

**Coming Soon
to a Theatre near you...**



Winter Shorts, Fall 2009

Student Directed (and student-produced) one-acts:

A MIDSUMMER NIGHTS DREAM and ZOO STORY

November 13, 14, 20, 21 at 8:15pm and November 22 at 2pm

Auditions

for our Spring, 2010 semester mainstage production will be held on Saturday, January 30, 2010
in the Lee H. Salisbury Theatre at 10:00am, www.uaf.edu/theatre/audition



Vinegar Tom

directed by Stephan Golux

April 2010

at UAF's the Lee H. Salisbury Theatre

April 23, 24, 30 and May 1 at 8:15pm

May 2 at 2pm

Phone: 474-7751

www.uaf.edu/theatre/season



*Paula Vogel's
Pulitzer Prize winning*

How I Learned to Drive

at UAF's Lee H. Salisbury Theatre

Directed by Carrie Baker

Set and Lighting Design: Kade Mendelowitz

Costume Design: Bethany Marx

Sound Design: Chris John George

Stage Manager: Fiona Zachel



October 16, 17, 23, 24 @ 8:15pm

October 25 @ 2pm, Mature Content

Tickets \$7-\$14 at UAF Wood Center and Theatre UAF Box Office

474-7751, www.uaf.edu/theatre/season

Special Thanks To:

Noel Wien Public Library

Eric Heyne and the CLA Dean's Office

KUAC and KSUA

Glenn BurnSilver, Fairbanks Daily News-Miner

UAF Sun Star

Billie Sundgren, KTVF News Channel 11

Technology Advisory Board

Stephan Golux

UAF Printing Services

UAF Wood Center

Dragoş and Călin Vas

Fairbanks Shakespeare Theatre

Fairbanks Drama Association

Fairbanks Light Opera Theatre

FOR THE AUDIENCE

Run time: 1 hour 30 minutes

There is NO intermission, *Mature Content*

PAGERS: Please turn off for the entire performance.

CELLULAR PHONES: Please turn off for the entire performance.

SMOKING: Permitted outside the building only.

WATCHES: Please turn off hourly chimes as to not disturb those around you.

PUBLIC PHONE: Located beside the lobby (through the glass doors).

RESTROOMS: Located off the lobby and downstairs by KUAC.

CHILDREN: Permitted when content is appropriate.

PHOTOS: No flash photography allowed for safety reasons.

GROUP SALES: Groups of 10 + receive a 20% discount call 474-7751.

For our shows to begin on time, ***we request that ticket holders arrive 15 minutes before curtain***, and encourage others to purchase tickets before the evening of the event.

Theatre UAF's production program is income based. Our budget for sets, costumes, props, advertising, etc. is based on revenues from ticket sales and donations. We appreciate your support and we hope you enjoy our work. Please continue to support Fairbanks Art, Theatre and Education!

Get Into The Act

It's easy. Buy an extra seat to a performance. Bring kids to a rehearsal. The arts give kids better things to do than drugs. Help them learn skills that last a lifetime. Call 1-800-729-6686 for more ideas and FREE prevention materials.



Theatre UAF Faculty and Staff



Carrie Baker is a member of Actor's Equity Association and Screen Actors Guild and a founding company member of New York City's Coyote REP. Theatre credits include: New Age Classics, New Perspectives Theatre Company, NYU Festival of New Works, Manhattan Theatre Source, Coyote REP, Utah Shakespearean Festival, Irvine Barclay Theatre, Summer Repertory Theatre, Washington Shakespeare Company, Potomac Theatre Project, Washington Stage Guild. TV: *Guiding Light, Ed*. Film: *Chronic Town, Eat Me*. Carrie holds a B.A. in Theatre and English from Middlebury College and an M.F.A. in Acting from the University of California, Irvine.



Adam Gillette, Scene Shop Manager, started his foray into the theater as an actor, though quickly found his niche behind the scenes building sets, designing, and hanging lights. His most recent work was seen as carpenter and master electrician for *Caligari: Alaska*, and as lighting designer for *The Laramie Project*, as well as in many design and construction aspects for SDA's Winter Shorts. After two years working with Leighton Nunez in the theater UAF scene shop, he is excited to move into his new position as Manager.



Stephan Golux has specialized since 1993 as director in collaboration with dynamic playwrights on new work. World premieres in New York City: *Looking for the Pony, American Passenger, 9th Street Water*, and *Crawling from the Wreckage*. Other New York and regional projects include: *Endgame, On the Verge, Who's Afraid of Virginia Woolf, True West, Jacques Brel is Alive and Well...*, *The Pope and the Witch*, and *Copenhagen*. Ongoing laboratory basic research: an approach of bricolage in the generation of performance material in a theatrical context. Proud union member of the Stage Directors and Choreographers Society (SDC). M.F.A. in Stage Direction from the Yale School of Drama.



Heather Kasvinsky, Department Coordinator/Box Office Manager/PR, holds an MFA in Printmaking from Arizona State University and has been teaching visual arts at the college level for the last ten years. Currently she is adjunct faculty for UAF's Art Department, teaching printmaking and book arts. Her work is exhibited both nationally and internationally. www.blackegypress.com



Bethany Marx, Costume Designer, comes most recently from Indianapolis, IN where she worked in the costume shop at the Indiana Repertory Theatre while designing costumes for Indy's Phoenix Theatre. She has an MFA in Costume Design from the University of Massachusetts and a BFA in Costume Design and Technology from the University of Evansville. She has also designed at The Hope Summer Repertory Theater, the Chester Theater Company, and others. Bethany has worked in costume shops across the country and enjoys costume construction and crafts as well as design.



Kade Mendelowitz is the Lighting Designer and Technical Director for Theatre UAF, where he is a Professor & department head. Originally from New York, this award-winning designer has worked with most production groups in town. Kade has authored two interactive titles on sale through Amazon.com, and produced a third through Multimakers, a multimedia design company. He invites you to learn more about his his work by visiting his web site at: www.TheatricalDesign.com/kade



Jerene Mosier, Costume Shop Manager. Costumes and Theatre have been with Jerene since she was young, through her mother's influences and school plays continuing on through her own children's events. She has created costumes for Valley Performing Arts in Wasilla and for ten years was steadily involved in Denali Arts Council, Elementary and High School plays, the Talkeetna Greenlight Circus, and various community skit plays and shorts. Jerene loves costume challenges in theatre art and any occasion for having costume fun.



Maya Salganek, Assistant Professor, Digital Performance Media. Co-Producer of Sundance Feature Film, "Chronic Town" (2008) and Associate Producer of indie feature "Dear Lemon Lima" (2009), Maya has also produced and directed two documentaries. She recently collaborated with scientists and film students for the International Polar Year by producing a multimedia DVD to accompany the text, Field Techniques in Sea Ice Research, due out in December. Her next film project on building in Alaska is partly sponsored by NSF. A co-author of the proposal for a UAF Film Major, she invites any students interested in majoring in film to contact her at maya@alaska.edu.



Theatre UAF Spring 2010 Course Offerings

Shouldn't at least some of your classes be fun?

Monday	Tuesday	Wednesday	Thursday	Friday
9:15 - 11:15am THR 271 - "Let's Make a Movie"	9:45 - 11:15am THR 121 - "Fundamentals of Acting"	9:15 - 11:15am THR 271 - "Let's Make a Movie"	9:45 - 11:15am THR 121 - "Fundamentals of Acting"	
	11:30 - 1:00pm THR 331 - "Directing Film / Video" THR 410 "Styles Acting"		11:30 - 1:00pm THR 331 - "Directing Film / Video" THR 410 "Styles Acting"	
1:00 - 3:00pm THR 161 - "Introduction to Alaska Native Performance"	2:00 - 3:30pm THR 447 - "Lighting Design II"	1:00 - 3:00pm THR 161 - "Introduction to Alaska Native Performance"	2:00 - 3:30pm THR 447 - "Lighting Design II"	
3:30 - 5:00pm THR 221 - "Intermediate Acting"		3:30 - 5:00pm THR 221 - "Intermediate Acting"		3:30 - 6:30pm THR 332 - "Directing Theatre"
	5:20 - 6:50pm THR 456 - "Advanced Costume Design and Construction"	3:30 - 6:30pm THR 351 - "Makeup for Theatre"	5:20 - 6:50pm THR 456 - "Advanced Costume Design and Construction"	

Check out more of our offerings, full class descriptions and example syllabi at our website: www.uaf.edu/theatre/courses/

You don't have to be a Theatre major to take our courses, or be in our shows!

Here are just a couple of our course descriptions for those thinking about trying one on:

THR F161 Introduction to Alaska Native Performance (h) 3 Credits

For Native and non-Native students with no prior acting or theatre experience. Includes both academic and practical components to examine traditional Alaska Native theatre, mythology, ritual, ceremony and performance methods. Application of exercises and developmental scenes drawn from Alaska Native heritage. (Cross-listed with ANS F161.)

THR F271 Let's Make a Movie! 3 Credits

Produce a short dramatic video including concept and script development, basic camera and shooting techniques, working with actors, directing fundamentals, location scouting, production schedule development, basic non-linear editing techniques, and DVD authoring. Students do not need previous experience making movies to take this class. Special fees apply. Recommended: THR F121; THR F241. (Cross-listed with FLM F271.)

Auditions are open to the public. Join us January 30th! www.uaf.edu/theatre/audition

Notes from the Director: Carrie Baker

Becoming a mother has awakened me. It has rocked my foundation, my very sense of self. It drives me, it pushes me, it demands me to take responsibility for my contributions to this world and the time I have in this life. Shaping a new mind is a daily endeavor that reconnects me in a very immediate way to my values. Perhaps this internal shift, this new urgency, this constant access to consciously thinking about my belief system is drawing me to scripts like Paula Vogel's *How I Learned to Drive*.

This play explores the ever-challenging balances between anguish and humor, grief and recovery, betrayal and forgiveness. Life is both painful and lovely, after all. Maybe we have not experienced the depth of violation that Li'l Bit does in *How I Learned to Drive*, but we all know the struggle of coming to terms with our past, of judging our former selves through the lens of memory, of learning and growing from suffering.

Vogel has written a script that leaves me feeling compassion for both Li'l Bit and Uncle Peck: for both victim and abuser. This accomplishment in her writing is no small feat. It would have been much simpler to write a dark play about child molestation that merely condemns the abuser, but Vogel chooses complexity and humor. Li'l Bit and Uncle Peck's love for one another is the complexity of their story; their attachment to one another is palpable, despite how disturbing or inappropriate. They both struggle with their feelings, their choices, and their actions. Ultimately, Uncle Peck has the power, but he too is plagued with his own demons: his trauma from World War II, his struggles with alcoholism, and perhaps even his own sexual abuse as a child. At the end of the play Li'l Bit says: "Now that I'm old enough, there are some questions I would have liked to have asked him. Who did it to you, Uncle Peck? How old were you? Were you eleven?"

As a parent, the lens through which I find myself viewing everything, I am left pondering the fragility of childhood and the power of adults...the responsibility adults have to protect children, to nurture them, and to foster healthy environments in which they can grow, thrive, and learn. This story also reminds me of the severe ramifications that one bad parental decision can cost. Li'l Bit's mother says "I don't like the way your uncle looks at you," yet she caves to her daughter's insisting otherwise and allows her to be alone with him for a seven-hour car ride. What if Li'l Bit's mother had just followed her instincts and listened to the knot in her stomach? A childhood, a whole life might have been saved. But of course the tragedy of parenthood is the inability to always protect our children. We do everything we can, but ultimately we too are human, despite our attempts otherwise.

Li'l Bit says at the beginning of the play: "Sometimes to tell a secret, you first have to teach a lesson." Li'l Bit gathers the courage to share her secret and finds that in the telling of her story, she is able to forgive: "...I find myself believing in things that a younger self vowed never to believe in. Things like family and forgiveness." She is released. In Li'l Bit's release, I find hope.

Cast

Li'l Bit.....	Katie Sousa
Uncle Peck.....	Andrew Cassel
Male Greek Chorus.....	Sergio Santana
Female Greek Chorus.....	Hadassah R. Nelson
Teenage Greek Chorus.....	Claire Wool
Voice Overs.....	Susie Hackett

Crew

Director:	Carrie Baker
Scenic and Lighting Designer, Technical Director:	Kade Mendelowitz
Scene Shop Supervisor & Master Electrician:	Adam Gillette
Scene Shop Staff:	Rhi Johnson, Brian Lyke
Shop & Electrics Crew:	Rebekah A. Bieber, Stephan Gardner-Rivera, Shelly A. Grondahl, Joey Klecka, Christian McGee, Samuel F. Mckeirnan, Chris J. Mertes, Jeric Quiliza, Seth Schwartz, Melissa Steward
Costume Designer:	Bethany Marx
Makeup	Bethany Marx
Costume Shop Manager:	Jerene Mosier
Sound Designer:	Chris John George
Lightboard operator:	Shelly A. Grondahl
Soundboard operator:	Cory Inch
Projections operator:	Chris J. Mertes
Stage Manager:	Fiona Zachel
Assistant Stage Manager:	Jenna Weisz
Dresser:	Christian McGee
Poster Design & Box Office Manager:	Heather Kasvinsky
Box Office staff:	Elizabeth Krauszer, Paul Ríos, Sarah Seifert
House Manager:	Sam F. Mckeirnan

Biographies of the Cast and Crew



Andrew Cassel (Uncle Peck) is a junior theatre performance major at UAF. Work with Theatre UAF includes: *Biloxi Blues*, *Lysistrata*, *The Importance of Being Earnest*, *Oleanna*, *Don Juan*, *The Taming of the Shrew*, *The Laramie Project*, and *Two Gentlemen of Verona*. Andrew also appeared with Carrie Baker in David Hwang's *Sound of a Voice* presented with the Arctic Region Supercomputing in the Discovery Lab. Andrew has directed *The Author's Voice* and *Split* for the Student Drama Association. SDA awards include: Best Lead Actor in a Mainstage Show, Best Supporting Actor in a Mainstage Show, Best Sound Design and Best Off-Campus Actor performance for his role in FST's *Midsummer Night's Dream*.



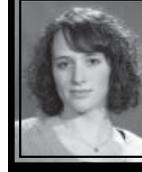
Chris John George (Sound Design) For the last 10 years, Chris has been doing sound, tech and lights for all the theatre and dance companies in town. Most of his time is spent with Fairbanks Shakespeare Theatre (much love to Bruce Rogers), where he met Carrie Baker a few years ago while working on *Pericles*. Some of his shows include FST's *Julius Caesar*, FDA's *Dracula* and FLOT's *Little Shop of Horrors*. He also helps to organize the annual music/arts/activism festival *Clucking Blossom*. Look for that event again next spring. He's honored to be working with such a talented production team.



Hadassah R. Nelson (Female Greek Chorus) is a junior theatre major at UAF. Theatre UAF roles include performances in *The Laramie Project*, *Rosencrantz and Guildenstern are Dead*, *The Two Gentlemen of Verona*, and Lee Salisbury's *Picnic*. Work with other companies includes: Student Drama Association (*Danny and the Deep Blue Sea*, *Huis Clos*, *Cacophony*) as well as SDA's production of *Split*. Hadassah was last seen as Bianca in FST's *Othello*, appeared in FST's *The Taming of the Shrew* and as Mercutio in *Romeo and Juliet* for which she was awarded SDA's *Best Actor In an Off Campus Production*. Love and thanks to her family - especially her Grandmother. Hadassah can't wait to see her Grandmother again.



Sergio Santana (Male Greek Chorus) is a UAF graduate in Computer Science, but his passion lies in theater. He hopes to be back at UAF in the spring for the pursuit of a theater career. He has been seen in the SDA production *Anti-Valentines Day* and as Caligari in *Caligari: Alaska*, both in Spring 2009. He would like to thank all his awesome friends and Mom, for their support and happy times. Also, gives special thanks to Carrie Baker, for being supportive and the best mentor one could ask for on this new and exciting road towards the art of theater!



Katie Sousa (Li'l Bit) is a senior theatre major with an emphasis in performance and will be graduating in December with honors. This summer Katie traveled to Juneau on an internship with Perseverance Theatre. She was the ExxonMobil Education Intern and spent her summer teaching at a theatre camp. Previous roles include Cinderella in FLOT's original production of *Cinderella and the Prince* and Barbara Pits in UAF's *The Laramie Project*. She would like to send a big thank you to her family, friends, professors and instructors for always encouraging her and pushing her to do her best.



Jenna Weisz (Assistant Stage Manager): Hailing from Tok, Alaska Jenna is currently a junior majoring in Anthropology and Theatre. Last seen in *Caligari: Alaska* as a prostitute.



Claire Wool (Teenage Greek Chorus) is a freshman at UAF. This is her second show with Theatre UAF. She was last seen as Celestia in *Caligari: Alaska*, directed by Anatoly Antohin. She enjoys life immensely and yearns daily to make more art of it.



Fiona Zachel (Stage Manager): HILD marks Fiona's first full length non-Shakespeare show to stage manage! Pursuing her undergraduate degree in theatre at UAF, Fiona is looking forward to graduating and creating politically and socially active theatre. Fiona's recent work includes stage managing Fairbanks Shakespeare Theatre's summer production of *Othello* and directing the 2009 *Vagina Monologues* at UAF. Many thanks to CB, Kade, Mum and Dad for all your guidance and support.