PLAYWRIGHT BIBLIOGRAPHY:

Samuel D. Hunter is an award-winning playwright, screenwriter and producer whose deeply human stories explore faith, family and the American experience. His breakthrough play, *A Bright New Boise* published in 2010, garnered Sam an Obie award for playwriting. In 2025, Hunter made his Broadway debut with the critically acclaimed play *Little Bear Ridge Road*, starring Laurie Metcalf and Micah Stock, following its run at Chicago's Steppenwolf Theatre, where it received the Jeff Award for Best New Work. He simultaneously made his West End debut with *Clarkston*, starring Joe Locke, which received a WhatsOnStage Award nomination for Best New Play. Hunter is a MacArthur Fellow and Whiting Award recipient, and his plays have been produced off-Broadway, regionally and internationally. Most recently, his play *The Whale* was adapted into an Oscar-winning feature film. A native of Moscow, Idaho, Samuel holds degrees in playwriting from NYU, the Iowa Playwrights Workshop, and Juilliard.

ACKNOWLEDGEMENTS & SPECIAL THANKS:

Thank you to Drama Faculty and Staff, particularly Ken MacKenzie, Carla Orosz, Aiden McRorie Wilson, Beverley Kobelsky, and Iain Rose. Many thanks to our friends and family including Nick Konstantinidis, Roxanne & Randy Bitner, and Cameron Sedgwick.

We acknowledge that we live, work, and create on Treaty 6 Territory and the Homeland of the Métis. We pay our respect to the First Nations and Métis ancestors of this place and reaffirm our relationship with one another.

THE HARVEST

WRITTEN BY
SAMUEL D. HUNTER

DIRECTED BY
DR. THEA FITZ-JAMES

OCTOBER 14-17, 20-24, 2026



GREYSTONETHEATRE
SCHOOL FOR THE ARTS (DRAMA)

UNIVERSITY OF SASKATCHEWAN
College of Arts and Science
SCHOOL FOR THE ARTS - DRAMA

THE HARVEST CAST:

JOSH – Scott Eaton*
TOM – Aiden Maddison*
MICHAELA – Brooklyn Lara-Nolin
MARCUS – Auckland Nickolayou
PASTOR – Carol Tebay
DENISE – Skye Miller
ADA – Alida Schulhauser*

*Students marked with * above are performing in fulfillment of DRAM 419, a key course requirement within completion of their BFA Acting degree.*

ARTISTIC & CREATIVE TEAM:

Original Script by Samuel D. Hunter

Director .....Dr. Thea Fitz-James
Production Manager .....Ken MacKenzie
Stage Manager.....Cassidy Boldt
Set Design .....Jenna Stang*
Costume Design .....Jordan Sherling*
Lighting Design .....Nicole Kidder*
Sound Design .....Ken MacKenzie
Musical Consultant.....Aiden McRorie Wilson
Head of Wardrobe .....Beverley Kobelsky
Head of Props .....Brooklynn Bitner
Stage Carpenter .....Iain Rose
Technical Crew.....Julia Mitchell
.....Sam Deppeler
.....Kaeleigh Folk
.....Emily Letkemen
Dressers .....Emmerson Zuk
.....Kelsey Janzen
.....Jordan Sherling
Front of House & Box Office .....Carla Orosz
.....Aiden McRorie Wilson
.....Ben King
.....Ainsley VanderGaast
.....Adrien Bueckert
.....Millie Westman
.....Emily Duong

Please note there will be no intermission. Total runtime is 100 minutes.

*Students marked with * are working to fulfill BFA Design degree requirements.*

DIRECTOR'S NOTE:

I've said from the beginning that this isn't a play about religion; it's a play about certainty.

We meet the characters of *The Harvest* three days before a life-changing missionary trip to the Middle East. As the scenes count down towards departure, we encounter people desperately searching for something: Safety. A sign. Connection. Certainty.

On the surface, *The Harvest* is a simple piece of modern naturalism, a form that asks us to find the dramatic in everyday exchanges, in the pauses, gestures, and small moments that make up our lives. There's something wonderfully contradictory about naturalism. We work so hard to make everything appear real, and yet, in doing so, we invite an audience to see beyond what's immediately in front of them. A kettle is a kettle, but it can also be something else entirely. And perhaps the same is true of these characters, whose lives cannot be so easily divided into what is certain and uncertain. Love, desire, belief, and belonging rarely offer such tidy distinctions.

I love this play, and I've been delighted to work with a group of student actors and designers who have embraced the restraint it demands. We've tried to do a lot while doing less, to find a theatrical language that is both subtle and direct, one that leaves room for all the things we cannot quite put into words.

Perhaps the greatest challenge in this process has been confronting my own certainty: I've said from the beginning that this is a play about certainty. But perhaps that's because I'm afraid to make a play about faith. What if the opposite of certainty isn't not knowing but believing even when we don't know? Theatre asks us to believe in something we know isn't real, while faith asks us to believe in something we cannot know for certain. Both invite us to find meaning beyond what we can see, to believe without needing to know for sure. So, while I'm still sure (!) that this isn't a play about religion, perhaps this is a play about faith. Faith in love, in community, in one another, and in ourselves.

Dr. Thea Fitz-James, Director