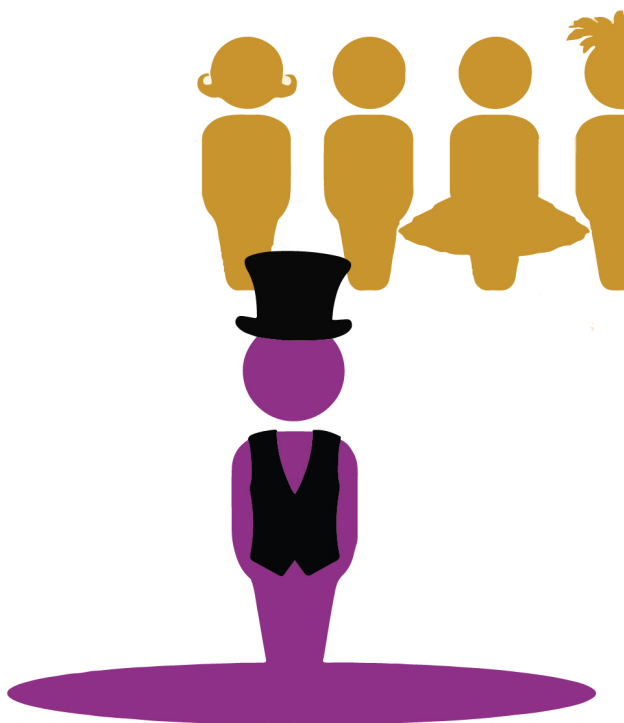
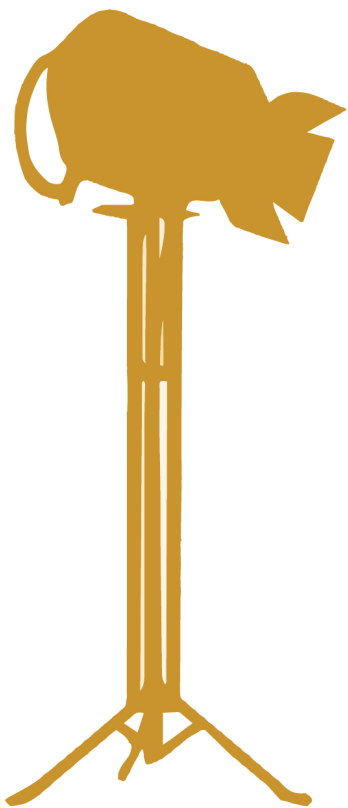


*THE PERSONAL AND  
THE POLITICAL*

●●●●●●●●●●  
2020  
season  
2021



「con」TEXT

Texas Tech University | School of Theatre & Dance



# OUR MISSION

The School of Theatre & Dance at Texas Tech University fosters the highest standards of scholarship and creative activity and provides opportunities for students to work actively in both areas. We champion training and education in a breadth of specialized programs, encourage students to cross boundaries between them, and prepare students for careers in both practice and pedagogy. By integrating the practical and the scholarly, the school serves as a vital force in the cultural and intellectual life of our society.

## OUR VISION

The School of Theatre & Dance will exhibit and promote the highest standards of artistry, professionalism, diversity, and collaboration in arts training, education, and scholarship.

## ACCESSIBILITY POLICY

Texas Tech University provides program accessibility for members of the public. Those requiring accessible materials in Braille, large print, tape, interpreter, or Telecommunications Devices for the deaf are requested to notify the university at least 72 hours before the need for such services in order that time will be adequate for their preparation.

## MEMBERSHIPS

The School of Theatre and Dance is a member of the Association of Arts Administration Educators (AAAE), American College Dance Association (ACDA), Association for Theatre in Higher Education (ATHE), International Theatre Institute (ITI), Kennedy Center American College Theater Festival (KCACTF), Mid-America Theatre Conference (MATC), Southeastern Theatre Conference (SETC), Texas Educational Theatre Association (TETA), and the United States Institute of Theatre Technology (USITT).

## THANK YOU

The School of Theatre & Dance 2020/2021 production season is made possible by Texas Tech University and the J.T. & Margaret Talkington College of Visual & Performing Arts.



# DIRECTOR'S WELCOME

Mark Charney | Director of the School of Theatre & Dance

Our season selection committee met last year, as usual, and came up with a slate of plays, musicals, and dances that we felt were challenging, expansive, reflective of the world around us, and especially pertinent in an election year. We gave this season a theme, *The Personal and the Political*, based on through-lines we felt connected the plays selected and the dances to be choreographed. Celebrating the season, we even shot our first video, breaking a piñata to reveal the titles.

This was all pre-pandemic, mind you.

In June, we wrote a plan, one we hoped that would allow us to share these works with limited audience members in a reduced, safety-conscious capacity, and that offered our designers a partial build, our actors opportunities to develop characters and serve narratives all the while masked and six-feet apart. We knew these compromises were not ideal, especially for our audiences, but we believe strongly that education is best served by process, and that this season plan was educationally exciting, posing obstacles that our community is intent on creatively overcoming.

But in August, when the COVID numbers in Texas continued to increase, our Acting/Directing and Design areas revised that plan, intent on retaining our emphasis on process but also increasing measures to ensure safety. We were loathe to abandon our live audiences, and just as, if not more, upset to rehearse online. All the time, though, no matter



the compromises, we were intent on making certain to privilege education for our students and we knew our audiences would understand.

Our season, *The Personal and the Political* has, ironically, grown both more personal and political in the last few months. Rather than be constricted by the choices made pre-pandemic, we are embracing what can only be called a fluid season, one that is continuing to evolve based not only on the world around us, but the community within the Maedgen. In an effort truly to respond to our reactions to current events, we have already abandoned some titles, chosen new ones, deconstructed others, and are consistently shifting the means by which we rehearse and share them.

Every personal decision has a political repercussion.

The works you will see this season navigate the muddy waters of the political world in which we live, even more so impacted by our personal journeys. What better way to make sense of the world in which we live than embracing art that explores the consequences of our choices while simultaneously reflecting upon our shared humanity?

This season, we hope you will join us virtually to experience the innovations and creativity of our students and faculty. We promise a season full of surprises, one like no other in the history of our program.



# 2020/2021 SEASON

THE PERSONAL & THE POLITICAL

**New Voices Series**

## **20/20 Vision: The Violet Response Project**

Directed by Hillary Boyd  
October 8–11, 2020

**New Voices Series**

## **The Blue Flower**

By Bryce Real | Directed by Jesse Jou  
October 22–25, 2020

## **Henrik Ibsen's An Enemy of the People**

A New Adaptation by Brad Birch | Directed by Bill Gelber  
November 5–8, 2020

**New Voices Series**

## **Fall Dance Festival**

November 20, 2020



## **Sonnets for an Old Century**

By José Rivera | Directed by April Langehennig  
February 11–14, 2021

## **Blown Youth**

By Dipika Guha | Directed by Leah Johnson  
February 25–28, 2021

## **DanceTech**

March 2021

## **New Voices Series Frontier Fest**

April 8–11, 2021

## **A Chorus Line**

Conceived and Originally Directed & Choreographed by Michael Bennett  
Book by James Kirkwood & Nicholas Dante, Music by Marvin Hamlisch  
Lyrics by Edward Kleban; Co-Choreographed by Bob Avian  
Directed by Ronald Dean Nolen  
Musical Direction by Casey Keenan Joiner  
Choreography by Kyla Olson  
April 29 - May 2, 2021



29 April - 2 May 2021  
2020/2021 Season

# A CHORUS LINE

CONCEIVED AND ORIGINALLY DIRECTED  
AND CHOREOGRAPHED BY MICHAEL BENNETT,  
BOOK BY JAMES KIRKWOOD AND NICHOLAS DANTE,  
MUSIC BY MARVIN HAMLISCH, LYRICS BY EDWARD  
KLEBAN, CO-CHOREOGRAPHED BY BOB AVIAN  
DIRECTED BY RONALD DEAN NOLEN

A CHORUS LINE IS PRESENTED BY ARRANGEMENT WITH CONCORD THEATRICALS  
ON BEHALF OF TAMS-WITMARK LLC. [WWW.CONCORDTHEATRICALS.COM](http://WWW.CONCORDTHEATRICALS.COM)



TEXAS TECH UNIVERSITY  
J.T. & Margaret Tubbington College of Visual & Performing Arts  
School of Theatre & Dance

[theatre.ttu.edu](http://theatre.ttu.edu)



The J.T. & Margaret Talkington College of Visual & Performing Arts  
School of Theatre & Dance  
presents

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# A CHORUS LINE

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## **Director**

Dean Nolen

## **Music Director**

Casey Joiner

## **Choreographer**

Kyla Olson

## **Scene Design**

Ian Olsen

## **Costume Design**

Emilia Richardson

## **Lighting Design**

Christopher Rogers

## **Sound Designer**

Hayden Bearden

## **Hair and Make Up Design**

Katy Mitchell



## CAST

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Zach	Sean-Riley Cunningham
Lara	Anna Rubio
Cassie	Sydney Dotson
Don	Josh Reddington
Maggie	Paris DuPré
Mike	Daniel DiPinto
Connie	Anastasia Kim
Greg	Luke Weber
Sheila	Malāna Wilson
Bobby	David Postleware
Bebe	Becca Worthington
Judy	Savannah Rhodes
Richie	Kietraille Sutton
Al	Andrew De La Garza
Kristine	Alexa Teleki
Val	Natalie DuPré
Mark	Elliot Esquivel
Paul	Eric Edgardo Flores Rodriguez
Diana	Joryhebel Ginorio
Tricia	Mary Lantz
Vicki	Samara Shavrick
Lois	Deborah de Farias
Roy	Joel Palma
Butch	Thomas Schnaible
Tom	Trey Bumpass
Frank	Hagan Paulson
Swing for Val/Sheila/Bebe	Samara Shavrick

## PRODUCTION TEAM

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Dramaturg	Patrick Midgley
Stage Manager	Meagan Pierce
Assistant Music Director	Shayna Tayloe
Assistant Director	Brad Frenette
Assistant Stage Manager	Lillian Czimskey
Assistant Chorus Lead	Malāna Wilson
Assistant Choreographer	Savannah Rhodes
Assistant Scene Designer	Madelynn Plauche
Assistant Costume Designer	Katy Mitchell
	Sydney Bruce
Dialect Coach	April Langehennig
Dance Captain	Anna Rubio
Scenic Charge Artist	L'Hannah Pedigo
Crew	Noelle Saul
	Tiffany Viesca
	Kelsey Blotter
Video Editor	Chris Wood
Videographer	Liliana Huantes
Storyboard Artist	Ian Olsen



## A NOTE ABOUT *A CHORUS LINE*

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Dr. Patrick Midgley

Presidential Fellow, Texas Tech University's School of Theatre & Dance

*A Chorus Line* is arguably the most popular and successful musical of all time.

Opening in 1975, it won seven Drama Desk Awards, nine Tony Awards, and the 1976 Pulitzer Prize for Drama. By 1983, *A Chorus Line* broke the record for the longest running show in Broadway history, a distinction it held for fourteen years, and ran for a total of 6,137 performances. Generating \$146 million in profit, the original Broadway run was seen by 6.5 million audience members and remains the seventh longest-running show in Broadway history.

*A Chorus Line* continues to enjoy immense popularity, and recent revivals and national tours have been tremendously successful. In 2006, a Broadway revival ran for 759 performances in New York and San Francisco and won two Tony Awards. As recently as 2015, the original Broadway cast of *Hamilton* paid homage to *A Chorus Line*'s 40th anniversary by performing "What I Did For Love" alongside the original cast of *A Chorus Line*.

So what is it about this show that is so enduringly popular?

Of course, the show features dreams and values that are deeply rooted in American society. It's an audition—a competition—and features a group of people risking it all for a dream. It gives the audiences a chance to root for the underdog, to pick their favorite and breathlessly await the results. Baayork Lee, the original Connie, described the play as "the original reality TV show."

But is there something deeper to the show's lasting appeal?

Priscilla Lopez, one of the original cast members, sensed that it was the dancer's vulnerability that resonated most deeply with the show's audiences. In an interview for Baayork Lee's book *On The Line*, Lopez said, "What registers with me is how it *looks*. You're in blackness, in a black hole standing on a very narrow white line talking into nothingness, to this anonymous voice. There's nothing to hold on to. How much more vulnerable can one be? The show hits the vulnerability in everyone."

The seventeen auditionees are, after all, not competing for stardom or celebrity. It's their love of their craft that drives them, not a desire for wealth or fame. And subtly, the show critiques the very American dream that it also upholds as it asks us: do we chase success by simply trying to be like everybody else? Or do we put ourselves on the line? Are we willing to be truly vulnerable—to be truly ourselves?



# OUR SCHOOL

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## MILESTONES IN OUR HISTORY

Within a month after Texas Technical College began classes, the Sock and Buskin society began producing short plays, and by April 1926 Tech was the home of a chapter of the theatre honor society, Alpha Psi Omega.

Since its first major production, *The Youngest*, in May 1928, Texas Tech University Theatre has produced hundreds of plays for the Texas Tech and Lubbock communities. More than 1,000 informal and developmental productions have been presented by students, including many original scripts.

Established to serve as an educational resource for Texas Tech University and a cultural resource for the Lubbock community, Tech Theatre offered courses as early as 1930.

In April 1964, the University Theatre Building was inaugurated with a production of *Romeo and Juliet* in a state-of-the-art, 400-seat proscenium auditorium, and since that time the likes of Barry Corbin, G. W. Bailey, and countless others have trod across its boards. This building, now known as the Charles E. Maedgen, Jr. Theatre, has hosted over 170 University Theatre productions and many theatrical competitions.

In 1966, the Department of Speech and Theatre Arts developed a theatre specialization; it began offering theatre Bachelor and Master of Arts degrees in 1969. That year, Theatre enrolled 29 undergraduate majors and 4 Master of Arts students.



In 1972, Theatre participated in the creation of the one-of-a-kind interdisciplinary Ph.D. in Fine Arts degree and developed and offered courses for that program in 1973. Beginning with three students in 1973, the Fine Arts Doctoral program has since graduated 81 students.

Theatre Arts became an independent department in 1977 and implemented the Bachelor of Fine Arts and Master of Fine Arts degree programs in 1982. Texas Tech Theatre is one of only two theatre departments in the state to offer all the traditional degrees in Theatre Arts, the only one with an interdisciplinary Fine Arts Doctorate, and one of only three in the Southwest to offer the Ph.D.

In 1986, the University Theatre building was expanded to its present size with the addition of a suite of offices and a 100-seat, thrust-stage lab theatre.

In 1992 the Dance Division, housed up through then within Health, Physical Education and Recreation, became part of the Department of Theatre, making us the Department of Theatre and Dance. Dance continues to have a strong tradition within the Department, University, and region.

In 1998, the main-stage theatre was updated by the installation of a state-of-the-art lighting system.



Through the generosity of Mrs. Louise Maedgen, in memory of her late husband, the Department was able to begin renovations on the lobby of the Mainstage in 1999; formally dedicated in 2002 as the Charles E. Maedgen, Jr. Theatre the new lobby provides an elegant and comfortable welcome to our students and patrons.

The summer of 2000 marked the 75th Anniversary of Theatre at Texas Tech University. The celebrations were highlighted by an all class reunion and the formation of the Department's first official alumni chapter.

2004 marked the Department's accreditation by the National Association of Schools of Theatre. As in its beginnings, the Department of Theatre and Dance continues to remain committed to the education of young theatre artists and the production of a wide range of productions that challenge, excite, and entertain our audiences.

A new home was needed for our Dance program, and in the fall of 2012 the Creative Movement Studio was dedicated.

In 2013, the Department of Theatre and Dance replaced the old summer rep model with WildWind Performance Laboratory, a lab which offers students in theatre and dance the opportunity to experiment with the process of theatre making, giving them opportunities to study with





professionals in all aspects of theatre from around the country. This signature program will continually provide students with one-on-one work with some of the best theatre and dance minds in the nation.

Ten years after NAST accreditation, in 2014, our Dance program earned accreditation by the National Association of Schools of Dance and less than one year later in the Spring of 2015 we hosted the South-Central region's American College Dance Association conference.

In August of 2015, the Department of Theatre and Dance became the School of Theatre and Dance.

August 11, 2017, the School of Theatre and Dance broke ground on the first phase of an expansion to the facilities, to include a Black Box theatre space, scene shop expansion, two new rehearsal rooms, three classrooms, a collaboration design lab, a CADD lab, faculty offices, a new main office suite and a grand lobby.

The School of Theatre and Dance celebrated the completion of Phase One of the new Theatre and Dance Complex with a ribbon-cutting on October 4, 2019.



# CURRENT FACULTY

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Texas Tech University School of Theatre & Dance



## Mark Charney, PhD

Director | Professor of Playwriting

Mark J. Charney serves as Director of the School of Theatre & Dance, as well as National Director of Theatre Journalism and Advocacy/the Dramaturgy Initiative for the Kennedy Center American College Theatre Festival. A playwright, Dr. Charney's plays have been performed in NY, DC, LA, Prague, and most recently, Ankara, Turkey. His *Power Behind the Palette* won the David Mark Cohen award. Dr. Charney just finished 18 years as Associate Director of the National Critics Institute at the O'Neill Theatre Center, and has leadership roles with both the National Association of Schools of Theatre and Artistic Director of the International Association of Schools of Southeast Asia. Creator of WildWind Performance Lab and the Marfa Intensive, he now serves as Executive Director of both.



## Andrea Bilkey, MFA

Associate Professor | Design/Technology

Andrea Bilkey is a designer, associate professor, and associate dean of undergraduate and curricular issues for the J.T. & Margaret Talkington College of Visual & Performing Arts. She has spent over 38 years in the performing arts exploring backstage work, performing, and playing violin for several years with the greater twin cities youth symphonies in Minneapolis before heading to school for stage design and the Juilliard School for an electrics internship. Andrea's focus and creative endeavors include lighting design, computer drafting and design, theatre planning, and performance photography. Her research interests include the history of lighting and she actively researches at the Stage Lighting Archives at Pennsylvania State University. Andrea is on the Board of Directors for USITT and is an editor for the journal *Theatre Design & Technology*.



## Charlotte Boye-Christensen, MFA

Associate Professor | Head of Dance

Charlotte Boye-Christensen, a native of Copenhagen, received her MFA from Tisch School of the Arts in NYC. Charlotte has created new work for Milwaukee Ballet, Ballet West, Singapore Dance Theatre, Danish Dance Theatre, Ballet de Camaguey in Cuba, Alliance Francaise in Singapore, Metropolitan Museum

of Photography in Tokyo, The Bauhaus, The new Opera in Copenhagen and more. She was responsible for creating a forward-looking repertoire for a decade as Artistic Director of Ririe-Woodbury Dance Company. In 2013, she formed NOW-ID, an interdisciplinary contemporary dance company which has toured nationally and internationally to critical acclaim. Charlotte has choreographed and taught at universities and conservatories worldwide and is the recipient of several awards for her work.



## Tanya Calamoneri, PhD

Assistant Professor | Dance

Tanya Calamoneri is a dancer, choreographer, and dance cultural studies scholar. Her research is published in Routledge's *Theatre, Dance and Performance Training Journal*, *Dance Chronicle*, *Journal of Dance Education* and a chapter in the *Routledge Butoh Companion* as well as a

chapter in the *Routledge Intercultural Actor and Performer Training*. She is writing a book on butoh in the United States and Mexico. Her New York-based company, Company SoGoNo, was funded by NYSCA, NYFA, AMC Live Music for Dance, and recognized by New York Innovative Theatre Awards. Previously, in San Francisco, she was Executive Director of Dancers' Group, and in New York, Co-Executive Director of The Field and Project Manager of the State Department's cultural diplomacy program, DanceMotion USA, administrated by BAM.



## Dorothy Chansky, PhD

Professor | History/Theory/Criticism

Dorothy Chansky is a President's Excellence in Research Professor at TTU and was founding Director of Tech's Humanities Center. She teaches on the History/Theory/Criticism track in Theatre. "Doctordot" is immediate past President of the American Theatre and Drama Society and current Vice President for Publications of the American Society for Theatre Research. She is a 2020 inductee into membership in the College of Fellows of the American Theatre. She is author of *Composing Ourselves: The Little Theatre Movement and the American Audience* (Southern Illinois UP, 2004) and *Kitchen Sink Realisms: Domestic Labor, Dining, and Drama on the American State* (University of Iowa Press, 2015); co-editor of *Food and Theatre on the World Stage* (Routledge, 2015), and most recently, co-editor of *Conversations With Food* (Vernon Press, 2020). Her current project is a book about representations of dementia on the American stage of the past hundred years.



## Linda Donahue, PhD

Associate Professor | Head of Arts Administration

Linda Donahue teaches arts administration and is currently active in both arts management and play directing. *American Theatre Magazine* and *Stage Directions* noted the arts administration program as one of the top programs in the US. Her expertise in arts management, funding, marketing, advocacy, and community engagement is accompanied by current or past board memberships at Texans for the Arts, Southwest Theatre and Film Association, and Texas Non Profit Theatres, as well as service as a grant evaluator (Texas Commission for the Arts) and the Steering Committee of the Prague Playhouse (Czech Republic). She has led study abroad trips to England, Spain and the Czech Republic and presented lectures in Granada, Barcelona, Athens, London, Leeds, Liverpool, Toronto, Turin, Bologna, Belgrade, and Dubai.



## Ali Duffy, PhD

Associate Professor | Dance

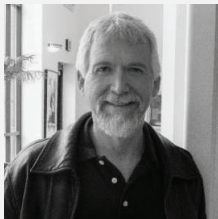
Ali Duffy is the founder and Artistic Director of Flatlands Dance Theatre. Her written scholarship was recently published in the *Journal of Dance Education*, *Research in Dance Education*, and *Dance Education in Practice*. She is working on a forthcoming book about careers in dance and a book chapter for inclusion in the forthcoming *Dancing Across the Life Span*. She receives commissions for choreography, master classes, and lectures across the U.S., including recently at the University of South Florida, UNC Charlotte, and Lindenwood University. TTU honors include Integrated Scholar award, Teaching Academy induction, Humanities Center Faculty Fellowship, and a New Faculty Award. Dr. Duffy holds a PhD from Texas Woman's University, an MFA from UNC Greensboro, and a BA from UNC Charlotte.



## Genevieve Durham DeCesaro, MFA

Professor | Dance

Genevieve Durham DeCesaro is Interim Dean of the J.T. & Margaret Talkington College of Visual and Performing Arts and Professor of Dance. Her choreography has been commissioned and performed across the country, with notable presentations at Virginia Tech, Spelman College, and the John F. Kennedy Center for the Performing Arts in Washington, D.C. She served as Director of the South-Central Region of the American College Dance Association from 2012 through 2018 and is a Visiting Evaluator for the National Association of Schools of Dance. She maintains an active performance career and focuses her research in areas related to effecting cultural change through dance and other arts. Her book, *Ordinary Wars: Doing Transdisciplinary Research*, coauthored with noted social scientist Dr. Elizabeth Sharp, was published in 2016.



## Bill Gelber, PhD

Associate Professor | Acting/Directing

Bill Gelber is an Associate Professor of Theatre who teaches acting, directing, pedagogy, and period styles, including Shakespeare and his contemporaries. He has a Ph.D. in Theatre History from the University of Texas at Austin, where he studied with Oscar Brockett. He has been published in the *Brecht Jahrbuch* as well as the *Texas Theatre Journal* and in *Early Modern Literary Studies*. His essay, "A Ha in Shakespeare" appears in *Shakespeare Expressed: Page, Stage, and Classroom*. His forthcoming book *Engaging with Brecht: Making Theatre in the 21st Century* is to be published by Bloomsbury Methuen Drama. Dr. Gelber was recently inducted into the Texas Tech University Teaching Academy.



## Andrew Gibb, PhD

Associate Professor | Head of History/Theory/Criticism

Andrew Gibb is the area head for theatre history, theory, and criticism in the School of Theatre and Dance. His scholarship focuses on the US West, and how performance in the region has been shaped by unique intersections of race, class, and geography. He is author of the book *Californios, Anglos, and the Performance of Oligarchy in the U.S. West*, and has published essays in scholarly journals including *Theatre History Studies*, *Comparative Drama*, the *Journal of Dramatic Theory and Criticism*, *Theatre Symposium*, and the *Texas Theatre Journal*, as well as in the edited volume *Querying Difference in Theatre History*. He earned his Ph.D. at the University of California, Santa Barbara and an M.F.A. at the University of Illinois.





## Rebecca Gilman, MFA

Professor | Head of Playwriting

Rebecca Gilman's plays have been produced by the Goodman Theatre, Steppenwolf Theatre, Royal Court Theatre, Lincoln Center Theatre, Public Theater, Manhattan Theatre Club, New York Theatre Workshop, Hampstead Theatre, and Manhattan Class Company. She is the recipient of a Guggenheim Fellowship, The Roger L. Stevens Award from the Kennedy Center Fund for New American Plays, The Evening Standard Award for Most Promising Playwright, The George Devine Award, and The American Theatre Critics Association's ATCA/Steinberg New Play Award. She was named a finalist for the 2001 Pulitzer Prize for her play, *The Glory of Living*. In 2016 she was inducted into the Alabama Writer's Hall of Fame. Ms. Gilman is an Artistic Associate at the Goodman Theatre in Chicago and a member of the Council of the Dramatists Guild of America.



## Charles Harmon, PhD

Professor of Practice | History/Theory/Criticism

Charles Harmon teaches script analysis and interpretation to graduate students and undergraduate theater majors. His background is in American literary history and cultural theory, as well as creative writing, and he has taught at Drake University, Loyola University Chicago, and Northwestern University. His writing has appeared in *Mosaic*, *The Southern Literary Journal*, and *The Missouri Review*, among other places, and he has a Ph.D. in English from the University of Wisconsin-Madison and a M.F.A. in fiction writing from The Ohio State University.



## Rachel Hirshorn-Johnston, MFA

Assistant Professor | Acting/Directing

Rachel Hirshorn-Johnston teaches voice, speech, movement, and acting at the School of Theatre and Dance at Texas Tech. She is a certified teacher of Fitzmaurice Voicework®, an active member of Actors' Equity (AEA), the Voice & Speech Trainers Association (VASTA), and the Pan-American Vocology Association (PAVA), and also contracts as a dialect coach in professional regional theatre. She continues to perform throughout the US and Europe and serves as a founding company member for Outpost Repertory Theatre, Lubbock's first Equity Company. Additionally, Rachel freelances with private clients (corporate, non-profit, government) on dialect modification and presentation skills. Her ongoing research examines the intersection of performing arts methodologies with vulnerable populations (patient, veteran, female, lower socioeconomic status, etc.).



## Sarah Johnson, PhD

Assistant Professor | Dramaturgy

Sarah Johnson, the Assistant Professor of Dramaturgy at Texas Tech University, holds a PhD in Theatre and Performance Studies from CU Boulder and an MFA in Dramaturgy from The University of Iowa. Her research focuses on intercultural theatre, new play development and dramaturgical methodologies. Her writing has been featured in *Asian Theatre Journal* and *Theatre Topics*. She was a casebook writer for Broadway's *Allegiance*. In regional theatre, she has provided dramaturgical support for productions with Outpost Repertory Theatre, Portland Stage, Colorado Shakespeare Festival, Athena Arts Project, Dirtyfish Theater and several playwriting clients.



## Shawn Ketchum Johnson, MFA

Assistant Professor | Design/Technology

Shawn Ketchum Johnson is a theater maker focused on visuality, design, and generative processes. His expertise in site-specific and devised performance keep him linked to innovative socially-engaged ensembles throughout the country and the world. Recent scenic designs include the world premiere of *Daisy* at ACT (Gregory Award), *Ghosts* at ArtsWest (Gregory nominated), *Bring Down The House* and *Richard III* at Seattle Shakespeare, and *Material Deviance* in Contemporary American Culture at On The Boards. Recent other projects include the world premiere of *Time To Tell*, an original hybrid performance piece presented by ACT Theatre in Seattle, and *The Riot Ballet*, an interactive game/theater hybrid devised by a multinational collaborative team, with rolling premieres in Montreal and Seattle.



## Casey Keenan Joiner, MM

Assistant Professor | Musical Theatre

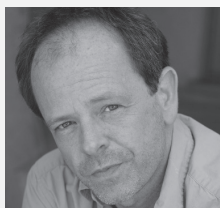
Casey Keenan Joiner, a native of Dallas, serves as Assistant Professor of Musical Theatre. As a composer, Casey's original work has recently been showcased in New York at Feinstein's 54 Below, the Duplex, and the West End Lounge. She has attended Berklee College of Music, the American Musical and Dramatic Academy, and the BMI Lehman Engel Musical Theatre Workshop. Her work in New York City earned the original cast of her musical, *Glass*, the title of Lincoln Center Artist of the Year in 2015. Casey is a current member of the National Opera Association, the National Association of the Teacher of Singing, and is currently serving as the MTI Vice Coordinator for KCACTF Region 6.



## Jesse Jou, MFA

Assistant Professor | Acting/Directing

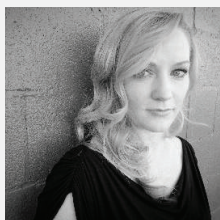
Jesse Jou is Assistant Professor of Directing at Texas Tech School of Theatre & Dance. Some of his projects include *Say You Heard My Echo* by Kelly Zen-Yie Tsai (HERE Arts Center); *The Betrothed* by Dipika Guha and *Neighborhood 3: Requisition of Doom* by Jennifer Haley (Wellfleet Harbor Actors Theater); *The Netflix Plays* (Ars Nova); and *Zen Ties by Y York* (The Rose Theatre, Omaha, NE). He has helped develop new work at PlayPenn; the Lark; the New York Fringe Festival; The Kitchen Theatre Co. (Ithaca, NY); and the Yale Cabaret. He is an alumnus of the Cherry Lane Mentor Project; the Drama League's Directors Project; the Soho Rep Writer/Director Lab; and the Civilians R&D Group. MFA, Yale School of Drama.



## Ronald Dean Nolen, MFA

Associate Professor | Head of Acting/Directing

Dean Nolen has originated roles in dozens of new plays and musicals from Broadway as Harry Bright in the original Broadway cast of *Mamma Mia!* to off-Broadway, creating the role of Ken in Rob Ackerman's *Dropping Gumballs on Luke Wilson*, Terence in Theresa Rebeck and Alexandra Gersten-Vasillaros' critically-acclaimed Pulitzer-Prize finalist *Omnium Gatherum*, as well as the role of Jeffrey in Rob Ackerman's *Tabletop* (2001 Drama Desk Award). Other New York Theatre: Manhattan Theatre Club, The Working Theatre, VOICETheatre (company member), Naked Angels Theatre Company. Regional: Yale Rep, Actors Theatre of Louisville, The Wilma Theater, Dallas Theater Center, others. TV: roles include Philip Montrose on "Law and Order: SVU," Nigel Hammaker on "Mercy," Dan Enright on "Law and Order," others. He currently serves as Head of Acting/Directing for the School of Theatre and Dance.

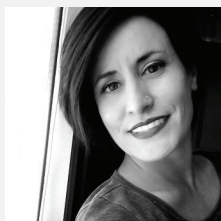


## Kyla Olson, MFA

Associate Professor of Practice | Dance

Kyla Olson is an Associate Professor of Practice in the School of Theatre and Dance at Texas Tech University. Since joining the faculty in 2008, she teaches levels of ballet and jazz, as well as Dance Production Activities I/II, Musical Stage Dance, and Dance in the Community. Olson serves as a choreographer for the school's annual musicals, and the University Dance Company. She is the faculty adviser for University Dance Company and Dancers with Soul. Kyla is a resident choreographer and director for Lubbock Moonlight Musicals. Professor Olson holds a BFA in Dance from West Texas A&M University, and an MFA in Dance from Sam Houston State University. She is also an ABT® Certified Teacher in Pre-Primary-Level 3 of the ABT® National Training Curriculum.



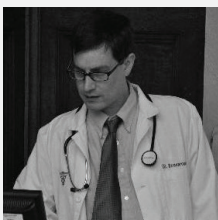


## Mallory Prucha, MFA

Assistant Professor | Head of Design/Technology

Mallory Prucha is a member of United Scenic Artists, Local 829, IATSE. She received an MFA in Costume Design/Technology from the UNL Johnny Carson School of Theatre and Film, an M.A. in Theatre Arts and a B.A. in Studio Art from the University of NE-Omaha. She has worked for such

companies as Oregon Cabaret Theatre, Utah Festival Opera, NE Shakespeare, NE Repertory Theatre, Black Hills Playhouse, and Southwest Shakespeare. As a freelance Fine Artist, she has illustrated 7 volumes of poetry for author Dr. Toni Poll-Sorensen and "A Primer in Theatre History" by Dr. Bill Grange. She specializes in coordinating moulage for large-scale first-response exercises and simulation and has completed her first level of training for Composite Drawing for Law Enforcement. Visit her website at [www.malloryprucha.com](http://www.malloryprucha.com).



## Paul N. Reinsch, PhD

Associate Professor of Practice | Cinema

Paul N. Reinsch is Associate Professor of Practice – Cinema. Paul is a media historian whose work often addresses sound and argues for the intersection of history and theory in accounting for this neglected half of audio-visual media. He is the author of *A Critical Bibliography of Shirley Jackson*, an

editor of *Python beyond Python: Critical Engagement with Culture*, and his work has appeared in *From Media to Media Mogul: Critical Perspectives on Tyler Perry*, and journals such *Music and the Moving Image*, *Quarterly Review of Film and Video*, *Film International*, *Spectator*, and *Flow*. Paul has a Ph.D. in Critical Studies from the School of Cinematic Arts at the University of Southern California.



## Seth Warren-Crow, MFA

Associate Professor | Design/Technology

Seth Warren-Crow is a sound designer and composer for theatre, dance, performance art, and digital media. He received an MFA in Electronic Music and Recording Media from Mills College in California. He was the Musical Director for the Department of Dance at the University of Wisconsin

at Milwaukee from 2009-2013. Some notable venues for both Seth's sound design and composition for dance and his collaborative work with Heather Warren-crow as warren-crow+warren-crow include The Prague Quadrennial of Performance Design & Space (Czech Republic), World Stage Design (Taiwan), The Porsgrunn International Theater Festival (Norway), Diapason gallery (NY), the Soundwalk Festival (CA), The Museum of Performance + Design (CA), La Mama Experimental Theatre Club (NY), The Harlem Stage eMoves Festival (NY), The Milwaukee Ballet (WI), and the Coco Dance Festival (Trinidad and Tobago).



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A few years ago, we were a Department of Theatre & Dance. Now we are a School. What does this mean?

We increased commitment to our students by significantly growing our emphasis on experiential education, so much so that we now bring in over 35 professional guests a year to educate our students. And, in turn, we send our students all over the world.

Through national and internationally-recognized programs such as WildWind, the Arts in Prague, the Marfa Intensive, and the Tennessee Williams Festival, and partnerships with schools in Hong Kong and Turkey, we further introduce our students to the professional world of theatre and dance.

Contributions to the Producers Circle are instrumental in helping us bring the world to West Texas, and introduce the world to the talent here in Lubbock.

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# UNIVERSITY THEATRE STAFF

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**Business Manager**

Mary Lauderback

**Coordinator**

Miguel Cervantes

**Dance Administrative Assistant**

Randall Rapstine

**Director of Marketing/Company Manager**

Cory Norman

**Graduate Admissions & Recruitment**

Sarah Midgley

**Undergraduate Advisor**

Beth Scheckel

**Production Manager**

Joshua Whitt

**Technical Director**

Jared Roberts

**Electrics & Sound Shop Manager**

Darin Moody

**Costume Shop Manager**

Katherine Davis

**Graduate Assistants**

Kelsey Blotter, Hillary Boyd,

Bradley Hewlett, Charles Hughes, Sarah Jackson,

Leah Johnson, Paul Kortemeier, Thomas Laney,

April Langehennig, Cory Lawson, Caleb Ranger Lowery,

Carlos Medina-Maldonado, Garret Lee Milton, Surasak Namwatsopon,

Sadie Nickerson, Ian Olsen, Evan Price, David Priebe, Yvonne Racz Key,

Bryce Real, Emilia Ann Richardson, Lindsay Rigney, Allison Roberts,

Christopher Rogers, Christian Ruiz, Troy Scarborough, Emily Swenskie,

Rebecca Taylor, Kerstin Vaughn, Shawn Ward, Steven Weatherbee,

Calan Welder, Grace Wohlschlegel, Michael Yarick,

Julia Anderson, Hayden Bearden, Alice Bryant,

Matthew Chilcoat, Jason Culmone, Jamison Driskill, Melanie Frasca,

Brad Frenette, Jehan Hormazdi, Justin Krall, Jonathan Lee,

Uvakeious Mcghee, L'Hannah Pedigo,

Rachel Phillips, Jesus Rodriguez



<b>Box Office Manager</b>	Shawn Ward
<b>Marketing Manager</b>	Allison Roberts
<b>Marketing Staff</b>	Hayden Bearden, Jamison Driskill, Surasak Namwatsopon, Rachel Phillips, Calan Welder, Michael Yarick
<b>Scene Shop Staff</b>	Matthew Chilcoat, Caleb Ranger Lowery, Uvakeious Mcghee, Gabriel Mata, Hannah Machen, Mark Stargel
<b>Props Staff</b>	Julia Anderson, Meagan Pierce, Grace Wohlschlegel
<b>Paint Staff</b>	L'Hannah Pedigo
<b>Lighting And Sound Shop Staff</b>	Jonathan Lee, Carlos Medina Maldonado, Jesus Rodriguez Patlan, Christopher B Rogers
<b>Costume Shop Staff</b>	Alice Bryant, Elizabeth Campbell, Sarah Jackson, April Langehennig, Emilia Richardson, Yzael Vasquez
<b>Poster Design</b>	Michael Yarick
<b>Program Design</b>	Surasak Namwatsopon



*The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by*  
**David M. Rubenstein.**

*Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.*

*Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.*

*Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.*

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

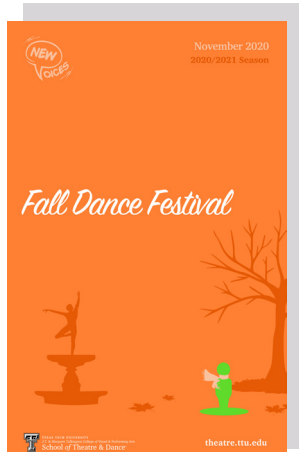
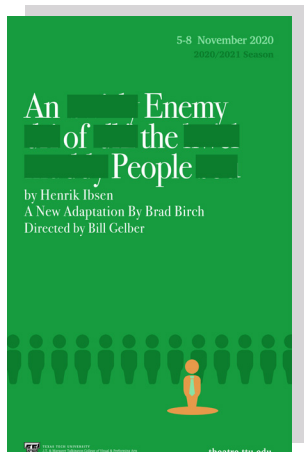
Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.



# PREVIOUS PRODUCTIONS

2020/2021 | THE PERSONAL & THE POLITICAL



THE PERSONAL  
AND THE POLITICAL



8-11 October 2020

2020/2021 Season

# 20/20 Visions:

The Violet Response Project

Directed by Hillary Boyd



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# 20/20 VISIONS:

## THE VIOLET RESPONSE PROJECT

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**Director**  
Hillary Boyd

**Music Direction**  
Casey Keenan Joiner

**Scene Design**  
Ian Olsen

**Lighting Design**  
Christopher Rogers

**Costume Design**  
Kelsey Blotter

**Sound Design**  
Seth Warren-Crow



## ENSEMBLE

---

Lauren Robinson

Luke Weber

Molly Glueck

Rebecca Taylor

Lillian Melcer

Carlos Medina Maldonado

Michael Yarick

Andrew Delagarza

Malāna Wilson

Keandra Hunt

Hagan Paulson

Abigail Boyce

Joseph (Tre) Babineaux

## PRODUCTION TEAM

---

**Dramaturg**

**Stage Manager**

**Assistant Director**

**Assistant Stage Manager**

**Assistant Lighting Designer**

**Assistant Costume Designer**

**Assistant Sound Designer**

**Audio-Visual Programmer**

**A1 Sound Mixer**

Dorothy Chansky

Angela Aguilera

Joel Palma

Hannah Machen

Rafael Aviles

Sydney Bruce

Jonathan Lee

Darin Moody

Hayden Bearden



## SHOW ORDER

---

### Prologue/Opening

Written by Hillary Boyd

Performed by Ensemble

### Song – Havin' A Vision

Composed by Casey Keenan Joiner

Lyrics and Performances by Sean-Riley Cunningham, Michael Yarick,

Malāna Wilson, Rebecca Taylor, Molly Glueck,

Keandra Hunt, Lauren Robinson

Video by Hillary Boyd and Ian Olsen

### BabiNews

Written by Joseph Babineaux

Performed by Joseph Babineaux

### What You See, What We See, What to Do (Poem Trilogy)

Graphic Design and Written by Rebecca Taylor

Performed by Hagan Paulson, Abigail Boyce, and Rebecca Taylor

### Far from Home

Written by Malāna Wilson

Performed by Malāna Wilson

### Taco Tuesday

Written by Carlos Medina Maldonado, Andrew Delagarza, Michael Yarick

Performed by Carlos Medina Maldonado, Andrew Delagarza, Michael

Yarick, Abigail Boyce, Luke Weber, Rebecca Taylor

### Weber Weekends

Written by Luke Weber

Performed by Luke Weber

### Pretty Privilege

Written by Lillian Melcer

Performed by Lillian Melcer

### **Song – Womyn**

Composed and Video by Casey Keenan Joiner

Lyrics and Performances by Malāna Wilson, Rebecca Taylor, Molly Glueck, Keandra Hunt, Lauren Robinson, Lillian Melcer, Abigail Boyce

### **No Hats for the Homeless**

Written by Michael Yarick

Performed by Michael Yarick and Joseph Babineaux

### **Black and White Protest**

Written by Keandra Hunt and Lillian Melcer

Performed by Keandra Hunt, Lillian Melcer, and Ensemble

### **Song – Multitudes of Me**

Composed by Casey Keenan Joiner

Lyrics by Sean-Riley Cunningham

Performed and Video by Carlos Medina Maldonado

### **My Cure**

Written by Hagan Paulson

Performed by Hagan Paulson

### **Chapter**

Written by Abigail Boyce

Performed by Abigail Boyce, Lauren Robinson,  
Molly Glueck, female ensemble

### **Song – A New Vision**

Composed by Casey Keenan Joiner

Lyrics by Sean-Riley Cunningham, Michael Yarick, Malāna Wilson,  
Rebecca Taylor, Molly Glueck, Keandra Hunt, Lauren Robinson

Performed by Lauren Robinson and Luke Weber

### **Transition Interludes**

Scenic Design: Ian Olsen

Sound Design: Seth Warren-Crow

Crew: Rebecca Taylor, Keandra Hunt, Abigail Boyce, Malana Wilson



22-25 October 2020  
2020/2021 Season

# The Blue Flower

by Bryce Real

Directed by Jesse Fou



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# THE BLUE FLOWER

by Bryce Real

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**Director**  
Jesse Jou

**Scene Design**  
Meagan Pierce

**Costume Design**  
Emilia Richardson

**Lighting Design**  
Tay Alfred

**Sound Design**  
Hayden Bearden



## CAST

---

**Hackett**

Evan Price

**Magnilda/Lurlina**

Kerstin Vaughn

**Neugla/Mama**

Gracie Wilson

**Betrüger/Great Adder**

Hunter Lovering

**Ton/Berthold/Damkoch**

Mitej Dongarkar

**Kord/Agatha/Patrau/Ghoul**

Miera Garcia

**Weissalt/Totritter/Aufge/Marie's Beast**

Tony Morrell

**Marie/Mady**

Birdie Stabeno

**Fass/Verachlig/Messenger/Hänger**

Justin Krall

**Betru/Zweif**

Charles Kennedy

## PRODUCTION TEAM

---

**Dramaturg**

**Assistant Director/Dramaturg**

**Stage Manager**

**Assistant Stage Manager**

**Props Master**

**Assistant Costume Designer**

**Assistant Lighting Designer**

**Co-Vocal Coaches**

**Vocal Captain**

**Fight Choreographer**

Sarah Johnson

Colin Thomas

Tiffany Viesca

Corey Obregon

Grace Wohlschlegel

Beka Hall

Jacob Francisco

Rachel Hirshorn-Johnston

Leah Johnson

Kerstin Vaughn

Justin Krall



## A NOTE ABOUT *THE BLUE FLOWER*

---

Sarah Johnson | Dramaturg

Early in our process, I asked the cast to define the word “fantastic” in their own words. Most definitions we came up with lived in one of two camps: a word describing something as excellent or a word describing something from human imagination, outside the realm of our real world. This play lives up to both those definitions. The world of *The Blue Flower* helps us escape from our own. Wolves who speak, witches, and ghostly kings inhabit the world of the play and magic functions as easily as gravity. In this tumultuous time, it can be tempting to run away into fantasy. However, Bryce Real has created a story in this fantastical world that resonates with our lived experiences. As our hero navigates his journey, questions about inequality, oppression, and toxic cultural values play out in real time.

As our season moved to virtual spaces in this time of pandemic, this play’s first production takes up an even more intense fractured reality: a play set in a fantastical world, performed on a virtual stage. The limitations caused by digital theatre are here accompanied by opportunity. Reality is questioned on multiple fronts. The digital, the real, and the magical confront one another and ask us to think critically about the story through both its content and mode of delivery. As actors perform what we are starting to call “Zoom magic,” using the limitations of the two dimensional screen to facilitate actions that defy the ordinary limitations of space and time, we wrestle with how this play both functions within our lived reality and outside of it. We experience the fantastical in new and bold ways.





5-8 November 2020

2020/2021 Season

# An Enemy of the People

by Henrik Ibsen

A New Adaptation By Brad Birch

Directed by Bill Gelber



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# AN ENEMY OF THE PEOPLE

by Henrik Ibsen  
A New Adaptation by Brad Birch

---

**Director**  
Bill Gelber

**Scene Design/Prop Master**  
Grace Wohlschlegel^

**Costume Design**  
Elizabeth Campbell

**Lighting Design**  
L'Hannah Pedigo

**Sound Design**  
Rafael Aviles



## CAST

---

**Tom Stockmann**

Steven Weatherbee<sup>^</sup>

**Kate Stockmann**

Sarah Lehmann Jackson

**Petra Stockmann**

Elyse Dixon

**Peter Stockmann**

Caleb Ranger Lowery<sup>^</sup>

**Morten Kiil**

Brad Frenette

**Hovstad**

Laureen Karichu

**Aslaksen**

Elliot Esquivel

**Billing**

Eric “Junior” Flores

<sup>^</sup> indicates thesis role/design



## PRODUCTION TEAM

---

**Dramaturg**

**Stage Manager**

**Assistant Director**

**Assistant Stage Manager**

**Assistant Scene Designer**

**Assistant Costume Designer**

**Assistant Lighting Designer**

**Hair & Makeup**

Bradley Hewlett

Mariah Solis

Sarah Lehmann Jackson

Mackenzie Duke

Jesus Rodriguez

Chloe Scott

Ashleigh Breeding

Katy Mitchell



## A NOTE ABOUT AN ENEMY OF THE PEOPLE

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Bradley Hewlett | Dramaturg

Dubious digital articles. “Deep fake” videos. Spin. Whistleblowers. Privileged information. Alternative facts. Propaganda. Redaction. [REDACTED].

As we sit, often uneasily, within the Information Age we are frequently challenged to form opinions on critical issues facing our family, community, state, nation, and world without being entirely certain that we have *all* of the facts. Often, we may be strained to explain what constitutes a fact or how to make sense of competing interpretations of seemingly jumbled webs of facts being stretched by the tension of competing moral claims.

Henrik Ibsen (1828-1906) wrote his version of *An Enemy of the People* in 1882 as he was facing negative public reactions to his discussion of the realities of sexually transmitted disease in his previous play *Ghosts*. Through the character of Dr. Tomas Stockman, Ibsen was able to show how those who champion facts can be left to stand alone when those facts conflict with the interests and motives of larger or more powerful groups. As further evidence of his understanding of the dramatic form, he was able to humanize such conflicts by locating them within the dynamics of an extended family.

In his new version of the play, Brad Birch has translated this core conflict into a modern context. A context in which the suppression of information is becoming less about direct force and intimidation and more about unseen manipulations and distortions. A context in which economic, social, and political motives are entangled in a web that moves at digital speed. A context in which the gag has been replaced by the [REDACTED].

Our production of *An Enemy of the People* does not claim to offer solutions to the problems that arise when the freedom of information is weighed against concerns of reliability and the consequences of control. However, we do hope to engage our audience in a decentralized conversation about these issues that have both immediate and far-reaching implications for our world. Without overly taxing our imaginations, we can suppose that at this very moment somewhere in the world someone is struggling for the right to speak the facts as they understand them while, at the very same time somewhere else, another person is reeling from the consequences of actions taken on the basis of distorted information. Where should the gates be placed? Who should be the gatekeepers? What rules should govern their operation? Why have gates at all? How do we [REDACTED]?



November 2020  
2020/2021 Season

# *Fall Dance Festival*



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# FALL DANCE FESTIVAL

## 2020

---

### **Choreographers**

Kamrye Collins  
Lindsey Couvillon  
Jessica Garcia  
Lupe Garcia  
Alyssa Lebron  
Lynsey Livingston  
Yvonne Racz Key  
Anna Rubio

### **Dramaturg**

Sarah Johnson

### **Assistant Dramaturg**

Mitej Dongarkar

### **Faculty Supervisors**

Tanya Calamoneri  
Shawn Ketchum Johnson  
Kyla Olson



## Guys and Dolls...almost

**Choreographer:** Yvonne Racz Key

**Music:** "Guys and Dolls," Music and Lyrics by Frank Loesser  
(music has been edited)

**Performers:** Abigail Boyce, Daniel Dipinto, Deborah de Farias, Sydney Dotson,  
Emily Lowke, David Postlewait, Kietraille Sutton, Alexa Teleki, and  
the cast of TTU's 2020 production of Guys and Dolls

**Videographer/Video Editor:** Gabriel Mata

## DystopiaX

**Choreographer:** Lynsey Livingston

**Music:** "Spoken word" from TikTok; "This Is a Man's World"  
by Dedrick Weathersby; "This Bitter Earth/On The Nature Of Daylight"  
by Natalia Bonner, Louisa Fuller, Dinah Washington, Max Richter,  
John Metcalfe, Philip Sheppard, Chris Worsey, Clyde Otis;  
"Human" by Sevdaliza (music has been edited)

**Performers:** Emily Anderson, Lauren Bassett, Megan Cooley,  
Cheyanne Ibarra, Samantha Mansel, Alexandria Pecina,  
Taylor Renfro, Avery Whaling

**Costume Design:** Mallory Prucha, assisted by Yzael Vazquez

**Sound Design:** Callie Watson

**Videographer:** Gabriel Mata

**Video Editor:** Lynsey Livingston

## Desired Redemption

**Choreographer:** Jessica Garcia

**Music:** "Human" by Sevdaliza, "Mount Everest" by Labrinth, "Oceans" by  
Hillsong UNITED (music has been edited)

**Performers:** Hannah Baxter, Hannah Coburn, Jady Owens,  
Lexi Rogers, Mia Thompson

**Costume Design:** Mallory Prucha, assisted by Yzael Vazquez

**Sound Design:** Rafael Aviles

**Videographer/ Video Editor:** Gabriel Mata

## Igniting The Pathway To Change

**Choreographer:** Kamrye Collins

**Music:** "A Change is Gonna Come" by Sam Cooke; "Don't Worry About Me" by  
Frances; "Change is Everything" by Son Lux (music has been edited)

**Performers:** Lauren Bassett, Wynter Brown, Alexa Garcia, Emma Hale,  
Emily Lowke, Paris Padilla, Sydney Rood

**Costume Design:** Mallory Prucha, assisted by Yzael Vazquez

**Sound Design:** Callie Watson

**Videographer/Video Editor:** George Dockery

## The Mind Dismantled

**Choreographer:** Lupe Garcia

**Music:** "Is There Anybody Out There?" by Pink Floyd (music has been edited)

**Performers:** Hallie Anderson, Hannah Baxter, Chelsea Chandler, Reagan Gill,  
Emma Hale, Mia Thompson (understudy), Lauren Wheeler

**Costume Design:** Mallory Prucha, assisted by Yzael Vazquez

**Lighting Design:** Darin Moody

**Sound Design:** Callie Watson

**Videographer/Video Editor:** Sarah Brandon

## CATHARSIS

**Choreographer:** Anna Rubio

**Music:** "I am" Jorja Smith covered by The Theorist, "Gucci Spring" by Jank,  
"Get Free" by Mereba; "Ecdysis" by Flume (music has been edited)

**Performers:** Hallie Anderson, Hannah Baxter, Megan Cooley,  
Emma Hale (understudy), Cheyanne Ibarra,  
Sydney Rood, Molly White (understudy)

**Costume Design:** Mallory Prucha, assisted by Yzael Vazquez

**Lighting Design:** Darin Moody

**Sound Design/Mix:** Rafael Aviles

**Videographer/Video Editors:** Gabriel Mata

## Good News

**Choreographer:** Alyssa Lebron

**Music:** "So Will I (100 billion X)" by Hillsong United

**Performers:** Emily Anderson, Hallie Anderson, Cody Blythe,  
Emma Hale, Mackenzie Hammonds, Amanda May,  
Reana Tibbs, Marcus Thomas, Rachel Winn

**Costume Coordinator:** Mallory Prucha, assisted by Yzael Vazquez

**Videographer/Video Editor:** Sarah Brandon

## Without Your Embrace

**Choreographer:** Lindsey Couvillon

**Music:** "I Love You" by Riopy (music has been edited)

**Performers:** Rebecca Brug, Hannah Coburn, Deborah de Farias,  
Abby Hardage, Shanna Hare, Sarah Minjarez,  
Jadyn Owens, Mia Thompson, Mekenzie Thornton

**Costume Design:** Katherine Davis

**Lighting Design:** Darin Moody

**Sound Design:** Callie Watson

**Videographer/Video Editor:** Eli Jimenez



11-14 February 2021

2020/2021 Season

# Sonnets for an Old Century

by José Rivera

Directed by April Langehennig



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presents

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# Sonnets for an Old Century

## by José Rivera

---

### Director

April Langehennig

### Choreographers

Mitej Dongarkar, Elliot Esquivel

Keandra Hunt, Paul Kortemeier

Briana Moody, Tanya Nguyen

Yvonne Racz Key, Savannah Rhodes

Kietraille Sutton

### Choreography Mentor

Kyla Olson

### Scene Design

L'Hannah Pedigo

### Costume Design

Katie Davis

### Lighting Design

Christopher Rogers

### Sound Design

Jonathan Lee

SONNETS FOR AN OLD CENTURY is produced  
by special arrangement with Broadway Play Publishing Inc, NYC  
[www.broadwayplaypub.com](http://www.broadwayplaypub.com)



## CAST

Robert Montano	Sean Riley Cunningham
Rick Coca   Mark Ferreira	Andrew DeLaGarza
Michi Barall   Vanessa Marquez (Dance)	Mitej Dongarkar
Javi Mulero   Rene Rivera   John Ortiz (Dance)	Elliot Esquivel
Yusef Bulos	Brad Frenette
Doris Difarnecio   Vanessa Marquez	Krystyna Gray
Wendy Johnson   Alene Johnson   Alene Johnson (Dance)	Keandra Hunt
Svetlana Efremova	Leah Johnson
Carlo Alban   Carlo Alban (Dance)	Paul Kortemeier
John Ortiz	Caleb Ranger Lowery
Kevin Jackson	Uvakeious McGhee
Anne O'Sullivan (Dance)	Briana Moody
Svetlana Efremova (Dance)	Tanya Nguyen
Kiersten Van Horne (Dance)	Yvonne Racz Key
Maricela Ochoa (Dance)	Savannah Rhodes
Anna Ortiz   Maricela Ochoa	Marjorie Rodriguez
Felicity Jones   Antionette Abbamonte	Samara Shavrick
Alene Dawson (Dance)	Kietraille Sutton
Camilia Sanes   Anne O'Sullivan	Emily Swenskie
Kristine Nelsen	Emma Tedder
Dawn Lewis   Esther Scott   Karenjune Sanchez	Kerstin Vaughn
Jessica Hecht   Kiersten Van Horne	Joryhebel Ginorio

## PRODUCTION TEAM

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<b>Dramaturg</b>	Kelsey Blotter
<b>Stage Manager</b>	Grace Wohlschlegel
<b>Assistant Stage Manager</b>	Colin Thomas
<b>Lighting Design Consultant</b>	Jesus Roderiguez
<b>Vocal Coach   Dialects Design</b>	Rebecca Taylor
<b>Vocal Coach   Dialects Assistant</b>	Morgan Mundheim
<b>Assistant Scene Designer</b>	Elizabeth Campbell
<b>Assistant Costume Designer</b>	Elizabeth Campbell
	Sydney Bruce
<b>Assistant Sound Designer</b>	Callie Watson
<b>Visual Effects Designer   Editing Lead</b>	Jonathan Lee
<b>Visual Effects Contributor   Editing Lead</b>	Michael Yarick



## A NOTE ABOUT SONNETS FOR AN OLD CENTURY

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Kelsey Blotter | Dramaturg

Award-winning playwright and screenwriter José Rivera, born in Puerto Rico in 1955, immigrated to New York at 5 years old and settled in Long Island. Growing up with the Bible as his only source of literature, Rivera was influenced by his family's innate ability to tell captivating stories. As a child, he enjoyed TV shows like *The Twilight Zone* and *The Outer Limits*, but at the age of 12, a production of *Rumpelstiltskin* fostered his dream to be a playwright. Most noted for works such as *Marisol*, *References to Salvador Dalí Make Me Hot*, and *The Motorcycle Diaries*, Rivera is the first Puerto Rican screenwriter to be nominated for an Academy Award.

Originally published in 2000, *Sonnets for an Old Century* is an anthology of poetic monologues and sonnets delivered by characters of various ages, backgrounds, and life experiences. After 20 years, Rivera's compilation of diverse human experiences still rings true. Each character in the play, based on a person Rivera knew in real life, is stuck in a vast, gray unknown place between life and death with one last chance to reflect on their lost life or offer one last bit of advice.

This production shares diverse and universal stories while simultaneously experimenting with how people perceive identity. Early in the rehearsal process, Mallory Prucha, a professional composite sketch artist, created renderings of the characters in the play based on perceived physical characteristics provided by the actors. To establish a dialogue about identity and cognitive bias based on visual representations of individuals, we ask you, the audience, to choose the sonnets you want to see based on the character sketches presented at specific intervals in the show.

We invite everyone to join in this conversation.



25-28 February 2021

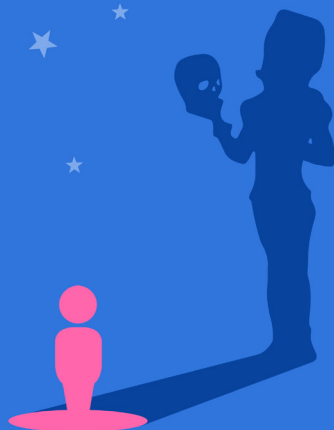
2020/2021 Season

# *Blown Youth*

by Dipika Guha

Directed by Leah Johnson

Produced by special arrangement with Playscripts, Inc. ([www.playscripts.com](http://www.playscripts.com))



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[theatre.ttu.edu](http://theatre.ttu.edu)

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School of Theatre & Dance  
presents

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# Blown Youth

by Dipika Guha

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**Director**  
Leah Johnson

**Scene Design**  
Matthew Chilcoat

**Costume Design**  
Yzael Vazquez

**Lighting Design**  
Taylor Alfred

**Sound Design**  
Seth Warren-Crow

Produced by special arrangement with Playscripts, Inc.  
([www.playscripts.com](http://www.playscripts.com))



## CAST

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**Celia**

Laureen Karichu

**Jo**

Saharra Howard-Johnson

**Anne**

Hannah Turell

**Ray**

Alice Bryant

**Audre**

Alexa Teleki

**Margaret**

Savannah Rhodes

**Shia**

Katie Mayon

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## PRODUCTION TEAM

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<b>Dramaturg</b>	Sarah Johnson
<b>Stage Manager</b>	Mariah Solis
<b>Assistant Director</b>	Carlos Medina Maldonado
<b>Assistant Stage Manager</b>	Lizzie Rokas
<b>Vocal Coach</b>	Caleb Ranger Lowery
<b>Vocal Captain</b>	Hannah Turell
<b>Vocal Coach Assistant</b>	Delaney O'Neal
<b>Associate Costume Designer</b>	Beka Hall
<b>Scenic Charge Artist</b>	L'Hannah Pedigo

**Special thanks to Warren-Crow family  
for voicing our offstage characters.**

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**THE PERSONAL  
AND THE POLITICAL**



Dipika Guha was born in Calcutta and raised in India, Russia and the United Kingdom. She is the inaugural recipient of the Shakespeare's Sister Playwriting Fellowship, a Hodder Fellow at the Lewis Center for the Arts at Princeton and a Venturous Fellow with the Lark Play Development Center. Her plays include *YOGA PLAY* (South Coast Repertory Theatre, SF Playhouse, Gateway Theatre), *I ENTER the VALLEY* (Theatreworks New Play Festival, Finalist for the Ruby Prize '15); *THE ART of GAMAN* (Theatre 503 London, Berkeley Rep Ground Floor) and *UNRELIABLE* (Kansas City Rep). She is currently under commission from ACT and Z Space, Oregon Shakespeare Festival, Barrington Stage, South Coast Rep and MTC/Sloan.

Dipika received her BA in English Literature from University College London, was a Frank Knox Fellow at Harvard University and received her MFA in Playwriting at the Yale School of Drama under Paula Vogel. She has taught playwriting at theaters and non-profits across the country, at Bryn Mawr and Fairfield Universities, the Co-op Performing Arts High School and Young Playwrights Inc and Fellowship Place, a non-profit supporting adults with mental illness.

She's worked as Visiting Artist at the Schell Center for International Human Rights at Yale Law School was a Resident Playwright at The Playwrights Foundation in San Francisco, is a Core Writer at the Playwrights Center in Minneapolis and a member of the Geffen Playwrights Group where she continues to develop work.

For television Dipika has written on shows in development at AMC including recently *Rainy Day People* for showrunners Chris Cantwell and Chris Rogers, *Sneaky Pete* for Amazon and is currently writing on *Black Monday* at Showtime.

Despite a long run in the United States she still drinks tea.



March 2021

2020/2021 Season

# DanceTech



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# DANCE TECH

# 2021

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## **Artistic Direction**

Mallory Prucha  
Joshua Whitt

## **Choreography**

Karson Hood  
Ali Duffy  
Tanya Calamoneri  
Kyla Olson  
Yvonne Racz Key  
Charlotte Boye-Christensen

**Editor, Visual Effects Artist,  
and Digital Content Creator**  
Chris Wood

## **Stage Manager**

Tiffany Viesca

A Special Thanks to the Stars and Stripes Drive-in of Lubbock



## DIV/DED

**Choreography:** Kyla Olson and Performers

**Performers:** Mary Emily Anderson, Hannah Baxter, Jessica Garcia,  
Krystyna Gray, Emma Hale, Cheyanne Ibarra, Jadyn Owens,  
Anna Rubio, Samara Shavrick, Michael Yarick

**Music:** "Politik" by Coldplay

**Poem Excerpt:** "The Hill We Climb" by Amanda Gorman

**Costume Design:** Mallory Prucha

**Videographer:** Kyla Olson

**TTU Public Art featured:** "As Far As the Eyes Can See" by Ilan Averbuch,  
"Comma" by Po Shu Wang,  
"Illuminated Arboreal Data Codes" by Koryn Rolstad,  
"Oblique Intersection" by Lead Pencil Studio,  
"Zephyr" by Marc Fornes

## The Ball

**Choreography:** Yvonne Racz Key

**Performers:** Sydney Rood, Deborah DeFarias, Brynn Hunt, Lauren Bassett,  
Emily Lowke, David Postlewait, Daniel DiPinto

**Costumes:** Mallory Prucha

**Location:** Ballet Lubbock at Buddy Holly Hall  
Performing Center for Arts and Sciences

**Make-up:** Nathalie Van Gilder and Meagan Russell

**Videography:** Christian Ruiz

**Editor:** Chris Wood

## Plane

**Choreography:** Charlotte Boye-Christensen

**Performers:** Sydney Rood and Emma Hale

**Costumes:** Mallory Prucha

**Composer:** Jóhann Jóhannsson

**Sound Engineer:** Adam Day

**Videographer and Piece Editor:** Christian Ruiz



8-11 April 2021  
2020/2021 Season



# Frontier Fest



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# FRONTIER FEST 2021

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**Producer**  
Thomas Laney

**Scene Designer**  
Elizabeth Campbell

**Costume Designer**  
Kelsey Blotter

**Lighting Designer**  
Jacob Francisco

**Sound Designer**  
Callie Watson



**Toxicity**

**Choreographer:** Blanca Del Loco  
**Dancers:** Elyse Dixon  
Holden Jackola  
Kaylee Michelle  
Keandra Hunt  
Jessica Garcia

**The Infinitesimal Loop**

<b>Director:</b>	Michael Yarick	
<b>Playwright:</b>	Texas Beam	
<b>Cast:</b>	Patrick Jones	Mr. Smith
	Keandra Hunt	Ms. Johnson
	Austin Gonzalez	Mr. Garcia
	Gracie Wilson	Morgan Miller

**Epilogue**

**Choreographer:** Sydney Rood  
**Dancers:** Lauren Bassett  
Emily Lowke

**Plato’s Dinner Party**

<b>Director:</b>	Jennifer Ezell	
<b>Playwright:</b>	Bradley Hewlett	
<b>Assistant Director:</b>	Colin Thomas	
<b>Cast:</b>	Megan Bellinghausen	Bob
	Emily Swenskie	Saul
	Paul Kortemeier	Rene
	Sarah Lehmann Jackson	Friedrich
	Alice Bryant	Fredrick (Understudy)

**Production Team**

<b>Assistant Producer:</b>	Grace Wohlschlegel
<b>Stage Manager:</b>	Hannah Machen
<b>Assistant Stage Manager:</b>	Corey Obregon
	Mark Stargel
<b>Vocal Coach:</b>	Kerstin Vaughn
<b>Vocal Coach Assistant:</b>	Patrick Jones
	Emily Kilgore



**Vastly different.**



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