

CENTER STAGE

WINTER 2018



NUTCRACKER, Arabian, choreography by
Jennifer Deckert

Photo © 2018 Sydney Edwards



UNIVERSITY
OF WYOMING

Center Stage

WINTER 2018

Newsletter of UW Theatre & Dance

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Nutcracker Madness



A view of THE NUTCRACKER ACSD#1 school performance, which was given for 1600+ area children.

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A scene from the UW production of Ionesco's groundbreaking 20th century work, RHINOCEROS.

YOU GOTTA HAVE HEART

Season's Greetings to you, our faithful patrons and supporters, from the Department of Theatre and Dance at the University of Wyoming!

As always, we have more news to report from the last year than it seems possible to contain within the confines of our annual newsletter, and, often, in hindsight, it is hard to imagine that we have fully undertaken and completed so much. But the one thing that has defined our creative work this year more than anything else is the heart that we have for it—a full-on commitment to producing our best work, work that has meaning to us and our community, and to serving the needs of our students to the fullest extent possible in becoming successful theatre and dance professionals.

One show exemplifying this heart for impactful creative work and performer and audience experience was the spring 2018 reimagined production of Marsha Knight's SIX SONGS FROM ELLIS. The culmination of Knight's research at Ellis Island during her recent sabbatical, this very timely piece sought to examine and humanize the experiences of immigrants and refugees. The production toured the State, and was accompanied by many educational service activities for Wyoming residents in many communities (see **On Tour With SIX SONGS FROM ELLIS**, p. 7)

The summer theatre season saw the welcome return of our traditional three-show format, which opened this year with THE MARVELOUS WONDERETTES, Roger Bean's jukebox musical and smash off-Broadway hit that pays homage to the high school song leader squads of the 1950's and 1960's. Directed by **Leigh Selting**, the musical was great fun for audiences and performers alike, as our talented "girls" gave it their best on such oldies but goodies as "Lollipop," "Dream Lover," "Stupid Cupid" and "Lipstick on Your Collar." Next up was BABY WITH THE BATHWATER, directed by **Patrick Konesko**, Christopher Durang's darkly comic take on families and how they make us who we are, for better or worse. The summer theatre season closed with I LOVE YOU, YOU'RE PERFECT, NOW CHANGE, directed and accompanied by musical theatre faculty member **Seán Stone**. Joe DiPietro's tuneful and witty musical comedy revue about love in all its glory played to full houses and appreciative audiences.

YOU GOTTA HAVE HEART (cont.)

The 23rd Annual Snowy Range Summer Dance Festival (SRSDF) was held July 18-28, 2018, and hosted dancers from the world-renowned Limón Dance Company. Dozens of students participated in the 10-day festival, culminating in a Gala Concert featuring festival dancers performing works from the Limón Company.

In August, Vertical Dance faculty **Margaret Wilson** and **Neil Humphrey** produced the ever-popular VERTICAL DANCE AT VEDAÜWOO on a beautiful weekend under nearly ideal conditions, and to a broader demographic of patrons than we typically serve. The production featured live music composed by **Seán Stone** and several guest artists.

The 2018-2019 production season opened with the original new comedy BELOW THE NAVEL ABOVE THE KNEES, written and directed by **William Missouri Downs**. This fish-out-of-water story examined issues surrounding faith, reason, and our divided country, and was staged to great effect in the black box Studio Theatre by **Scott-Tedmon Jones**, increasing the immediacy of the comedy for audiences.

An incredibly technically challenging piece followed, Eugène Ionesco's RHINOCEROS, his groundbreaking 1959 play about the rise of nationalism and fascism. Directed by **Patrick Konesko**, the play has themes that are relevant today, and were the subject of study and discussion by the UW Honors Program, in cooperation with UW Theatre and Dance.

As the play depicts rhinos crashing through a provincial French town, literally embodying the sociopolitical shift that is occurring among its inhabitants, it necessarily creates conceptual/physical design challenges for the creative team, which they handled with aplomb. The multi-level, multi-functional scenic design comprising metal frames and translucent panels by **Scott Tedmon-Jones** received a Certificate of Merit from the Region VII Kennedy Center American College Theater Festival (KCACTF), as did the evocative lighting design by **Jason Banks**.

Rehearsing and building behind the scenes throughout the entire fall season, and concurrently with the first two shows, was THE NUTCRACKER, the classic ballet based on E.T.A. Hoffman's tale and featuring Tchaikovsky's famous score. Directed by **Marsha Knight** and choreographed by Knight and **Jennifer Deckert** (with new faculty member **André Megardichian** serving as men's coach) THE NUTCRACKER is an all-hands-on-deck project for the department and the UW Symphony, directed by **Michael Griffith**, which accompanies the ballet. The ballet is not just a family and community favorite, but an important experience for student performers, as many will take part in this production during their professional lives. The ballet involves ~50 children and community members, in addition to the cast of UW performers, making costume design and construction particularly challenging for our faculty designer par excellence, **Lee Hodson**, to accomplish. This has been especially true for the 2018 production,

as the creative team decided to restage an entire section of the ballet, the Waltz of Flowers, necessitating an entirely new suite of costumes, as well as a new scenic drop from Professor Emeritus **Ron Steger** (see **NUTCRACKER: Waltz of Winter's Flowers** on p. 4). THE NUTCRACKER ran for three evening performances and a Sunday matinee, with our highest-ever audience attendance on Saturday, as well as a dedicated ACSD#1 performance that served over 1600 area schoolchildren. The creative team of Hodgson, Steger, **Scott-Tedmon Jones**, **Jason Banks**, and **Don Turner**, and our stalwart stage management team, ably headed by student and production stage manager **Corinne Landy**, worked their hearts out to produce the ballet, and as of this writing

are nearly recovered from their efforts. Special thanks to the assistant stage managers, who served diligently in many capacities but especially as child wranglers for the rehearsal process and production, and helped to make the ballet a positive and memorable experience for the children taking part.

The spring performance season brings a new creative adventure, POKES 'N PLAINSMEN, a collaborative evening of scenes, songs, and dances showcasing the best and brightest performers from UW Theatre and Dance and Laramie High School, February 11-15.

From February 18-22, theatre students will compete at the Region VII KCACTF at the University of Oregon-Eugene.

From March 7-9, our dancers will present a full-length collaborative concert, SPRING TO DANCE, featuring new works by UW dance faculty, as well as José Limón's signature 1964 work "Choreographic Offering," an homage to his mentor Doris Humphrey, and Limón artist Jesse Obrenski's new work "Courage," which was created and premiered during the 2018 SRSDF.

"Courage" will be presented for formal adjudication at the Northwest Conference of the American College Dance Association (NW ACDA, March 13-16), University of Utah, while "A Choreographic Offering" will be presented at the NW ACDA Informal Concert.

From March 20-23, our design-tech students will participate in the United States Institute for Theatre Technology (USITT) Conference and Stage Expo in Louisville, KY.

Last but not least in our season is the bluegrass musical THE ROBBER BRIDEGROOM, directed by **Leigh Selting**, running April 30-May 4. This irresistibly catchy and wildly funny musical from the Pulitzer Prize-winning author of "Driving Miss Daisy" follows Jamie Lockhart, gentleman by day and rascally robber of the woods by night, as he courts Rosamund, the only daughter of the richest planter in the country.

Please watch for news of our upcoming summer season. Feel free to stop in any time to chat, observe, or take a tour.

Thank you, this year and always, for your continued support of our programs, our productions, and our students. We wish you and yours a wonderful holiday season!



Will Sircin and Paris Rumbolz in a scene from William Missouri Downs' comedy, BELOW THE NAVEL ABOVE THE KNEES.



NUTCRACKER

WALTZ OF WINTER FLOWERS

A fixture of the University of Wyoming stage since 1988, when the Department of Theatre and Dance first produced the ballet on a limited scale, UW's production of THE NUTCRACKER has undergone many changes over the years.

First set in the romantic "Old World" style typical of most NUTCRACKER productions and produced every four years beginning in 1994, the ballet grew in scale and scope, evolving into a massive undertaking involving many local children and community members, as well as student performers.

In 2006, the creative team, spurred on by costume designer and faculty member Lee Hodgson, took UW's production of the NUTCRACKER in a new direction, one unique to Laramie and the West.



Clara (Sophia Douville) dances among the flowers.

The ballet was reset in 1890's Laramie in the Iverson Mansion and its surrounding grounds, with local references to the Laramie landscape and Old West characters. The work has continued to the current production.

"At the close of each NUTCRACKER, the creative team meets to discuss ideas, needs, express what is in need of replacement, and future direction," said Knight.

"I'd expressed wanting to take a new direction with the very familiar Waltz of the Flowers, and thought about how to heighten its role in the show."

Hodgson suggested using a motif of poinsettias for the waltz, a flower associated with winter and the holiday season, and an old-fashioned flower as well. Over time, the idea



Becca Maniscalchi, pas de deux



Caleb Daly, pas de deux



© 2018 Sydney Edwards

developed for the choreographer and scenic and costume designers. Hodgson designed the initial silhouette for the costumes in late spring 2018, which he then refined, building a prototype of over the summer. This was followed by mock-ups, and more adjustments in silhouette and ornamentation. Then came the months of assembling the hundreds of yards of tulle and net, hundreds of poinsettia petals, and yellow buttons! Lee's mom, Wanda, assisted with sewing from afar, as did Billy Kay Gross on site.

"This work was a 'labor of love' on Lee's part—quite the incredible feat to pull off," said Knight.

Ron Steger, professor emeritus and former scenic design faculty member at UW Theatre and Dance, returned once again to complete a new scenic drop.

One of the few artists left who still paints full-stage drops in the traditional style, Ron's work as a scenic painter is meticulous and breathtaking, as evidenced by his work for such nationally known companies as the Oakland Ballet and the Colorado Ballet.

Conceptually, the new backdrop carries forward the idea of the Act I Snow Scene (which features the exterior of Laramie's Iverson Manison and surrounding grounds in a snowy dreamscape), but rendered appropriate to the Waltz of the Flowers title, based on winter poinsettias, with snow dappled over pink and white blooms with green foliage.

This is likely the final drop that Ron Steger will paint for UW's NUTCRACKER production, adding a sixth drop to the existing set of five full-stage drops, three sets of portals, and various moving stage pieces that Ron has already created for previous productions.

"Ron's new piece is exquisite, and we were privileged this September to watch him paint it, standing with his long brush, on that huge canvas drop on the floor of our Main Stage Theatre," said Knight.

"The addition of this section of the ballet completes the suite of scenic backdrops we have been building over the past 12 years—quite an accomplishment."



Girls in the party scene.



Those Gingersnaps dancing!



The Russians beginning their acrobatics.



Clara with her angels.

All photos © 2018 Sydney Edwards

NUTCRACKER: THE CHILDREN'S COMPANY

Being involved in THE NUTCRACKER's 50+ member children's company is not only a wonderful memory, but a big commitment for these youth aged seven and up.

So we invited children's company members to tell us a little about their experiences by answering the following questions.

What part did you play?

"Gingersnap" "Party boy" "Soldier" "Party girl" "Fritz" "Drosselmyer's helper" "Angel"

Favorite thing about being in THE NUTCRACKER?

"Being on stage & leading my group off stage."
 "I love dancing with my friends and watching the younger kids at rehearsals."
 "Doing a good job."
 "The music"
 "Firing the canons!"
 "All the people."
 "Eating cookies and it is just so fun!"
 "Hanging out with old and new friends and being a part of the story."
 "Learning the part, getting to know everybody, and performing."
 "Spending extra time with friends."
 "Being able to see what is happening and going on back stage."

Hardest thing about being in THE NUTCRACKER?

"Staying up LATE!"
 "Learning all the steps."
 "Having rehearsals, very long rehearsals."
 "Keeping the tempo."
 "Under [Mother Ginger's] skirt is VERY hot!"
 "Big marches!"
 "Getting on the stairs on time."
 "Memorizing my part."
 "Having to smile while dancing."
 "Having to stay awake all night."

What will you remember most about being in the ballet?

"The very first time I saw my costume."
 "Leading everyone off stage"
 "The doll dance and all of the party."
 "Being nervous."
 "That the battle is really Clara's nightmare."
 "I will remember the dances and the hard work we all put into it."
 "I will remember the music the most."
 "Being with everyone."
 "Having props and the people I dance with."
 "The people who helped with THE NUTCRACKER."
 "Watching the beautiful dancers perform."

Is there anything else you would like us to know?

"I am grateful to be a part of it."
 "I appreciate everything everyone did to make a great performance. I will remember the things people did and the fun we've had."
 "I love working with Marsha!"
 "How did Marsha get to be so good?"
 "You guys are working really hard – good job!"
 "This has been such an amazing experience! THANK YOU!"
 "I had lots of fun!"

ON TOUR WITH SIX SONGS FROM ELLIS

UW Theatre and Dance toured its production *SIX SONGS FROM ELLIS* in nine Wyoming communities in May 2018.

Choreographed and directed by UW dance faculty member Marsha Knight and co-directed by Leigh Selting, this original, multimedia dance-theatre work centers on the oral histories of the immigrants and refugees who passed through Ellis Island in one of the greatest human migrations of all time.

The tour was supported by UW Fine Arts Outreach, the Wyoming Arts Council, the Wyoming Cultural Trust Fund, ThinkWY/Humanities Council, and UW's College of Arts and Sciences.

The tour included performances in Cheyenne, Thermopolis, Casper, Torrington, Cody, Riverton, Rawlins, and Rock Springs, which were free in most locations. A Q&A session followed each performance, hosted by humanities scholars Patty Kessler (week one) and Eric Sandeen (week two). Additional theater and dance workshops were also held in conjunction with performances in each community.

Millions of immigrants and their stories entered the United States through the gates of Ellis Island during the late 19th and early 20th centuries. Today, more than 40 percent of Americans can trace their ancestry to this period of relatively open immigration through New York's harbor.

Knight was so affected by the opening of the Ellis Island Immigration Museum in 1990 that she began to consider the possibility of creating a work about the immigrant experience. She conducted research at the Oral History Museum at Ellis Island, which alone houses more than 2,000 oral histories.

A seminal production was presented in 2009, which explored how immigration and refugee crises are topics as critical now as they were 100 years ago, and how attitudes toward access and response to need and crisis can benefit from stories—inspiring, cautionary and human—of those who helped to build the country.

Knight's subsequent extensive research of ~500 oral histories during a recent yearlong sabbatical resulted in a broader glimpse into possibilities for her piece, with 88 individuals represented to date.

"Over the past months of developing the script and getting it on its feet, I continue to find stunning the commonalities, past and present, regarding immigration," she says.

"Depicting the immigrant experience as human and individual is at the heart of this work."

Knight expressed her passion about the subject and what these stories have to offer audiences.

"These similarities might be about the will to contribute uniquely to American society, the range of these contributions, their effort and pride in family and home, and of places in the world still in conflict," she adds. "The oral histories have the wisdom and reflection proffered by time, and they offer story and perspective about obstacles, opportunity, hope and achievement."

Excerpts for the 2018 production include themes of economically forced separation, quotas, genocide, exclusion, location (Syria and Ukraine) and religious bias, and also reflections on freedom, access, economic contribution and American identity.

"The piece has a particular resonance in the current moment as we, as a nation, consider again our relationship to immigrant voices," said Knight.



Photos courtesy of Photo Services



ALUMNI NEWS

Daniel Daigle, BFA, '18, recently appeared as Laertes in the Wellington, New Zealand Summer Shakespeare production of *HAMLET*.

Kat Darden, BFA '14, is a professional dancer in the jazz and ballet companies of the Colorado Dance Collective, and works as a dance instructor in northern Colorado, and as a paraprofessional for an elementary school autism program.

Caitlin Denney-Turner, BFA, '14 has been living and working in the Seattle for the past four years. She started her career after leaving the University of Wyoming with a Stage Management Internship at Seattle Repertory Theatre. While there she worked on world premieres such as *The Comparables* and *Lizard Boy*. She also had the opportunity to work with Tony Award winning director Bill Rauch on a co-production with Oregon Shakespeare Festival for the plays *All The Way* and *The Great Society* which were run in rep. After her internship she has continued to stage manage with many companies in the Seattle area including Seattle Shakespeare Company, Village Theatre, Seattle Children's Theatre and Taproot Theatre Company. Recently Caitlin finished working on the Gregory Award Winning production of *Hairspray* with Village Theatre, and a production of *Chicago* with Village Theatre's KIDSTAGE program. She is currently Assistant Stage Managing a production of *Miss Bennet: A Christmas at Pemberley* at Taproot Theatre Company and after that she will be Assistant Stage Managing her first production with Book-It Repertory Theatre, *American Junkie*.

Billy Higgins, BFA, '08, has been working around the world as a performing, devising, and teaching artist. In New York, Billy recently completed work as a Movement Director

on the new TYA piece, *LAYER THE WALLS*, inceptioned through The New Victory theatre's New Lab Works and further developed with support from a generous grant from the Jim Henson Foundation. Billy's work in this field was presented by invitation at the 2018 International Society for Humor Studies in Ireland. He also delights in making time to collaborate with his three siblings, Mary, Sean, and Dan Higgins, all UW Theatre and Dance alumni, whenever possible.

Chris Lang, BFA, '05 was featured in a national television commercial for VISA for the 2018 Olympics and served as dialect coach for the feature film *Paul, Apostle of Christ*.

Amber McNew, BFA, '16, is currently pursuing a MFA in Acting at Florida State University/ Asolo Conservatory for Actor Training. She is thrilled to begin her second year of training, soon to be seen as Hannah in Tom Stoppard's *ARCADIA* (directed by James Dean Palmer).



Amber McNew (R) in *ENCHANTED APRIL*, Monmouth Summer Rep, 2018.

Dodie Montgomery, BTD '93, MFA, University of Texas, is an actor, writer, producer, director, visual artist. Dodie has been teaching acting and theatre for over 20 years, and has appeared on stage in Krakow, Poland, Belgrade, Serbia, and Beijing, China. She can be seen on Netflix's *LONGMIRE*, NBC's *THE NIGHT SHIFT*, AMC's *MANHATTAN*, and NBC's *THE BRAVE*. Films include *I AM THAT* (winner of the Santa Fe International Film Festival – Best Picture), *A CAN FULL OF ASHES*, releasing 2019 and *THE DUST MONOLOGUES*, releasing 2019. She has extensive work with Book-It Repertory Theatre Company, Seattle Shakespeare Company, Open Circle Theatre Company, Snowy Range Summer Theatre, Fusion Theatre Company, and the Tricklock Theatre Company.

Claudine Mboligikpelani Nako, BFA, '08 starred in the original Netflix series *EVERYTHING SUCKS!* in 2018.

Brian Slaten, BFA, '02, recently appeared in *CURIOUS INCIDENT* at Actors Theatre of Louisville.



Caitlin Denney-Turner doing her thing.

KNIGHT RECEIVES 2018 WY GOVERNOR'S ARTS AWARD

Marsha Fay Knight, full Professor in the UW Department of Theatre and Dance, is the recipient of a 2018 Wyoming Governor's Arts Award, to be presented in February 2019. Established in 1982, the Governor's Arts Awards recognize the substantial contributions made in Wyoming by those whose work exemplifies a long-term commitment to the arts.

Knight teaches ballet, historical dance, and period movement for actors at UW. She has choreographed numerous short works and musical theater productions, as well as several full-length productions, including *NUTCRACKER*, *COPPELIA*, *PULCINELLA*, and *INANNA, QUEEN OF HEAVEN AND EARTH*. Knight's contemporary ballet *OF A MIND* was selected for presentation at the Kennedy Center in May 2006, through the adjudication process of the American College Dance Festival.

"Marsha Knight is a highly regarded teacher and choreographer whose artistic contributions to the State, region and nation have been of the highest quality for the past 30+ years," said faculty colleague and nominator Dr. Margaret Wilson.

Knight has received many awards while at UW, including the Alumni Association's Outstanding Faculty Member Award, Ellbogen Award for Meritorious Classroom Teaching, CASE award nominee, Wyoming Arts Council Performing Arts Fellowship (Choreography), and the Flittie Sabbatical.

Ever growing as a teacher, artist, and scholar, Knight spent a sabbatical year in 2016-2017 in NYC to conduct research at the Ellis Island National Museum of Immigration, Oral History Library. From this, she substantively revised her 2009 work *SIX SONGS FROM ELLIS*, a multi-genre piece

based on oral histories of immigrants who passed through Ellis Island that was a regional finalist at the 2010 Region VII Kennedy Center American College Theatre Festival. In recognition of this work, Knight was selected to present for the UW President's Speaker Series, which honors individuals who have made important, well-rounded contributions to the University's standing.

During her sabbatical, Knight served on the teaching staff at Ballet Academy East Adult Division, and as a substitute teacher at the Dance Theatre of Harlem Ballet School/Upper Division. She also spent a month in Moscow and St. Petersburg, observing at the Vaganova Ballet Academy, actor training at Moscow Art Theatre, and numerous dance and theatre productions.

Knight also specializes in historical dance forms and reconstruction, training with Stanford University's Baroque Dance Workshops and the Historical Dance Foundation, and receiving private instruction in NYC under the direction of Wendy Hilton (Stanford, Julliard). Knight has twice taught in London through UW's Program for Foreign Studies, furthering her study of teaching methodology and Baroque dance at the Royal Academy of Dance. She recently completed her second term on the Executive Committee for the American College Dance Festival Association, with previous service as Northwest Regional Director.

"A precise and inspired creator of movement, Marsha has the energy, vision and tenacity to create works of the highest quality," said Wilson. "Her nomination, and recognition for a Governor's Art Award, is long-overdue, but is being made at the zenith of her career."



Marsha Knight in the Dance Theatre of Harlem studios, under the portrait of Dr. Arthur Ross, UW Institutional Marketing

FACULTY SPOTLIGHT

Dr. Cecilia Aragón worked diligently with the UW College of Education to create curriculum and develop a K-12 Theatre Education Endorsement (TEE). In Fall 2018, the TEE was unanimously approved by the Wyoming Professional Teacher's Standards Board. Aragón served a summer/fall 2018 directing residency at the Dept. of Theatre and Dance at the University of Texas-El Paso, where she served as Directing Consultant and Co-Director with Professor Rebecca Rivas for the production of BLESS ME, ULTIMA. There she was an invited guest lecturer at the Centennial Museum and Chihuahuan Desert Gardens, and conducted a workshop at the Dorris Van Doren Library. Both events received national recognition for the BLESS ME, ULTIMA: National Endowment for the Arts BIG READ program. Aragón has a book under review entitled, *Indigenous Revivalism: Mestizaje Performance and Danza Azteca in Latinx-Chicanx Popular Culture* for the Latinx Pop Culture Series at the University of Arizona Press. Aragón has been appointed to serve on the National Editorial Review Board for *Voces: A Journal of Chicana/Latina Studies*, a national flagship journal for Latinx Studies published by the University of Texas, San Antonio, and has recently presented research on Indigenous Performance. In 2018, Aragón served as Director and Co-Producer of the production "Circle of Dance," with James Trospen of the Wind River Reservation, a collaborative performance between the Native peoples across the Northern Plains, produced as part of the cultural events for the UW Native American Summer Institute.

Marsha Knight was selected to present her research on SIX SONGS FROM ELLIS for the Fall 2018 President's Speaker Series, and her lecture was featured by Wyoming PBS in "Wyoming Chronicles": <https://youtu.be/bCoOG4FRYh4>. An edited version of SIX SONGS is available at: <https://www.youtube.com/watch?v=YnCN0Z12Dy0&t=110s>. Knight directed and choreographed THE NUTCRACKER in 2018, involving ~50 area children. She received a WY Governor's Arts Award, to be presented in February 2019.

Leigh Selting will be working as a stage manager for the *Under the Radar Festival* in January 2019 for the Public Theatre in NYC.

Margaret Wilson and **Neil Humphrey** produced "Dancing Between Earth and Sky: Vertical Dance at Vedaauwoo," August 27 and 28. Joined by vertical dance colleagues Kate Lawrence and Simon Edwards (Wales), 12 fantastic dancers, including UW alumna Maliina Jensen, performed to musical compositions and performance by **Seán Stone**, **Lisa Rickard**, **Rod Garnett**, and **Jesse Lee**, in three performances on the rock faces of Vedaauwoo with near perfect weather! The production was based on selections of poetry ranging from Rainer Maria Rilke, U.S. Poet Laureate, Charles Simic, and Octavio Paz. Working in cooperation with the U.S. Forest Service, this performance is a one-of-a-kind event. Margaret and Neil will be presenting a vertical dance piece in the upcoming production, SPRING TO DANCE, and will be producing a full-length vertical dance piece in the fall, WONDERLAND: ALICE'S ADVENTURES IN 3-DIMENSIONAL SPACE, in the BCPA Thrust Theatre. This work will be produced in collaboration with **Seán Stone**, **Scott Tedmon-Jones**, and **Jason Banks**.



Lou Anne Wright and **William Missouri Downs** published the 4th edition of their textbook *The Art Of Theatre*, which has been used by ~90,000 college students across the USA. Downs received a Certificate of Merit from Region VII KCACTF for his direction of his original new comedy, BELOW THE NAVEL ABOVE THE KNEES.



VERTICAL DANCE AT VEDAUWOO, 2018.
Photo courtesy UWV Photo Service.

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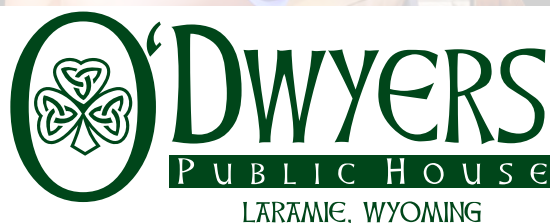
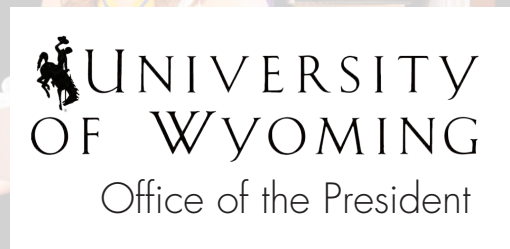
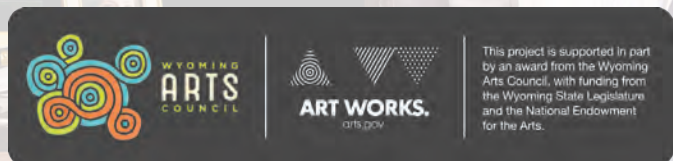
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