



**HIS  
GIRL  
WATSON**  
A SHERLOCK NOIR

**A!** Alleyway  
Theatre

# ALLEYWAY TEEN ENSEMBLE

This two week summer program lets students write, direct and star in their own plays and musicals.

Playwrights Jon Elston and Bella Poynton are now in their 14th summer leading the program.



Session 1: July 6 - 17  
**SOLD OUT**

Session 2: July 27 - August 7  
**LIMITED SPACE AVAILABLE**

Register your teen today!

[alleyway.com/ate](http://alleyway.com/ate)

## ALLEYWAY THEATRE

Chris J Handley, Executive Artistic Director

presents

2025 MAXIM MAZUMDAR AWARD WINNER

# HIS GIRL WATSON: A SHERLOCK NOIR

by **KEVIN CIRONE**

Based on the works of Arthur Conan Doyle

Featuring  
JACOB ALBARELLA\*  
LEX CUEVA  
ANNA FERNANDEZ  
GREGORY GJURICH  
SARA KOW-FALCONE  
JOSH WILDE

Scenic Design  
JONAS HARRISON

Lighting & Sound Design  
EMMA SCHIMMINGER

Costume Design  
AMAYA MACK

Properties Design  
QUINCEY MIRACLE

Fight Direction  
DAINELLE ROSVALLY

Technical Direction  
EMMA SCHIMMINGER

Stage Managed by  
KIMBERLY NEISS

**DIRECTED BY  
ROBYN LEE**

Season 46. Our 185th Production.  
June 5 - 27 2026  
June 10, Opening Night

\*Jacob Albarella, a Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers, is appearing under a special agreement with Actors' Equity Association.

Support the Arts

When you donate now, you'll join your neighbors to support tomorrow's American theatre, being created at Alleyway Theatre today! You help us not only sustain but also expand our impact, bringing innovative and engaging theatre to Buffalo and beyond.

WHY GIVE?

Alleyway is part of 1% of theatres nationwide dedicated exclusively to producing new works. Our mission relies on generous giving by individuals like you. When you give, you join our community of early adopters and, amplifying each other's impact, assist us in leveraging critical support from corporations, foundations, and government organizations.

HELP TRANSFORM AMERICAN THEATRE

Join a passionate group committed to supporting the development of bold, visceral new theatre. By underwriting shared theatrical experiences worth getting off the couch to see, you help us drive innovation and develop groundbreaking works that embrace fearlessness, theatricality, humanity, and authenticity.

INTRODUCE NEW AUDIENCES TO FUTURE CLASSICS

Share the excitement of our innovative productions. Invite your friends and family to experience tomorrow's American theatre today with VIP guest passes.

PROVIDE ESSENTIAL OPERATING RESOURCES

Help us continue our mission by providing the necessary funds to support educational programming, staff, and capital improvements.

SUPPORT ACTIVE PLAYWRIGHTS

Your dollar goes further than just Alleyway. Full professional productions bring a playwright's dream to life and position their plays with the potential for future licensing opportunities from small towns to Broadway. Each year we explore over 1,500 scripts. This careful curation process ensures a diverse and captivating season for our audiences.

SUPPLEMENT AND AMPLIFY YOUR SEASON SUBSCRIPTION

Enhance your theatre-going experience with a donation at any level. Although a season subscription is the best way to experience the full range of new works we offer, your generous donation at any level complements your subscription by directly supporting the creation of these bold productions.

# BECAUSE OF YOU

*We gratefully acknowledge the support of the following organizations and individuals whose contributions make the promise of original and innovative theatre a reality in Western New York.*

PRODUCERS CIRCLE  
 New York State Council on the Arts  
 Erie County  
 City of Buffalo  
 Cullen Foundation  
 The Shubert Foundation  
 M&T Bank

DIRECTOR'S CIRCLE  
 National New Play Network

ICON  
 Lee Ann & Tom Vogt

SUPERSTAR  
 Samuel Goodloe, Jr  
 Sam & Kristen Russo

HEADLINER  
 Anonymous  
 Tom & Marilyn Handley  
 Dennis Mullen  
 Maria Pendolino  
 David & Lora Sambora  
 Linda Szal Sutton  
 Margaret & Bob Zak

STAR  
 Gail R. Arthurs  
 Joseph Bielecki  
 Amy Dickenson

TROUPER  
 Jeana Anastasi  
 Dale Anderson  
 Drew Blum  
 Alissa Bornstein  
 Michelle L. Bouton  
 Karin Bowersock

Liam Burke  
 Eileen Cassidy  
 Mary Charbonnet  
 Christopher & Kristy Chilano  
 Daniel Coleman  
 Cynthia Comella  
 Josie DiVincenzo  
 Sherryl Elston  
 Philip Farugia  
 Janine Filippone  
 Ian Foley  
 Doris Ann Gugino  
 Peter M E Hall O'Leary  
 Erica Handley  
 Chris J Handley  
 Raymond Charles Herman III  
 Mark Horowitz  
 Suzanne Keppel  
 Donald Kohnstamm  
 David - Marilyn Kurzawa  
 Daniel Lendzian  
 Caitlin Littlefield  
 Jessica L. Marinelli  
 Robert Mazierski  
 TJ McMahon  
 Dr. Shazad Mohammed  
 Sharon Norton  
 William Olena  
 Katherine Olena  
 John Panepinto  
 Kate Powers  
 Jennifer Read  
 Tara Reimer  
 David Roach  
 Michael Robinson  
 Maria Rowan  
 Michael Russo  
 Barbara Rycroft  
 Joey Schaljo  
 Robert & Hannah Schulman  
 Patrick Sheldon  
 Charles Slisz  
 Deborah L. Spencer  
 Michael Starzynski  
 Tom & Fran  
 Mark Tramont  
 Susan Udin  
 Gail Ruth Willsky  
 Edward & Michele Wright  
 Daniel Zak



**GIVE NOW AT ALLEYWAY.COM/SUPPORT**

**BOARD OF DIRECTORS**

**PRESIDENT**  
Jessica L. Marinelli

**VICE PRESIDENT**  
Michelle L. Bouton

**SECRETARY**  
Axel Heimer, III

**TREASURER**  
Nakiea S. Cook

**DIRECTORS**  
Dr. Karen King  
Katie Pogorzelski  
Linda Szal Sutton  
Lee Ann Vogt

**STAFF**

**EXECUTIVE ARTISTIC DIRECTOR**  
Chris J Handley

**PRODUCTION MANAGER/  
TECHNICAL DIRECTOR**  
Emma Schimminger

**ARTISTIC INSTIGATORS**  
Robyn Lee  
Daniel F. Lendzian

**MORALE COORDINATORS**  
Ash and Oakley

Alleyway is a member of the National New Play Network, Theatre Communications Group, Theatre District Association of WNY, and the Theatre Alliance of Buffalo. We regularly employ artists belonging to Actors' Equity Association, United Scenic Artists 829, and Stage Directors and Choreographers Society.

1 CURTAIN UP ALLEY  
BUFFALO NY 14202  
716-852-2600  
ALLEYWAY.COM

**WHAT WE DO**

Alleyway Theatre is a professional theatre company and collaborative incubator for bold, visceral new theatre. Education & development programs foster the talents of emergent artists from Western New York and beyond ... embracing fearlessness, theatricality, humanity, and authenticity. Founded in 1980, the company currently occupies the 1941 former Greyhound Bus Terminal in Buffalo's historic Theatre District. **You may not know... Alleyway is part of 1% of theatres across the country focused primarily on the development and production of new plays and musicals.**

**NEW PLAY DEVELOPMENT**

Alleyway's foremost audience served are playwrights. Our Alleyworks series continues to grow, focusing on the development of new plays and the artists who create them. The program encourages playwrights, both local and national, with artistic and financial support as they create daring new theatre through collaborative and one-to-one partnerships. Most readings, workshops, and productions are open to the public.

**EDUCATION**

Alleyway Education offers year-round professional training for adults and teens in devising and development, playwriting and performance, bringing a community of emerging artists together in our spaces.

**PRODUCTION**

Now in year 46, Alleyway's programming consists of six major productions each season, with additional performances in our smaller cabaret space. We present works by local and national, emerging and established playwrights. Our work was recognized in 2022 on National Public Radio's Morning Edition, as one of only six theatres profiled nationwide. We partner regularly with theatres across the country, bringing new ideas to WNY and conversely, sharing the theatre created right here in Erie County with the rest of the country. Alleyway's Mazumdar New Play Award and National New Play Network Rolling World Premieres launch the Theatre and Erie County onto the national scene. Tony Nominee Alex Brightman's THE LIFE AND SLIMES OF MARC SUMMERS was developed here in September 2023, and opened a commercial run off-Broadway in February 2024. Terry Guest received the David Goldman Fund for New American Plays Award in 2022 for his THE MAGNOLIA BALLET, a NPNP RWP.

**THE COMPANY**



Jacob Albarella\*



Lex Cueva



Anna Fernandez



Gregory Gjurich



Sara Kow-Falcone



Josh Wilde

Josie Watson ..... Anna Fernandez  
Brewster ..... Gregory Gjurich  
Doris Whitlock *and others* ..... Sara Kow-Falcone  
Detective Leary *and others* ..... Jacob Albarella\*  
Grace *and others* ..... Lex Cueva  
Sonny Corelli *and others* ..... Josh Wilde

The West Roxbury section of Boston, Massachusetts and surrounding areas, 1946.

HIS GIRL WATSON runs approximately 2 hours plus one intermission

Please be advised, this production uses theatrical firearms.

Music for "Day Dream" arranged and performed by Bridget Moriarty

The videotaping or making of electronic or other audio and/or visual recordings of this production and distributing recordings or streams in any medium, including the internet, is strictly prohibited, a violation of the author(s)'s rights, and actionable under United States Copyright Law.

# UNQUESTIONABLY THE PROTAGONIST

*An interview with Kevin Cirone on reclaiming the ultimate sidekick*

BY KARISSA MURRELL MYERS

I'm so excited to have the chance to ask playwright Kevin Cirone some questions about his new play, *HIS GIRL WATSON*, the Maxim Mazumdar winning play that is being produced at Alleyway Theatre this summer.

**Kevin, what is your theatre origin story?**

I want to say I was bitten by a radioactive stage manager but it feels like it's been done. Well, I've been writing and performing from a very young age, participating in school plays and musicals and devouring every acting class I could in college, but I'm one of those rare birds that doesn't have a degree in the Arts, despite thinking of myself primarily as an artist. Writing in earnest started when I took an interest in film acting, which then turned into a fascination with screenwriting. Like most creatives, I'm introspective - my wife frequently accuses me of being Byronic - and so my first full-length work began mostly as a means of exploring the narrative of who I was as an artist. As I pivoted to performing in and writing for theater, that work became a rock musical called *Creative License*, which debuted at the Fringe in NYC. From then on I have focused on dramatic playwriting. My catalog of work is a combination of stories, usually playing with themes of trauma, around events either from my life, that impacted my life, or that seemed like a great idea after a few

bourbons.

**In *HIS GIRL WATSON*, you've transformed the iconic Dr. John Watson into a young woman. What was your inspiration for this, and how did you approach creating this character?**

First off, I'm a great fan of the Holmes canon - I make an effort to read *The Complete Adventures* - a misnomer - about once every two years or so, and am always feasting on new adaptations. I knew I wanted to write a new story based on Doyle's beloved characters and was searching for the right angle. In my research I discovered the existence of the Women's Army Corps, the first U.S. instance of enlisted women, which was created in World War II. The "OG" Watson was an army doctor, and I thought coming out of the Corps into post-War Boston as a woman in the 1940s, with all the obstacles and experiences might entail, would put a very interesting spin on the character, especially once she was engulfed by the world of Sherlock Holmes. This gave me a universe of choices of how to play with her story while

at the same time giving me room to create a person who can resonate with audiences on multiple levels. As audiences will hopefully see, I did not merely create a "female Watson."

**This play is described as "a Sherlock noir." What is your relationship to the noir genre?**

My dad had bookshelves a mile wide

with detective novels and VHS tapes of the hard boiled stories of the 30s and 40s - feature lengths and also action serials, which I would watch repeatedly. In that sense, a lot of American noir cinema of that era feels familiar and like home to me (for better or worse, as some of it doesn't age particularly well). The term "noir" has implications on the visual style and the elevated circumstances and character tropes of the genre, which I love, but I also really enjoy more modern works that integrate more grounded characters and themes into that form of storytelling. My hope in writing *HIS GIRL WATSON* is that it will hit both ways.

**What does the play development process typically look like for you, and how was the process for this play the same or different?**

The process for *WATSON* has been wildly different than anything I've done before. My theatrical journey began mostly in performing, so for a long time writing was a lot about giving myself material. I have some New Works connections in Boston (I even helped found a festival there) so most of my scripts have been developed and workshopped with the help of theater professionals in the area (often with me performing as well) before producing



*continued...*

or submitting elsewhere. WATSON was coming together at a tumultuous time in both my life and my theatrical career, so I hadn't had much of a chance to develop it. Alleyway was one of the few new works/development opportunities where the timing coincided, so I submitted the play and then sort of forgot about it while life intervened. A year and a half later, I found out I was in the running for the Mazumdar Award, which was unexpected, but to then hear that I had won and that Alleyway was going to produce the World Premiere of this play I love so much was an absolute head trip. I've been working with Robyn and Chris to make some edits to the script along the way, but for the most part they are taking the ball and running with it. I couldn't be more excited and grateful.

**Is HIS GIRL WATSON your first adaptation? What is your approach to writing an adaptation vs. an original play?**

Apart from the superhero comics I wrote as a boy that featured my Boston Terrier in what would charitably be called copyright infringement, yes, WATSON is my first adaptation of existing intellectual property. I think Holmes is a particularly interesting category of adaptation - he's the most famous literary character of all time, so everyone has an idea in their head of who Holmes and Watson are even if they haven't read or seen any version of them (which seems improbable). You've also got beloved adaptations, actors and symbols that impact those preconceptions - Basil Rathbone, the deerstalker hat, the lady in green, and so on. And then you add the noir layer, which has further preconceptions. So attempting to dovetail all of those aspects, paying homage to each while at the same time doing your own world-building and grounding the characters in reality, has been such an amazing and rewarding challenge. It's also by far the most

research I've done for a play due to the historical tie-ins and trying to avoid anachronisms. I now know a good deal more about kylies than any person should.

**When I first heard the title of your play, I was immediately reminded of the classic film His Girl Friday. What relationship does your play have to this movie, if any?**

Well, hopefully this won't disappoint anyone, but the play isn't a screwball comedy, though there is playful banter on more than one occasion. The title is meant to evoke the relationship of that movie, and play into the preconception of Watson as a sidekick, but with intentional irony. As audiences will see in the play, that notion is challenged almost immediately, and we figure out that this is not, as is canon, merely a Sherlock Holmes story told from Watson's perspective - Doctor Watson is unquestionably the protagonist. And if that isn't obvious from the first ten minutes or so - I make a reference to the film later in the play that should end all doubt.

**What other playwrights working today do you find inspirational?**

As I've said I'm grateful to be in a New Works town, with several annual festivals, the Boston Playwrights Theater which is constantly developing new plays and playwrights, as well as a vibrant fringe scene. I've worked with (or near) a number of really excellent and successful playwrights like Walt McGough and John Minigan, who puts the most absurd amount of research into his work. Beyond my backyard I tend to remember plays more than playwrights, but Aaron Posner, Crystal Skillman, and of course big timers like Aaron Sorkin and Lin-Manuel Miranda. Ken Ludwig has such a gift for farce. And I'm going to miss his latest at Alley-

way, but Kristoffer Diaz is also amazing.

**What are you reading/watching/listening to these days?**

Unsurprisingly *Young Sherlock* is a recent watch. *The Testaments* is must-see, and I love *The Diplomat*. I'm an Anglophile so I get into most British detective shows or mysteries - *Black Doves*, *A Taste for Murder*, *Bletchley Circle*, to name a few. Also a latecomer to *Mare of Easttown* which is excellent. Reading is mostly news or plays, either as a reader for festivals and contests or for fun, but sometimes I'll relax with a travel magazine.

***Mare of Easttown* is a banger. As someone who also loves British detective shows, I approve of this! What are you excited to be working on next?**

I'm developing a television pilot called *Found You*, set in the 90s in a seaside town, about a derelict beachcomber with ADHD, which she uses to solve crimes. It's a little *Murder She Wrote-meets-Psych*. I'm also currently gestating an as-yet untitled addiction-themed dark comedy. And after that, maybe a sequel - if she survives this play, that is.

*Karissa Murrell Myers is the 2023 recipient of the Mazumdar New Play Award. Her production of BLACK BEAR ISLAND premiered at the Alleyway in 2025. She is the Artistic Director and co-Founder at Bramble Theatre Company in Chicago.*

The Maxim Mazumdar New Play Award recognizes bold, boundary-pushing storytelling, bringing fresh voices to the stage with gripping narratives and thought-provoking themes.

This Award has long championed daring new works, giving playwrights the space to take risks, while challenging audience expectations, and crafting vibrant characters in uniquely theatrical experiences that leave audiences asking questions long after the final blackout.

Recent recipients include BLACK BEAR ISLAND, THE NATURAL HORSE, THE ALEPH COMPLEX and BERSERKER.

# WHO'S WHO

**KEVIN CIRONE** is a Kennedy Center Playwriting alumnus and former actor from the Boston area who has been entertaining audiences in New England, New York and beyond for over 20 years. Other stage works include THE GOOD DELI (Moonbox Theater Company), CREATIVE LICENSE, A NEW MUSICAL (New York International Fringe Festival), NOMINATION (Huntington Theater Company), VOICE OF REASON, A ZOOM PLAY (Umbrella Stage Company), THREE SEATS (Boston Theater Marathon), VIRGINIA SLIM WITH TEN MINUTES TO GO (Boston Theater Marathon), FOR TIME (Boston Theater Marathon), and WHISKEY NEAT (Boston Theater Marathon). In addition to writing, Kevin is an avid traveler and consumer of mysteries. For more information, find Kevin on New Play Exchange and [www.KevinCirone.com](http://www.KevinCirone.com).

## THE ACTING COMPANY

**JACOB ALBARELLA** is a Buffalo-based actor, a proud member of Actors' Equity Association, Artie winner (Miss Nelson is Missing; TOY) and 7 time Artie nominee. He has performed at Second Generation, Irish Classical, Shea's 710, Lockport's Kennan Center, the Kavinoky, MusicalFare, Theatre of Youth, and more. Jacob was last seen at Alleyway as Stanley Kowalski and others in DEATH OF A STREETCAR NAMED VIRGINIA WOOLF. His original work with co-writer Jason Kaiser includes CAPTAIN JETT BETTINGTON AND THE ADVENTURES ON PLANET EARTH, PARKER PRY: PRIVATE EYE, and Alleyway's 24/25 Mazumdar Award runner-up THE HAUNTING OF HOOVERTON HOTEL.

## HAVE YOUR NEXT EVENT AT THE ALLEYWAY

All of our spaces are available for rentals.

Host your next party or corporate event at the Alleyway!

Thanks to NYSCA, our studios are available at a discounted rate for creative rehearsal time.

Lobby  
Main Stage  
Cabaret  
Main St Rehearsal Room  
Pearl St Rehearsal Room

Learn more at [alleyway.com/rentals](http://alleyway.com/rentals)



**ALEX CUEVA** (they/them) is overjoyed to be making their Alleyway debut! Some favorite credits: A DOLL'S HOUSE: PART 2 (Torvald), A FUNNY THING HAPPENED ON THE WAY TO THE FORUM (Hero), RENT (Benny), RETURN TO THE FORBIDDEN PLANET (Ariel), FUN HOME (Joan), THE DIARY OF ANNE FRANK (Margot), THE HAPPY ELF (Norbert), and THE TAMING OF THE SHREW (Petruchio) with Powerhouse Theatre at Vassar College. So much love and thanks to family and friends, always! BFA Niagara University '25. Instagram: @alexiscueva

**ANNA FERNANDEZ** is thrilled to be joining the game with this stellar cast of characters. Ever since she was a child she's been inquisitive. School teachers used to ask "Anna, what letter comes after 'x'" and she'd say "why?" Recent Buffalo credits include OR, (Nell/Maria/Davenant), PRIVATE LIVES (Sybil Chase) and CRAZY FOR YOU (Irene). Much love to family and friends for their lasting love and support.

**GREGORY GJURICH** joins Alleyway Theatre having last appeared with its former iteration, Buffalo Theatre Collective. Recently, Greg was seen in Musicalsare's WHITE CHRISTMAS (General Waverly) and Road Less Traveled Production's THE BOOK OF WILL (John Heminges). Favorite productions include SHIPWRECKED!... (Louis de Rougemont), HELLO DOLLY (Horace Vandergelder), MURDER ON THE ORIENT EXPRESS (Monsieur Bouc) and THE PRODUCERS (Roger Debris). Special thanks to Mary, Olivia and Abigail, for their love, support, and humor.

**SARA KOW-FALCONE** has appeared at Alleyway in A CHRISTMAS CAROL (2025) and THE MURDER OF ROGER ACKROYD (2025), as well as THE ALEPH COMPLEX (2023) and BERSERKER (2022) directed by the great Robyn Lee. Favorite non-Alleyway credits include THE ILLUSION (2017) at RLTP where she is a proud ensemble member, and AMERICAN IDIOT (2016) at ART of WNY where she earned the Artie Award for Outstanding Supporting Actress in a Musical. She'll be haunting A CHRISTMAS CAROL again this holiday season. Catch her at ICTC in EMMA this Fall, as well as RLTP's production of MISS HOLMES at Shea's 710 (2027). David, Ollie, Matty, and Benny are the best fellas a girl could ever want.

**JOSH WILDE** was born and raised in Buffalo, NY. He graduated in 2019 from Ithaca College with a degree in Musical Theatre. Josh was most recently in Musicalsare Theatre's reimagined production of CAMELOT as Sir Sagamore/Tom. Other theatrical credits include RAGTIME (Henry Ford/Ensemble) and ANGELS IN AMERICA (Louis Ironson) at Ithaca College Theatre Arts, as well as THE SNOW QUEEN (Kai) at The Cherry Artspace. Josh is super excited to be performing again after a year and a half without live theatre here in Buffalo, NY. He thanks his family and friends for their unwavering love and support.

## CREATIVE AND PRODUCTION TEAM

**ROBYN LEE** is an actor, director, educator, theatre administrator, and PhD candidate. As a member of Actors' Equity Association, Robyn performed in dozens of regional theatre productions, as well benefit concerts on Broadway and at Lincoln Center. She has directed several plays, musicals, and showcases in both educational and professional theatre. Before her current teaching assignments at UB and Niagara University, Robyn taught at an award-winning performing arts high school in New Jersey, where she was also the administrator of the extracurricular performing arts program. During a year-long internship at Premiere Stages in New Jersey, Robyn was assistant dramaturg on several world-premiere plays. Horn authored a chapter in the forthcoming collection, Theatre & the Macabre (University of Wales Press). She holds a BA (summa cum laude) in Theatre and Education from Kean University in New Jersey and an MA in English Literature from the Middlebury College Bread Loaf School of English in Vermont.

**JONAS HARRISON** is a New York based scenic designer working across theater, experiential, and interior environments. Recent credits include YOU & ME (A.R.T./New York Theatres), TITANIC (NYU Tisch School of the Arts), GUYS & DOLLS (Greenfield Performing Arts Center), ROCK OF AGES (Timber Lake Playhouse), THE BROTHERS KARAMAZOV (The New American Ensemble), TOUCH (The Tank), TOVA (Irma Freeman Center PGH), and



# ...and so are Five Regional Theatres.



Road Less Traveled Theatre



2nd Gen Theatre



Alleyway Theatre



MusicalFare Theatre

## MAIN STREET, BUFFALO NY



Irish Classical Theatre Company

# #SeeltOnMainStreet

Use the code **SEEITONMAIN** to unlock \$5 off of tickets at Road Less Traveled, 2nd Generation Theatre, Alleyway, Irish Classical Theatre Company and MusicalFare Theatre.

LONELY PLANET (Carnegie Mellon). Upcoming: 2026 production with Princeton University Triangle Club (title TBA). Education: Carnegie Mellon. jonasharrisondesign.com.

**AMAYA MACK** (She/Her) is a costume technician & graduate of Niagara University w/ a BFA in Theatre Design. Costume Designer: PENELOPE, SANCTUARY CITY, KING JAMES (Kavinoky), GOD OF CARNAGE, THE NICETIES (Second Generation). Assistant Costume Designer: A SKULL IN CONNEMARA (Irish Classical), MERRILY WE ROLL ALONG (Second Generation), THE COLOR PURPLE (Shea's 710/Ujima/Second Generation), ANNE OF GREEN GABLES (ToY), A MIDSUMMER NIGHT'S DREAM & AS YOU LIKE IT (Shakespeare in Delaware Park Emerging Artists of Color Apprentice), & NICE WORK IF YOU CAN GET IT (Musicalfare). Other credits include Make Up Designer for A SKULL IN CONNEMARA (Irish Classical) & Wardrobe Head for THE GAME OF LOVE AND CHANCE (Kavinoky).

**EMMA SCHIMMINGER** is an Artie Award winning theatrical designer and technician, specializing in lighting design and production/stage management. She is a Buffalo native who moved back to the area after spending a decade working in New York City. While there, she worked as a freelance lighting designer and at several private secondary schools in Manhattan as a designer, stage manager, technical director and faculty member. Emma also took time to travel to London in order to achieve her Master's degree. Upon returning to Buffalo, she became Shakespeare in Delaware Park's Resident Lighting Designer and has designed lighting for several other local theatre companies. Most recently, she was the Production Manager at UB's Center for the Arts. Artvoice Artie award winner for Outstanding Lighting Design 2014, 2004. BA: State University of New York at Buffalo; MA: Royal Central School of Speech And Drama, University of London.

**QUINCEY MIRACLE** is a visual artist working in multimedia sculpture, immersive installation, and performative action. Their work combines sculptural methods such as body casting with techniques borrowed from costume design, game development, and home construction. With a Jack-of-all-Trades approach, they create physical manifestations of complex emotional states, memories, and interactions. Quincey received their BFA in Studio Art with a concentration in sculpture

from Central Washington University and their MFA in Sculpture and Extended Media from the University at Buffalo.

**DANIELLE ROSVALLY** is thrilled to be making her debut at Alleyway. She is an assistant professor and resident fight director at the University at Buffalo's department of Theatre and Dance. There, she teaches classes in stage combat, acting, theatre history, literature, and Shakespeare. She has been doing stage combat for over two decades, and teaching it for more than one. Fight direction credits include DORIAN (ICTC), A SKULL IN CONNEMARA (ICTC), OR, (ICTC), and THE LOVED ONES. Other favorite fight direction credits include MACBETH, THE PLAY THAT GOES WRONG, 9 TO 5, MR. BURNS' POST-ELECTRIC PLAY and HENRY VI PART II. She has published articles and chapters on stage combat in such venues as The Fight Master, HowlRound, Sports Plays (Routledge, 2021), and Theatre Topics. She is the coordinator of the Expand, Educate, Empower program within the Society of American Fight Directors, a program that offers free stage combat training to under-served communities. Learn more at [safd.org/eee](http://safd.org/eee)

**KIMBERLY NEISS ALLEYWAY:** As Production Stage Manager: THE COTTAGE, MURDER OF ROGER ACKROYD, BLACK BEAR ISLAND, WIPEOUT, THE NATURAL HORSE, THE LIFE & SLIMES OF MARC SUMMERS, KRAGTAR! THE AMERICAN MONSTER MUSICAL, THE ALEPH COMPLEX, BURST, THE OREGON TRAIL, BERSERKER. BUFFALO: Shea's 710's ONCE ON THIS ISLAND (Assistant Stage Manager). REGIONAL: N/A OFF-BWAY: THE LIFE & SLIMES OF MARC SUMMERS Production Stage Manager), MAMA I'M A BIG GIRL NOW (Production Stage Manager). FILM/TV: *Puppy Bowl XXI and XXII* (Assistant Stage Manager). Originally from Missouri and coming from Dallas, Texas, Kimberly has lived in Buffalo for almost 5 years now. She has had the privilege of working with Alleyway Theatre since 2021 where she has spent much of her time thinking "I can't believe I get paid to do this". She holds a bachelor's degree in Multimedia Production/Journalism from Drury University and has never once used it. In her free time, Kimberly can be found at her husband's baseball games, going to the farmers market, and watching *Wheel of Fortune* at 7:30pm, Monday-Saturday.

**CHRIS J HANDLEY** has served as Exec-

utive Artistic Director at Alleyway Theatre since 2020. Onstage in THE COTTAGE, PHILOSOPHUS, NAVIGATORS, UNHOLY TRINITY, and REEFER MADNESS. As director: THINGS WITH FRIENDS, THE MURDER OF ROGER ACKROYD, KRAGTAR!, THE OREGON TRAIL. BUFFALO: 6 Artie Award nominations and 1 win. Musicalfare, Shakespeare in Delaware Park, Jewish Rep, Lancaster Opera House. OFF-BWAY: Creative Consultant on THE LIFE AND SLIMES OF MARC SUMMERS. FILM/TV: *Empire, Celebrity Ghost Stories*. Chris spent 4 years singing 40s tunes on the American Queen Steamboat, has an Acting MFA from Indiana University Bloomington, and has been on faculty at SUNY Fredonia for 7 years where he teaches Acting and Directing. Chris is a past President of the Theatre District Association, once had salad with Cloris Leachman, and has always wanted to be a circus ringmaster.

**Assistant Stage Manager**  
AMARYA SHARPE

**Technical Assistants**  
HOLDEN STEVENSON  
KY VERHOF

**Front of House Manager**  
HOLDEN STEVENSON

**Front of House Staff**  
KATE BOSWELL, AMANDA FUNICIELLO  
JACK HUNTER, JULIA MISKINES  
RILEY NAHLIK, TIM RUOF  
KY VERHOEF, JEREMY VICARIO  
KAITLYNN WERNER, DAVID WYSOCKI  
MAGGIE ZINDLE

**Stage Management and Technical Staff**  
MIKE BENOIT  
MARTY GARTZ  
K GORNY  
MARY MARGARET KEENAN-BROWN  
KIM NEISS  
AMARYA SHARPE

**Teaching Artists**  
JON ELSTON  
AMY JAKIEL  
DANIEL F. LENDZIAN  
KAREN MCDONALD  
BELLA POYNTON

Your support of the Alleyway is what keeps us going.

We are moving fast into next season just as our fiscal year officially ends on June 30.

To wrap up this year and confidently greenlight the ambitious new upcoming season we're about to announce, we need to close the books on Season 46 completely funded.

As an Alleyway fan, you know we rely on the people who sit in our seats to help make that a reality.

If you believe Buffalo needs a theatre that actively contributes to tomorrow's American theatre canon, developing and producing original plays and musicals right here in WNY, please consider a year-end gift before June 30.

MAKE YOUR  
YEAR-END  
DONATION  
NOW

[ALLEYWAY.COM/SUPPORT](http://ALLEYWAY.COM/SUPPORT)

# 26/27

**ANNOUNCEMENT COMING SOON.  
LIKE... ANY DAY NOW.  
GET READY.**

The 47th Alleyway season is the one you've been waiting for. We can't say more yet — but we can say this:

it's about what happens when life puts you somewhere you didn't choose, with people you didn't pick, and you have to decide what you owe them.

**Comedy.  
Music.  
Ghost stories.  
The end of the world.  
And some familiar faces.  
More soon.**

**GIFT CERTIFICATES AVAILABLE IN ANY AMOUNT  
SEE THE BOX OFFICE OR PURCHASE ONLINE**

# **ALLEYWAY.COM**