis at Murat Shriners, 510 N. New Jersey. Pick up one of the program books around Mass. Ave. or go online ([www.indyfringe.org](http://www.indyfringe.org)) for schedules and info.

John and Wendy will be very busy, seeing as many shows as we can during opening weekend. We will put reviews up on the site (and link to Facebook), post quickies to @PWJW\_Indy on Twitter, and will post a special edition of this Bulletin next week!

### REVIEWS

*Edited; see full reviews online at [www.playswithjohnandwendy.com](http://www.playswithjohnandwendy.com)*

#### Footlite brings on teen hit

**"Bring it On: The Musical,"** based on the popular movie, is about more than cheerleading and the fun of being in a dance crew. Aside from being about friendship, acceptance, honesty, dedication and keeping everything in perspective, it is an immersive look at teenage life.

A Young Artists Production of Footlite Musicals, the entire cast are teens playing high school students. There are no onstage adult roles, placing the audience solidly in the kids' world, where what they feel, experience and want is all that matters. In this case what matters is a championship at cheerleading Nationals. As it unfolds one could predict all the teen-movie plot beats, and likely understanding this, the show's writers (including Jeff Whitty ["Avenue Q"] and Lin-Manuel Miranda) toy with those expectations. The show is somewhat by-the-numbers to keep it comfortably entertaining, with enough tweaks to keep us engaged and help turn some tropes on their ear, including a trans character who is totally accepted, and a formerly looked-down-on character becoming hot without a cliché "makeover."

#### Making Oceania Great Again

**Citizens: Do not look away!** Witness a rare insight into Room 101 of the Ministry of Love, where thought-criminal Winston Smith will offer his confession and confront his insanity, his failure to love Big Brother.

In this adaptation of George Orwell's **"1984"** by Michael Gene Sullivan, presented by Monument Theatre Company and directed by David Ian Lee, Smith (Nathan Thomas) sees his diary read and re-enacted by Party Members played by Riley Leonard, Raven Newbolt, Kim Egan and Deont'a Stark. Michael R. Tingley plays the enigmatic O'Brien. This method of presenting Smith's "criminal" activity provides an intense experience in the intimate confines of Indy Convergence. The context is made contemporary by the use of hand-held telescreens (smartphones) and the autocratic atmosphere does feel familiar in the world outside.