

*THE PERSONAL AND
THE POLITICAL*

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2020
season
2021



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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



November 2020
2020/2021 Season

Fall Dance Festival



 TEXAS TECH UNIVERSITY
TTU & Margaret Tinkington College of Visual & Performing Arts
School of Theatre & Dance

theatre.ttu.edu

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

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 Worsley, 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 N 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



OUR SCHOOL

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

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 electricians 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

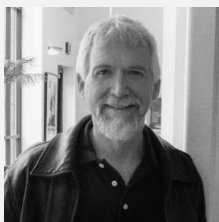
Ali Duffy is the founder and Artistic Director of Flatlands Dance Theatre. Her written scholarship was recently published in the *Journal of Dance Education*, *Research in Dance Education*, and *Dance Education in Practice*. She is working on a forthcoming book about careers in dance and a book chapter 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

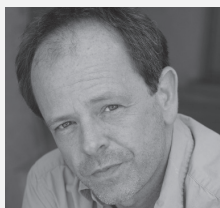
Casey Keenan Joiner, a native of Dallas, serves as Assistant Professor of Musical Theatre. As a composer, Casey's original work has recently been showcased in New York at Feinstein's 54 Below, the Duplex, and the West End Lounge. She has attended Berklee College of Music, the American Musical and Dramatic 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

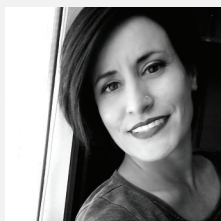
Dean Nolen has originated roles in dozens of new plays and musicals from Broadway as Harry Bright in the original Broadway cast of *Mamma Mia!* to off-Broadway, creating the role of Ken in Rob Ackerman's *Dropping Gumballs on Luke Wilson*, Terence in Theresa Rebeck and Alexandra Gersten-Vasillaros' critically-acclaimed 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

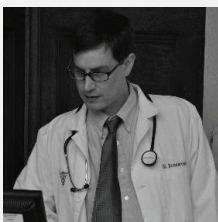
Kyla Olson is an Associate Professor of Practice in the School of Theatre and Dance at Texas Tech University. Since joining the faculty in 2008, she teaches levels of ballet and jazz, as well as Dance Production Activities I/II, Musical Stage Dance, and Dance in the Community. Olson serves as a choreographer 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.



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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Undergraduate Advisor	Beth Scheckel
Production Manager	Joshua Taylor Whitt
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Electrics & Sound Shop Manager	Darin Moody
Costume Shop Manager	Katherine Davis
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Scene Shop Staff	Matthew Chilcoat, Caleb Ranger Lowery, Uvakeious Mcghee, Gabriel Mata, Hannah Machen, Mark Stargel
Props Staff	Julia Anderson, Meagan Pierce, Grace Wohlschlegel
Paint Staff	L'Hannah Pedigo
Lighting And Sound Shop Staff	Jonathan Lee, Carlos Medina Maldonado, Jesus Rodriguez Patlan, Christopher B Rogers
Costume Shop Staff	Alice Bryant, Elizabeth Campbell, Sarah Jackson, April Langehennig, Emilia Richardson, Yzael Vasquez
Poster Design	Michael Yarick
Program Design	Surasak Namwatsopon



The Kennedy Center

*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.

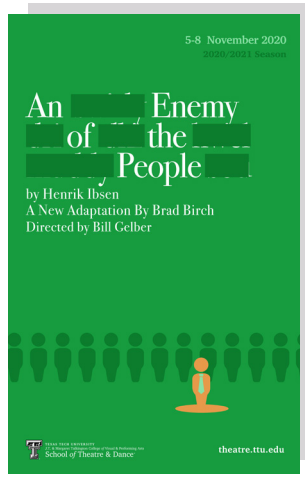
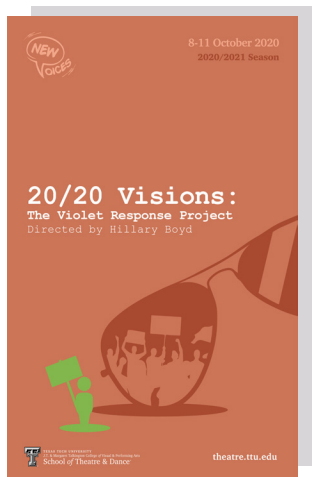
This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF 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



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

20/20 VISIONS:

THE VIOLET RESPONSE PROJECT

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

THE BLUE FLOWER

by Bryce Real

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

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[^]

Kate Stockmann

Sarah Lehmann Jackson

Petra Stockmann

Elyse Dixon

Peter Stockmann

Caleb Ranger Lowery[^]

Morten Kiil

Brad Frenette

Hovstad

Laureen Karichu

Aslaksen

Elliot Esquivel

Billing

Eric “Junior” Flores

[^] 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

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]?



Vastly different.



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