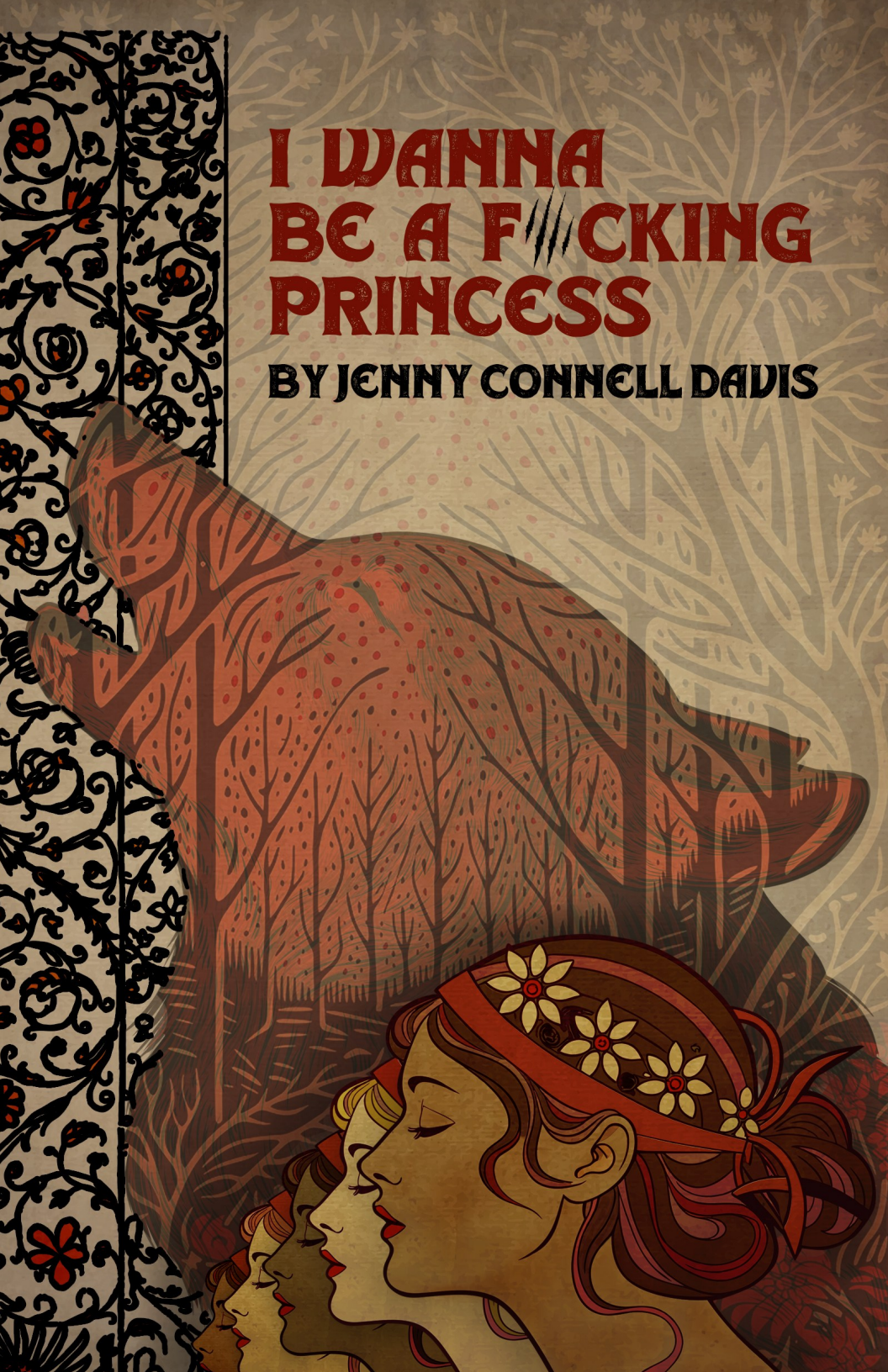


I WANNA BE A F***CKING PRINCESS

BY JENNY CONNELL DAVIS



I Wanna Be A F*cking Princess

Jenny Connell Davis

Movement Director.....	KELSEY OLIVER
Dramaturg.....	MEGAN THORNTON
Intimacy Director.....	ANDY GRAPKO
Scenic Design.....	TOR REYNOLDS
Lighting Design.....	NATALIE GEORGE
Costume Design.....	PAM FLETCHER FRIDAY
Sound Design.....	VICTORIA SCHWARZ
Stage Dressing & Properties Design.....	LIZ TYSON
Production Stage Manager.....	VALERIE JOHNSON
Stage Manager.....	ANDREA NUÑEZ
Technical Director.....	TOR REYNOLDS
Carpenter.....	SCHYLER HINES
Electricians.....	TORY BORGSTEDTE, ELBA EMICENTE, SADIE LANGENKAMP
Scenic Artist.....	MARIANNE NEWSOM
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Zel SHANNON GROUNDS
Nieve CHELSEA MANASSERI
Ruby khattieQ
Bella JENNY LARSON QUIÑONES
Dre DANU MARA

Director's Note

There are two moments from my childhood that really should have been signs-

When I was in my "Terrible Twos" phase, my temper tantrums were deemed so dramatic that my parents dubbed me "Sarah Bernhardt" after the famous 19th C stage actress.

When we would go out to restaurants or other public gatherings, my mother would always tell me to "act like a LADY". One night I pulled a Sarah and stamped my foot as I loudly proclaimed- "I don't WANT to be a yady!"

I offer this play with love to all who have been told they are 'too dramatic', 'too bossy', 'too loud' and 'too much'

Content Advisory:

*I Wanna Be a F*cking Princess* deals with domestic abuse and sexual violence.

This show runs 90 minutes with no intermission

We would like to acknowledge that we are on the Indigenous lands of Turtle Island, the ancestral name for what now is called North America.

We would like to acknowledge the Alabama-Coushatta, Caddo, Carrizo/Comecrudo, Coahuiltecan, Comanche, Kickapoo, Lipan Apache, Tonkawa and Ysleta Del Sur Pueblo, and all the American Indian and Indigenous Peoples and communities who have been or have become a part of these lands and territories in Texas.

We would also like to acknowledge that East Austin has been home to historically segregated and under resourced Mexican and Black communities.

As guests, we pay respect to these peoples, past, present, and future, here in their homeland.

WHO'S WHO



SHANNON GROUNDS— **Zel** (she/her) is thrilled to be making her debut with Ground Floor Theatre! She is the Producing Artistic Director of Shrewd Productions, and a company member of Vortex Repertory and Hyde Park Theatre. Shannon was seen most recently in *Suddenly Last Summer* for Filigree Theatre, Scriptworks' *Out of Ink: Not in the Cards*, and Shrewd Productions' world premiere of *Small Steps* by Briandaniel Oglesby. Other recent performances include *Alabaster* for Shrewd Productions, *Agent Andromeda* and *the Orion Crusade* with Sky Candy/GalaxyCorps Productions, and *Imbolc* with Malum Malus Burlesque for Vortex Repertory. Shannon is a 18-time B. Iden Payne award nominee for acting and producing, winning for Best Production of a Comedy for *The Revolutionists*, and an 8-time nominee for the Austin Critics Table Awards, winning as an actor for *Titus Andronicus* with Austin Shakespeare, *Blue Surge* with Hyde Park Theatre, and *MilkMilkLemonade* with Shrewd Productions, and as a producer for *Where Are They Now: A Fantasy Based on a True Crime* for Shrewd Productions. Shannon is represented by TAG talent



CHELSEA MANASSERI— **Nieve** (she/her) is a multidisciplinary theatre artist and educator based in ATX. Regional credits include Persephone in Persephone (The VORTEX), Fay in Jump (Shrewd Productions), Bertha Mason in Jane Eyre (Austin Shakespeare), Mama Morton in Chicago (Half & Half Productions), and Nya in Pipeline (Alchemy Theatre; B. Iden Payne nomination for Outstanding Lead Performer in a Drama.) As director: Seven: A Documentary Play, Last Act Theatre; The Mountaintop, Paradox Players (B. Iden Payne Award nomination for Outstanding Direction of a Drama.) Chelsea is a company member of The VORTEX Repertory, Shrewd Productions, and ZM3Live Productions.



DANU MARA – **Dre** (she/her) is delighted to be making her debut with Ground Floor Theatre. Recently, Danu played multiple characters in *Treasure Island: Reimagined* at The State Theatre and Alice Park in *Cookie Cutter* for Frontera Fest at Hyde Park Theatre. Other credits include multiple world tours with *The Intergalactic Nemesis*, and *Gentrif*cked* with The Latino Comedy Project. She has a B.A. in Drama from Texas Woman's University and is a current student at The Robichaux Studio. Danu can be heard all over the country with her work for MOOD Media, voicing brands such as At Home, World Market, Massage Envy and many more. See more at DanuMara.com.



khattieQ — **Ruby** (she/he/they) is a musician, performer, and theatre maker hailing from Puerto Rico. khattie has been part of the Austin music scene since the late 90s, most notably playing in bands BLXLPTN and The TunaHelpers. In 2020 they co-created the piece *Catalina La O Presenta: Now With Me* with their wife Jenny Larson Quiñones. The piece was the 2020 Vancouver Fringe New Play Prize winner. *Catalina La O* features original music by khattieQ and Anton Berrios. A 2021 Bill Miller Award recipient from The Arts Club Vancouver. Professional credits include *Denim Doves* and *Casta* for *Salvage Vanguard* Austin, TX, *Heaven Born Wind* at the University of British Columbia, I cannot lie to the stars that made me and *Be-Longing* for the frank theatre in Vancouver, Canada. khattie served as Musical Director for Anais West's AUF, and composed original music for jkjk's *Desperately Seeking Comfortable Shoes* and *Death by Bad Jokes*. A member of Emerging Arts Leadership at Belfry Theatre (2021) they served as Associate Producer on *Newworld's Clean*(2022). Hosted 2022's Rumble Theatre's *Untrue Stories* series, and co-curated *Interplay Festival* from 2021 to 2024.



JENNY LARSON QUIÑONES— **Bella** (she/they) is a performer, writer, director, producer, and wearer of many hats. She holds an MFA from the University of British Columbia, Department of Theatre & Film (2019). Jenny currently serves as the Artistic Director of Trinity St Players and is the j in the creative team jkjk. Jenny also teaches for Temple College. Jenny has been honored to be an artist in residence at The Arts Club's Emerging Playwrights Unit, the Canadian Digital Dramaturgy Initiative with Playwright Theatre Centre, the Playwrights Gym at the Green Thumb, and the New Harmony Project.

Her work has shown at Vancouver Fringe Festival and received the New Play Prize. Her work has also shown at the INVERSE Festival at the Momentary in Bentonville, Ars Nova ANT Fest in NYC, Queer Arts Festival in Vancouver BC, Austin's OUTsider Festival, and She Makes Theatre Festival in Sofia, Bulgaria. Up next jkjk goes to Germany with the collaborative project *Unlived Lives*. jkjklol.org

WHO'S WHO (CON'T)

JENNY CONNELL DAVIS—Playwright (she/her) Jenny's plays been developed or produced around the country, including with the O'Neill, The Playwrights' Center, Icicle Creek, ACT (Seattle), Gift Theatre, Ars Nova, Asolo Rep, NAATCO, Theater Mitu, NYSF, Shrewd Productions, Chance Theatre, and SPACE at Ryder Farm. Recent plays include *The Messenger* (NNPN RWP), *Matinicus: A Lighthouse Play* (Orange County Theater Guild Outstanding New Play), *Scientific Method* (Rivendell) and *Anton Chekhov Is a Tasty Snack*. She spent two years as the in-house writer for Baobab Studios and has adapted/developed work for Fox, Disney, SONY, Amazon, and Anonymous Content. She has been commissioned by Chance Theater, Penfold, Ars Nova and Palm Beach Dramaworks, where she is playwright in residence and literary manager. Endless thanks to Kyle Davis and the kids, and Ground Floor for this opportunity.

PATTI NEFF-TIVEN — Director, GFT Associate Artistic Director (she/her) Patti grew up in San Antonio and graduated with a degree in theatre from St. Edward's University in Austin, TX. After spending 45 years producing, directing, acting, costuming, and propping in the great state of Texas, she has moved to Albuquerque, NM to explore new lands and opportunities. As a director, Patti is most excited to be a part of the creation of new works. Directing credits include the World Premieres of *Señora Tortuga* and *The Legend of the Poinsettia* (both by Roxanne Schroeder-Arce for Plano Rep); *Night of the Living Dead*, *A Teenager's Guide to Love*, *The Servant Girl Annihilator* (Weird City Theatre); and *There & Back* and *rain falls special on me* for Ground Floor Theatre.

KELSEY OLIVER —Movement Director (she/her) Kelsey's Austin-born butt went from competition kid to drill team baby to experimental academic...currently resonating as a physical theatre enthusiast, improviser, and momentumous floorwork practitioner. Most often a choreographer, performer, and costumer, KO loves making artistic dive-ins in an evolving slew of mediums. She's ½ of Torko Rover, a multi-medium production duo that is crafting gay performance art in non-traditional spaces. Routinely in scrappy, maximalist, humor-struck collaborations, KO has co-created works with Frank Wo/Men Collective, Rude Mechanicals, Salvage Vanguard Theatre, JKJK, Performa/Dance, Magdalena Jarkowicz, Heloise Gold, Ground Floor Theatre, Thee Gay Agenda, Erica Saucedo, Body Shift, Mama Duke, + more. She has been an adjudicator, choreographer, and dance instructor for studios and teams throughout Texas. In a nutshell, she likes durational stuff, absurdist stuff, devised stuff, funny stuff, and stuff that gets soakingly athletic. She also loves her queer family with 3 fur floof children.

MEGAN THORNTON—Dramaturg (she/her) is an Austin-based theatre maker specializing in new play development. She is the Director of New Works at Ground Floor Theatre, where she founded GFT Writes, a year-long fellowship for Austin playwrights. She was previously the Literary Manager at Hyde Park Theatre, where she founded the HPT Writers Group, HPT Audio plays, and the HPT New Play Workshop. She has been featured on NPR's Tiny Desk as a puppeteer and vocalist in emo puppet band Fragile Rock. Megan is a proud product of public schools and state universities: she holds a BA in Political Science from the University of Nebraska-Lincoln and a MFA in Dramatic Writing from the University of Idaho. In August she will begin a MFA in Performance as Public Practice at UT. She thanks Blaine for the love, support, and adventure.

ANDY GRAPKO—Intimacy Director (she/her) is a certified Intimacy Coordinator with Intimacy Directors and Coordinators. She is the Resident Intimacy Director for the Department of Theatre and Dance at UT Austin, where she teaches in the Acting program. Her work has been seen on Hulu, Netflix, and the CW; recent theatre credits include *Falsettos*, *Jack & Aiden* and *Clyde's* (Ground Floor), *Hand to God* (Southwestern University), *Proof* (Concordia University), *Funny Thing Happened on the Way to the Forum* and *Dead Man's Cellphone*, (Georgetown Palace Theatre), *Romeo y Juliet* and *Ride the Cyclone* (UT, Austin), *Le nozze di Figaro* (Butler Opera Center), *Pipeline* (Alchemy Theatre), and *Metamorphoses* (University of Texas, Rio Grande Valley) www.andygrapko.com

TOR REYNOLDS—Scenic Design/Technical Director (they/them) dabbles in an array of creative practices, usually building sets, stage managing, or sometimes bashfully in the spotlight. They are the production manager at the Museum of Human Achievement, which allows them to work with a conglomerate of absurd and beautiful art + artists. The sets they design and build have been shown in *The Eldert Lofts* at AT&T Dallas performing arts center, *Former Children* at Back Pocket Amphitheater, *The Art of Forgetting* Short Film for Caroline Rose, *Finding Alice* for PerformaDance at Ballet Austin and most recently *I Wanna Be a F*cking Princess* at Ground Floor Theater. They believe in a Free Palestine, putting people first, and prioritizing their queer family+community.

WHO'S WHO (CON'T)

NATALIE GEORGE—Lighting Design (she/her) is an Austin, TX-based artist who creates magic with light, produces immersive events in unlikely spaces, and explores storytelling through performance. She is the Executive Director of Natalie George Productions (NGP), a client-driven production company specializing in immersive design, creative event production, and on-site services like lighting and concept development. NGP's work ranges from coordinating vendors and venues to crafting full-scale experiences. In its third year, NGP was named "Best of 2017" Critics' Pick by *The Austin Chronicle*. Clients include AMC, Bottleneck Immersive, BMW of Austin, Still Austin Whiskey, and the City of Austin. In 2020–21, NGP completed its most ambitious project to date—lighting design and ceiling treatments for the acclaimed restaurant Tiki Tatsuya. As a freelance Lighting Designer, she worked with The O'Neill Theater Center, Rude Mechanicals, Salvage Vanguard Theater, Zilker Theatre Productions, Line Upon Line Percussion, Austin Classical Guitar, Ground Floor Theater, and many corporate clients. Learn more at www.nataliegeorgeproductions.com.

PAM FLETCHER FRIDAY—Costume Design (she/her) has been costuming in Austin for longer than she has been alive. Working with a variety of theatre and dance companies as well as museums in Texas, Maryland, and NYC. Happy to be working again with GFT and all these talented women. Thank you for coming to the theatre. Enjoy!

VICTORIA (VIKKI) SCHWARZ—Sound Design (she/her/they) is an Austin-based musician active in church music, elementary music, and music composition/arranging. She serves as Music Director and Composer/Arranger for Diverse Dance Space Theatre, Archive Theatre, and Austin Children's Theatre and has collaborated with The VORTEX Theatre, City Theatre, Gilbert & Sullivan Austin, Trouble Puppet Theatre, KidsActing, Wimberley Playhouse, Interwoven Theatre, and others. This is her first show with Ground Floor Theatre and she is excited to be the sound designer for this meaningful show, *I Wanna Be a Fucking Princess*. Upcoming projects include *Syntax Error* (VORTEX), *Lockdown* (Interwoven Theater), and summer camp with the Paramount Theatre's Story Wranglers

LIZ TYSON—Prop and Set Dressing Design (she/her) is an artist working in film and theatre here in Austin. Liz is jazzed to be working on such an original play by a local playwright! She loves working with Ground Floor Theatre - prior shows include *Fairview*, *Falsettos*, *Pass Over*, *Clyde's*, and *Jack & Aiden*. In addition, she designs props for Filigree Theatre's Season 4 and 5. Cheers, y'all!

VALERIE JOHNSON—Production Stage Manager (she/her) is a stage manager, performer, and arts advocate who brings heart and precision to every production. She has stage managed *Ordinary Days* (Penfold Theatre), *Pass Over* (Ground Floor Theatre), and *Pipeline*, and served as assistant director for *I See You, You're Seen*. Valerie both stage managed and performed in *Bright Mother* with Salvage Vanguard Theater, where she also proudly serves on the board. A passionate supporter of community and connection, Valerie balances her creative work with giving back through volunteerism and outreach. When she's not in the theater, you can find her exploring Austin with her beloved dog, Eddie.

ANDREA NUÑEZ—Stage Manager (she/them)) is a graduate from The University of Texas at Austin with a B.A. in the Performer's Process major along with a minor in Sociology. Andrea has a love for live performance and poetry. She currently teaches as a Youth Dance Instructor for South Austin Recreation Center. Andrea would love to extend her immense gratitude to her colleagues whom have helped her continue to carve a path in the beautiful pursuit of creating vital live theatre.

NICOLE K. BELL/FULL HUMANITY CONSULTING—EDI Consultant (she/her), is a strategic planning and development professional with over 20 years of experience in creating leadership and equity training programs that foster inclusive learning connections. She is a certified mediator, success coach, and graduated from Leadership Women-Leadership Pipeline (2016) and the Essential Class of Leadership Austin (2018). Nicole is also a Courageous Conversations about Race Affiliate Practitioner. In March 2023, she received the People's Choice Equity Champion of Change from DivInc. In her spare time, she enjoys being a volleyball mom, attending comedy shows and movies, and eating ice cream with her daughters, Avery, 26, and Zoie, 14.

WHO'S WHO (CON'T)

MOTLEY CREW MEDIA—Press Representative Founded in 2006 by Amy S. Layton, Motley Crew Media is a full-service boutique marketing and public relations firm with a focused expertise in arts and entertainment. Made up of senior-level experienced PR and marketing specialists, the “Crew” helps clients bring their brand to life in the field through passion and commitment, alongside a keen ability to transform concept and vision into precisely executed reality. Sampling of clients: aGLIFF, Art Spark Texas, Austin Playhouse, Austin Shakespeare, Broadway Across America, Chorus Austin, Deaf Austin Theatre, Doctuh Mistuh Productions, Flavor Hospitality Group, Glass Half Full Theatre, Ground Floor Theatre, Hobby Center, Holland Taylor, Impact Arts, Jaston Williams, KMFA, Regian Entertainment, Texas Performing Arts, and Zach Theater among many others. info@motleycrewmedia.com

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GFT WRITES FELLOWS

GFT 2025 SEASON

February 20 - March 8, 2025

Fairview

by Jackie Sibbles Drury

Directed by Anderson

May 8 - 24, 2025

I Wanna Be a F*cking Princess

by Jenny Connell Davis

Directed by Patti Neff-Tiven

August 14—30, 2025

Amy and the Orphans

by Lindsey Ferrentino

Directed by Maryanna Tollemache

December 4 –20, 2025

Parade

by Alfred Uhry & Jason Robert Brown

Directed by Lisa Scheps

Musical Director Adam Roberts

For more info

groundfloorthatre.org/2025season

Mia Gomez-Reyes

Anikka Lekven

Briandaniel Ogelsby

Jessica Peña Torres

Ground Floor Theatre fosters an environment for creative thinkers and artists to produce works focusing on underrepresented communities, lifting voices that need to be heard to people who need to hear them.

We believe in theatre for everyone!

For more information please visit

groundfloorthatre.org

WOULD YOU LIKE TO HELP SUPPORT
*I Wanna Be a F*cking Princess?*

We need your help to fund this show. If you'd like to support this production, click the QR code or Venmo (@GroundFloor) or Pay Pal (lisa@groundfloortheatre.org).

Any amount helps.



Ground Floor

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