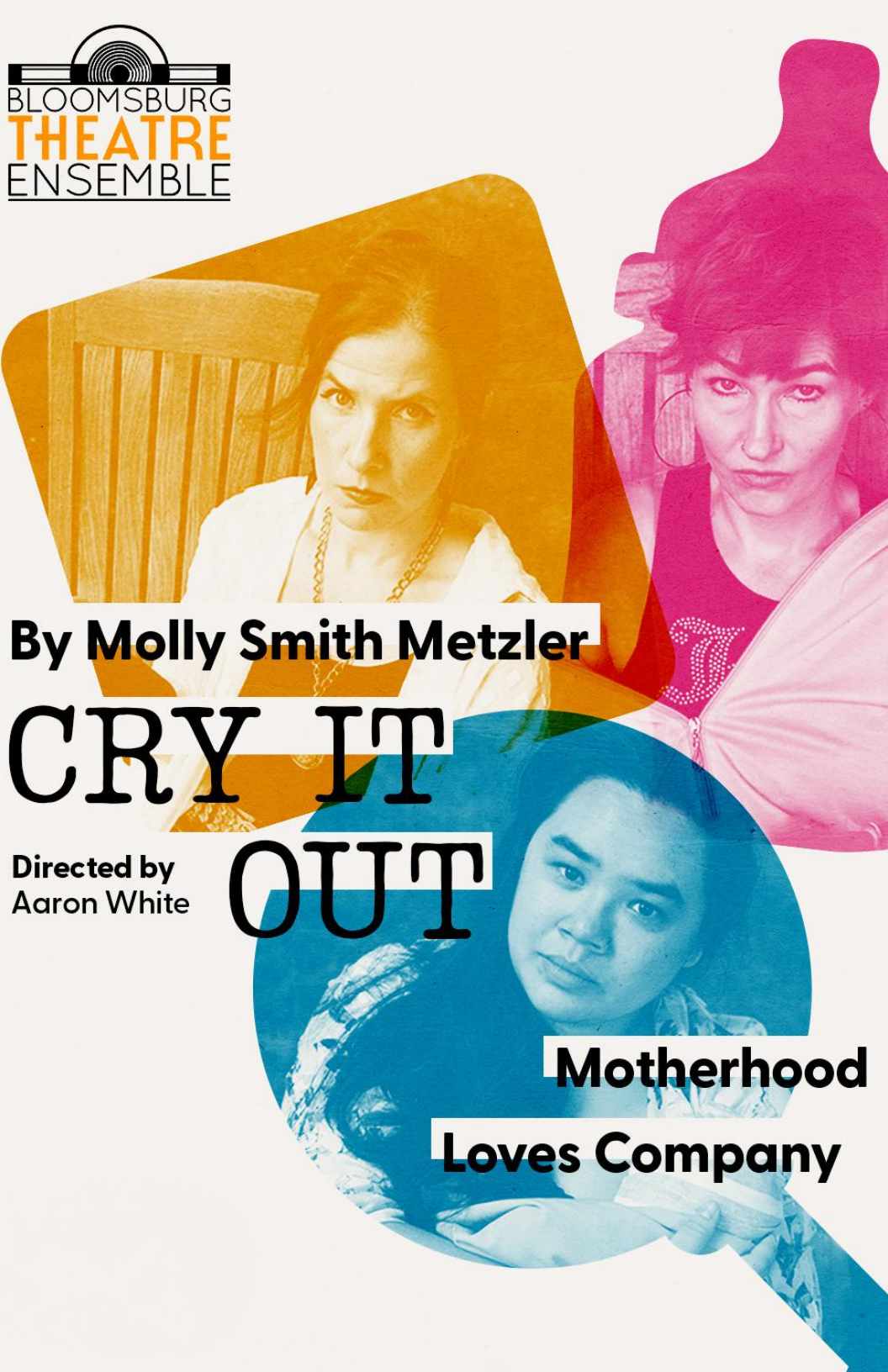




By Molly Smith Metzler

**CRY IT
OUT**

**Directed by
Aaron White**

**Motherhood
Loves Company**

A Message from Our Managing Director

Dear Friend,

Welcome to Season 49!

I joined Bloomsburg Theatre Ensemble this year at a moment I can only describe as an inflection point because everything felt ready to grow. Together we have built forty-nine years of stories, of resident artists, and of a community that keeps showing up for this stage.

This season, we're leaning into who BTE is becoming: a theatre rooted in community, driven by sustainability, and reaching toward a future where BTE isn't just Bloomsburg's theatre - it's a place that helps shape what regional theatre in Pennsylvania, and beyond, can look like. That's a big ambition for a company our size. We think that's exactly the point.

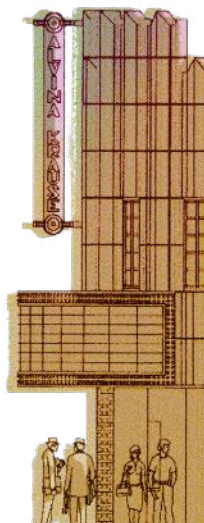
None of it happens without you. Every seat you fill, every donation you make, every friend you bring through these doors is part of how this theatre stays alive and keeps growing. You are not a passive audience here - you are an essential part of the Ensemble itself.

So, thank you for being here tonight, and for being part of everything still ahead this season. I hope what you see on this stage moves you, challenges you, and reminds you why live theatre still matters in a world with no shortage of easier ways to spend an evening.

Sincerely,
Shemar Wheeler



BTE Managing Director



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SEASON 49

Celebrating family, community, and imagination

CRY IT OUT

By Molly Smith Metzler

PRODUCTION AND CAST:

Director, Set Design, Sound Design.....	Aaron White
Stage Manager, Company Manager.....	Rae Weber
Lina, Props Design.....	Amy Rene Byrne
Adrienne.....	Abigail Leffler
Jessie, Costume Design.....	Kimie Muroya
Mitchell.....	Billy Martel*
Scenic Shop & Facilities Manager.....	Gregor Gunelson
Lighting Design.....	Jen Rock*
Costume Shop Manager.....	Emily Weisgerber
Master Electrician.....	Dave Yezefski*
Stage Crew.....	Katie Creveling*
Stage Crew.....	Katelyn LaValley*
Allie and Max.....	Oliver and Henry Snyder

BTE ADMINISTRATION:

Managing Director.....	Shemar Wheeler
Box Office Manager.....	Aliah Cooper
Associate Managing Director.....	Justine Drake
Marketing and Communications Director	Emma Ginader
Operations Manager.....	Amy Dana Mayernick

Production poster and graphic design by Samantha Cubberley

Video by Steve Gibson

Poster Photography by Oren Helbok

Production Photography by Kyle Huggins

World premiere in the 2017 Humana Festival of New American Plays at
Actors Theatre of Louisville.
Produced by special arrangement with DRAMATIC PUBLISHING,
Woodstock, Illinois.

*Guest or affiliated artists

Director's Note

"What makes a 'good' mother?" Each of us has our own list of maternal qualities and human priorities that spring from our own individual experience. For example, the Ensemble of Artists who made this show includes four parents—two mothers and two fathers. The remaining four folks presumably have mothers... so, inevitably, we all had our own ideal about what 'good' mothers do. We each measure with a different ruler. Breastfeeding or Bottle? Sleep Training or Co-sleeping? Stay-at-home Mom or Working Mom?

My own ruler is shaped by two incredibly loving people. The first is my own mother, a lifelong nurturer and educator who stayed at home with her three kids for the first few years. She continues to experience physical heartache when she's away from her children and grandchildren. The second, my wife's thoughtful, exhausting, joyful, and loving maternal experience. Decades of early childhood development education and advocacy for young mothers had her primed to be the "perfect" mother and placed me squarely in the back seat of the car when it came to making early parenting choices. Let go and let Nina!

Directing this production brought up so many memories of those early days as new parents. Prior to our kid's arrival 12 years ago, my ideas of parenthood were BIG thoughts about bringing a new life into the world. How would we shape their values and ethics? Their education? Their role in the world? A few weeks before our son was born, Russia invaded Crimea. I was so worried that we'd bring this baby into World War III. And then he arrived. 21 hours of labor and it was suddenly and immediately clear I grasped the wrong end of the parental stick. Our job was simply to ensure this new person kept breathing and eating—to keep him alive. Full stop. Of course, his mom already knew this fact. She'd had the benefit of feeling him grow and nourishing him for nine months before I met him. And for all our planning, our kid and his mom had their early trials. It took four days in the hospital to be confident that he could latch while nursing. He was not one to self-soothe, and nursing became his sole form of comfort for sleep, which meant mom was the only one to effectively calm him at night. And after using up all her family medical leave and vacation time to spend as much time with him as possible (to paraphrase the character Jessie, we were very lucky), Nina returned to work, and I stayed home with our baby and worked remotely. She was fortunate enough to have privacy to pump at work and close enough to hurry home to nurse on her lunch break. Returning to her career also meant that she missed him desperately. I also noticed that where she was once valued as an expert and pioneer in her field prior to becoming a mother, she discovered new resistance and distrust from her supervisors upon her return to work. That's our journey.

What struck me most when first reading *Cry It Out* a year ago remains the uncomfortable sticking point that captivates me now. How the stark differences of choice that mothers face in our society are shaped by forces outside of their control. How women who have just undergone one of the most significant physical and psychological transformations a human can undergo are asked to make all the right choices when all the choices in front of them seem impossible. How class, community, and expectation from all sides place incredible pressure on women to hit the moving target of "good mother," and how quickly we judge when a new mom measures with a ruler different from our own. Perhaps such judgment is the modern version of a village raising a child. Or perhaps, and I think this is probably more likely, "the village" dissolved and left many a mother and child to struggle on their own. It is my hope that this play inspires us to reach out and be a better village for each other and the betterment of our future.

Aaron White.

DIRECTOR, SET AND SOUND DESIGN

PRODUCTION BIOS



KIMIE MUROYA (JESSIE), COSTUME DESIGN

RESIDENT ARTIST, SHE/HER

Hi! This is Kimie. She loves to wrestle Abigail's daughter at every Thanksgiving. Kimie likes to pretend she eats children for meals. I think Kimie is... what's it called? Spanish? (Mom: "She's Japanese, Lynn") Yeah. That.

She has been with BTE for roughly four years, I think. Adelynn's favorite play is Elephant and Piggie because of Kimie being in it and she's a good actor. She is my best friend. Better than my than my mom, Abigail.

— *Written by Adelynn Leffler: 10-year-old, both friend and adversary of Kimie*



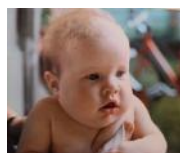
AMY RENE BYRNE (LINA), PROPS DESIGN

RESIDENT ARTIST, SHE/THEY

Bio collected from Amy's 4 year old son, Brahm Wilder Byrne-Freme: "I would say [my mom] poops on her head and steps on it... poop poop pee pee hahahahaha."

After several attempts at seriousness: "You drive to work and watch your show that's what you do. I just have fun and make you happy. It made you sad when Bosco went away." (edited)

— *Collected from Brahm Wilder Byrne-Freme*



ABIGAIL LEFFLER (ADRIENNE)

RESIDENT ARTIST-EDUCATION LEAD, SHE/HER

Abigail is a very kind and supporting person. Just make sure she gets her coffee; otherwise, she can be a tad cranky in the mornings. But besides that, she can be just like a very supportive mother. Probably because she is one. Abigail is a mother of two kids, one named Lynn and the other Gabe. But just before you try to call her, just remember she's married. To a very lucky guy named Mathew, who is a Marine Corps veteran. But enough about him; that's not who we're talking about.

She's the Resident Artist- Education Lead for BTE, which is an in-town theatre where you can see all different kinds of shows. She is very providing when it comes to her kids. She makes sure to get groceries every other week. Does the laundry and cleans almost the entire house. So that's about all for Abigail; if you would like to know more about her, ask her yourself.

— *Written by Abigail's 13-year-old son*



BILLY MARTEL (MITCHELL)

GUEST ARTIST, HE/HIM

Billy Martel is my daddy. He's a good daddy. He feeds me and sings to me and lets me have lap. Daddy also does something he calls thurter. I don't like thurter. Thurter means that daddy is going to be stomping around saying strange words in a different voice many times a day when he could be quiet and giving me lap. It also means that at night, which is best time for lap, he puts on bye bye clothes and goes to outside. I have not been to outside, except when daddy or mommy take me to scary smelly noisy place they call "vet". Is that where daddy does thurter? Why does he want to do thurter when he could be giving me lap? I love my daddy. Thurter can't have him. If you are thurter, I will bite you, please send my daddy home.

— *Written by Golden Ticket, Orange Housecat, Age: 5 years old*



AARON WHITE, DIRECTOR

RESIDENT ARTIST, HE/HIM

Aaron White (part-time father as well as working in this production) I think he is the director. I'm not entirely sure. He has been in multiple productions at this facility including

List starts here:

Wayside School

Twelf Knite

A Christmas Story

A Christmas Carol (twice)

Dragons Love Tacos

List end.

Aaron's favorite pastime is reading. He is a father of one child [the one who wrote this initial part] He enjoys driving and napping with said anonymous person. Aaron is very good at building things and fixing things.

— *Written by Aaron's anonymous offspring, Age: 12 years old*



KATIE CREVELING, STAGE CREW

BTE GUEST ARTIST

This is Katie's first time being a stage crew member. She loves theater and hopes that having the opportunity to be a crew member for a show will help her become a better actor. Prior to *Cry It Out*, she has been involved with BTE in their production of *Elephant and Piggie's "We Are In A Play!"* She has also been in Central Columbia High School's production of *Frozen*.



KATELYN LAVALLEY, STAGE CREW

BTE GUEST ARTIST

Katelyn La Valley is a sophomore at Central Columbia High School. She has performed as an ensemble cast member in CCHS's 2026 production of *Frozen: The Musical* and appeared as Onomatopoeic 1 in BTE's *Elephant and Piggie's "We are in a Play!"* Katelyn has also crewed a number of BTE productions, including *Sideways Stories at Wayside School*, *The 39 Steps*, *Little Women*, and *A Charlie Brown Christmas*. She is excited to continue working with the fine cast, crew, and production team at BTE! Katelyn's family and friends love her very much, appreciate all her artistic endeavors, and are excited to see where the future takes her.

JEN ROCK, LIGHTING DESIGN

BTE GUEST ARTIST, SHE/HER

Jen Rock is thrilled to be joining BTE again after designing lights for *Annapurna* in 2024 and *Elephant & Piggie's 'We Are In A Play!'* last season. Jen holds an MFA in Lighting Design from the University of Connecticut, and has designed extensively for theatre, dance, and events. She is a two-time winner of the Elliot Norton Award for Design Excellence. Jen currently teaches in the Department of Theatre at Susquehanna University.



RAE WEBER, STAGE MANAGER

BTE COMPANY MANAGER, SHE/THEY

My Auntie,
I think you do like write the plays and perform them. And you have to get the stage, ready. I'm pretty sure. We'll call once a while. She is a fun auntie. (, age 9)

— Written by Jamisson, Age: 9 years old

My Auntie,
Moved far away from us, but when I do see her we have fun. For her job, I think she.... had a meltdown and threw a fit.

— Written by Jackson, Age: 6 years old Jackson, age 6)



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MOLLY SMITH METZLER, PLAYWRIGHT

SHE/HER

Molly Smith Metzler is an award-winning playwright and screenwriter from Kingston, N.Y. She is the creator and showrunner of the limited series *Maid*, which debuted on Netflix in October 2021 and spent 13 weeks on the top-10 list, viewed by more than 67 million households. In March 2022, *Maid* won the Writers Guild of America (WGA) Award for Outstanding Writing of a Limited Series–Adapted Long Form, and was named a “TV Program of the Year” by the AFI (American Film Institute). It also received award nominations from The Golden Globes, SAG, the Critics’ Choice Awards, NAACP, and more. Metzler’s TV credits include several seasons of *Shameless* (Showtime), *Casual* (Hulu), and *Orange Is the New Black* (Netflix). In film, she’s written features for Universal, Disney, and Fox 2000.

As a playwright, Metzler’s plays, including *Cry it Out*, *Elemeno Pea*, *The May Queen*, *Carve*, *Close Up Space*, and *Training Wisteria*, have been produced at Manhattan Theatre Club (MTC), Humana Festival/Actors Theatre of Louisville, South Coast Repertory, Northlight Theatre, Studio Theatre (DC), Detroit Public Theatre, City Theatre (Pittsburg), Geva Theatre Center, Chautauqua Theater Company and many more. Her play *Cry it Out* won the Los Angeles Drama Critics Circle Award for Outstanding Playwriting (2018) and the Steinberg/ATCA New Play Award Citation (2018). Her other awards include the Harold and Mimi Steinberg National Student Playwriting Award from The Kennedy Center, the David Mark Cohen Award from the Association for Theatre in Higher Education (ATHE), and the Mark Twain Prize for Comic Playwriting. Metzler is a proud alumna of SUNY Geneseo, Boston University, New York University’s Tisch School of the Arts and the Juilliard School, where she was a two-time recipient of the Lecomte du Nouy Prize from Lincoln Center.

Currently, Metzler is writing a new television show for Netflix, where she has an overall deal. She is also working on plays for The Kennedy Center, Manhattan Theatre Club and South Coast Repertory. She lives in Los Angeles with her tiny family and giant dog.

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~Thursdays~

Winter Mayhem!: Dec. 2-16

Creative Theatre: Mar. 3-24

Spring Fling!: Apr. 14-28

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~Ages Vary~

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*7-11 y/o (Wed)

*12-16 y/o (Thurs)

Performance Intensives: Jan 6-27

*9-14 y/o (Wed)

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*9-14 y/o (Wed)

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~Ages Vary~

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**CRY IT
OUT**

Tour Dates:

Sept. 26 MILTON, PA
Art Academy of Milton, 38 S Front St
2:00 and 7:00 PM

Oct. 2-3 SUNBURY, PA
Albright Center for the Arts, 450 Chestnut St
6:00 PM

Sept. 27 WILLIAMSPORT, PA
Alabaster Coffee, 400 Pine St
Community Partner: Nurse-Family Partnership
2:30 PM

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TUES Sept 1st - 5:00pm to 7:00pm

Sound Bath in first floor Ballroom. Sponsored by Transitions of PA / Free

Punchlines! Open Mic Comedy Night

WED Sept 2nd - 7:30pm

First floor Ballroom / 21+ / Free

Teen Art Open Studio with Ellison (weekly)

TUES Sept 8th, 15th, 22nd and 29th - 4:30pm to 6:30pm

\$25 per session and all materials provided. 2nd floor Classroom

Alchemy XVI

SAT Sept 12th - 8pm to 11pm

Members and their guests only. Inquire for how to join

Photography Workshop with Steve Gibson

SUN Sep 27th - 2:00pm to 4:00pm

FB event link and via our website calendar

COMING IN OCT - Intermediate ASL Classes

ONGOING: POP (process over perfection) Open Art Studio

SUNDAYS - 10:00am to 12:00pm

\$25 drop in rate. Materials and coffee provided! 2nd floor classroom

ONGOING: Bent Arm Hangout - Aerial Acrobatics Class

First floor Ballroom / Info: BentArmHangout.com

ONGOING: Life Drawing open session

THURSDAYS 6pm to 8pm - second floor classroom - stair access only

For those 18+ / some materials provided / \$10



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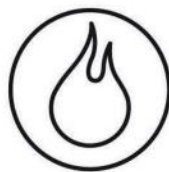
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Bronwyn
- SEPT. 17 **JAZZ BASSIST**
Endea Owens and The Cookout
- SEPT. 20 **CLASSICAL**
2 PM Trio Bohémo
- OCT. 1 **COLUMBIAN FOLK DUO**
Las Añez
Weis Center Atrium
- OCT. 4 **CLASSICAL**
4 PM Chamber Music Society of Lincoln Center
- OCT. 7 **FOLK/JAZZ**
Raul Midón
Weis Center Atrium
- OCT. 15 **SUFI FUSION**
Shahram Azhar Quartet
Weis Center Atrium
- OCT. 22 **BLUEGRASS**
The Price Sisters
- OCT. 25 **WORLD MUSIC & DANCE**
2 PM Ori: An Exploration of Brazilian Dance & Music
- OCT. 29 **CONTEMPORARY CIRQUE**
Gravity and Other Myths
- NOV. 5 **CONTEMPORARY DANCE**
Parsons Dance
- NOV. 11 **AMERICANA/FOLK**
Maya de Vitry
Weis Center Atrium
- NOV. 12 **CLASSICAL GUITAR**
Raphaël Feuillâtre
Weis Center Atrium
- DEC. 1 **JAZZ/HOLIDAY**
Christian Sands Trio

Spring 2027

- JAN. 30 **GOSPEL**
Howard Gospel Choir of Howard University
- FEB. 5 **HARP**
Brandee Younger Trio
Weis Center Atrium
- FEB. 9 **IRISH FIDDLE & GUITAR**
Martin Hayes and Kyle Sanna
- FEB. 11 **WORLD MUSIC/KOREAN CLASSICAL**
CelloGayageum
- FEB. 14 **CLASSICAL**
2 PM Catalyst Quartet
- FEB. 16 **CONTEMPORARY DANCE**
Black Grace Dance
- FEB. 25 **CLASSICAL BALLET**
American Ballet Theatre Studio Company
- FEB. 28 **CLASSICAL GUITAR**
2 PM Slavic Sessions
- MAR. 2 **MULTIMEDIA**
National Geographic Live: Penguins of Antarctica
- MAR. 23 **WORLD MUSIC - TAIWAN**
A Moving Sound
- APRIL 7 **WORLD MUSIC/SWEDISH FOLK**
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26-27 SEASON



Cry It Out

by Molly Smith Metzler

Directed by Aaron White

World premiere in the 2017 Humana Festival of New American Plays at Actors Theatre of Louisville. Produced by special arrangement with DRAMATIC PUBLISHING, Woodstock, Illinois

Sept. 10 - 20, 2026

It's a Wonderful Life

Adapted By Kimie Muroya

Directed by Amy Rene Byrne

It's A Wonderful Life is based on the story "The Greatest Gift" by Philip Van Doren Stern, which is used by permission of The Greatest Gift Corporation

Nov. 27 - Dec. 27, 2026

Proof

by David Auburn

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April 8 - 25, 2027

Roald Dahl's

Charlie and the Chocolate Factory:

Book by David Greig Music by March Shaiman

Lyrics by Scott Wittman and March Shaiman

Based on the book by Roald Dahl

Songs from the Motion Picture by Leslie Bricusse and Anthony Newley

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