

UNIVERSITY THEATRE / UNIVERSITY CENTER FOR THE ARTS

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS



**Are you Experienced?**

## **FOUR TIMES / TIMES FOUR**

THE SAMUEL BECKETT EXPERIENCE

**Come and Go, Rockaby  
Dieppe (Quatre Poèmes) & Play**

**FOUR INCREDIBLE LIVE PERFORMANCES!**

DIRECTED BY **ERIC PRINCE**

**Colorado State University**

SCHOOL OF MUSIC, THEATRE, AND DANCE

THE 2019 FALL FRESHMAN PROJECT PRESENTS

# JOINTSTOCK

DIRECTED BY WALT JONES

# #LOVE #BEAUTY

a play written by 31 students and performed to raise awareness for the need for dialogue in contemporary society

DECEMBER 13, 7:30 P.M.  
STUDIO THEATRE / FREE



Colorado State University

# THE BECKETT EXPERIENCE

## FOUR DRAMATIC PIECES BY SAMUEL BECKETT

### 1. *COME AND GO* — DIRECTED BY ERIC PRINCE

Written: in English, 1965; translated into French as *Va et Vient* by Beckett.

First production: in German, as *Kommen und Gehen*, Schiller Theater, Berlin, 1966.

First English-language production: Peacock Theatre, Dublin, Feb 1968

<b>Flo</b>	Nicole Gardner
<b>Vi</b>	Maggie Albanese
<b>Ru</b>	Alexandra Ruth

### 2. *ROCKABY* — DIRECTED BY LAURA JONES

First production: Buffalo, NY, in 1981

First London production: National Theatre, 1982

<b>W (Woman)</b>	Wendy Ishii
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### 3. *QUATRE POÈMES / FOUR POEMS: DIEPPE*

A STAGE EVOCATION OF THE BECKETT POEM

First published as “Echo’s Bones and Other Precipitates”, Paris 1935

Reprinted in *Poems in English*, John Calder, London 1961

<b>Reader / Beckett</b>	Eric Prince
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Dieppe - a fishing port, with a pebbly beach, on the Normandy coast of northern France, occupied by German forces after the fall of France in World War II, ‘ebb’ – movement or retreat of the tide out to sea,

‘shingle’ - coarse rounded pebbles and stones especially on a seashore

### 4. *PLAY* — DIRECTED BY ERIC PRINCE

First production: in German as *Spiel*, Ulm-Donau, 1963

First American production: Cherry Lane Theatre, New York, 1964

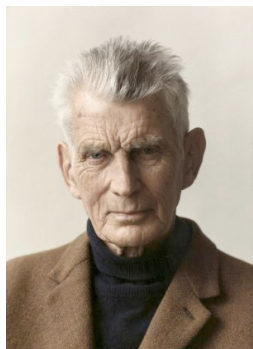
<b>Man</b>	Ryan Volkert
<b>Woman 1</b>	Abby Porter
<b>Woman 2</b>	Taylor Baptiste

**No Intermission - a short pause for transitions will follow each performed piece**

Music: ‘*Schwanengesang*’ D957, Franz Schubert

**PLEASE ENSURE YOUR SMART PHONES AND OTHER ELECTRONIC  
DEVICES ARE TURNED OFF DURING THE PERFORMANCE.**





## **VALE AMICI MEI A DIRECTOR'S NOTE**

Like Schubert's sublime music, which Beckett loved and played by piano for his own solace and pleasure, this production is for me a personal "swan song" as I make to leave Colorado State University after twenty years of service. There is little swan-like grace in me so please consider these words his ungainly duck-song if you will. CSU is a truly outstanding university. I feel fortunate to have worked alongside such collaborative and committed professional colleagues and to have taught and worked with the hardest working, most talented students one could wish to find. I hope, in the years ahead to keep a small flame of creativity alight, to finally write my masterpiece, maybe, but if that fails, well, just strive to fail better – or at least strive for "swan-ness". *Venit nox quando nemo potest operari.*

Samuel Beckett, an Irishman born in Dublin in 1906 who later made Paris his adopted home, died in his eighty fourth year in 1989. He produced an enormous body of critically acclaimed work: novels, short stories, criticism, poetry, drama, written in two languages – English and French – and in his later years came quite unexpectedly to be regarded as the most influential and unconventional playwright of the twentieth century. In 1969 he was awarded the Nobel Prize in Literature. The Award Ceremony speech summarized his unique contribution to world literature in this way:

*...the degradation of humanity is a recurrent theme in Beckett's writing and to this extent, his philosophy, simply accentuated by elements of the grotesque and of tragic farce, can be described as a negativism that cannot desist from descending to the depths. To the depths it must go because it is only there that pessimistic thought and poetry can work their miracles. What does one get when a negative is printed? A positive, a clarification, with black proving to be the light of day, the parts in deepest shade those which reflect the light source. Its name is fellow-feeling, charity...*

Established in 2002 CSU's Center for Studies in Beckett and Performance has encouraged interdisciplinary partnerships, artistic collaborations and performance opportunities and actively worked to sustain visibility and recognition of Beckett's works both as significant art and as living contemporary performance.

**DR. ERIC PRINCE (Director)** – Dr. Eric Prince, Professor of Theatre, founder of CSU's Center for Studies in Beckett and Performance, is a scholar and specialist in the theatre of Samuel Beckett, and also a practicing playwright/director having directed his own highly expressionist plays in many diverse theatre venues including London, Leeds, York, Plymouth, Augsburg, Utrecht, Amsterdam, Berlin, Los Angeles, San Diego, Northern Ireland. For a number of years, he directed a series of original plays for the Edinburgh Festival Fringe including the award-winning *Kafka's Last Request* and *Wildsea Wildsea* (British National Student Theatre Company productions). Prince also worked for many years as theatre education associate with acclaimed knight of the theatre, the prolific playwright and director, Sir Alan Ayckbourn. Two plays by Prince *Red Roses* and *Love Is In The Air* were professionally commissioned and produced by Ayckbourn's company, the Stephen Joseph Theatre, in Scarborough, North Yorkshire. Prince has now directed over thirty productions for both Colorado State University and Bas Bleu Theatre, including works such as *Kafka's Last Request* (Prince), *Big Love*, *The Importance of Being Earnest*, *Oh What A Lovely War*, *Much Ado About Nothing*, *Hamlet*, *Romeo and Juliet*, *The Caucasian Chalk Circle*, *Mother Courage*, *Private Lives*, *The Pirates of Penzance*, *The Birthday Party*, *Every Good Boy Deserves Favor*, *Waiting For Godot*, *Endgame*, *Noises Off*, *Alice In Wonderland*, *Comic Potential*, *Dear Liar*, *Confusions*, *She Stoops to Conquer*, and *Blue Kitchen* (Prince) created for Wendy Ishii, actor, friend, collaborator and artistic director of Bas Bleu Theatre.

**ERIN CARIGNAN (Costume Designer)** – Erin is a versatile costume designer who has worked in regional theatre, opera, dance, music videos, and print ads in roles ranging from costume designer, stylist, and textile artist, to crafts artisan and painter-dyer. She has been a part of over 150 professional productions with several theatre companies, most notably Old Globe Theatre, Los Angeles Opera, La Jolla Playhouse, and Pioneer Theatre. Her research centers around her most passionate subjects: costume design, textile surface modification, and pushing the boundaries of design and technology using digital mediums and interfaces. She is most interested where these subjects intersect in theatrical artistry and technical application. This research ties in with her own book *The Dye Book: Dyeing and Painting for the Entertainment Industry* (on contract with Focal press 2021). She is an active member and presenter for USITT, and a USA 829.

**ALANA CORRIGAN (Play Stage Manager/Assistant Director)** – Alana is a senior theatre major and is thrilled to be a part of *The Beckett Project*. Her past CSU productions include *Big Love*, *One Man Two Guvnors*, and *A Midsummer Night's Dream*. She plans on going to grad school next fall to study either dramaturgy or playwriting. She thanks her wonderful family, roommate, friends, cast and crew, and designers for helping her make this a great show.

**ROGER HANNA (Set Designer)** – Roger teaches design at Colorado State University. His design for *Elephant's Graveyard* recently won a Denver Center for the Arts True West Award. In NYC, his 150 designs have received three Drama Desk Nominations, four Hewes Design Award Nominations, and a Lortel Award. Noteworthy collaborators include Trazana Beverly, Nilo Cruz, Susan Marshall, and Tommy Tune, at venues including DTW, Jacob's Pillow, Mint Theater, Provincetown Playhouse, Sarasota Opera, Tennessee Shakespeare, and most of Off-Broadway. Roger holds an MFA from NYU, and has designed in Japan, Israel, and across the US as a USA-829 member. In Fall 2020 he will be a Global Teaching Scholar for Semester at Sea. Visit [www.rogerhanna.com](http://www.rogerhanna.com).

**PRICE JOHNSTON (SOUND DESIGNER)** – Price Johnston's recent credits include the World Premiere of Jomandi Productions: *Lavender Lizards Lilac Land-mines: Layla's Dream* by Obie Award Winning playwright Ntozake Shange (14th Street Playhouse – Atlanta, GA), *Two Rooms* (Trilogy Theatre - Off-Broadway - New York, NY), Arena Theatre Productions *Guys & Dolls* (UK Tour - 2000), Shapiro and Smith's *Never Enough* (Kennedy Center for the Performing Arts – Washington DC), *A Midsummer Nights Dream* (Moscow Cosmos Theatre/St. Petersburg Music Hall – Russia), Janis Brenner's Dance Company's *Lost/Found/Lost* (Isadora Duncan International Dance Festival – Krasnoyarsk, Russia), Chicago Jeff Award Winning Production of *1776* (Chopin Theatre – Chicago), *Passiones* (Athenaeum Theatre – Chicago, IL), The Chicago Premiere of *I Sing!* (Playwrights Theatre - Chicago), Lighting Director/Video Supervisor for David Dorfman Dance Company's: *Underground*, *The Pee-Wee Herman Show* (Club Nokia Theatre - Los Angeles), *Bengal Tiger at the Baghdad Zoo* (Edge Theatre Company - Denver), 2015 Drama Desk Award Nominee: Best Projections - *Donogoo* (The Mint Theatre - Off-Broadway - New York, NY) and *The Pee-Wee Herman Show* on Broadway (Stephen Sondheim Theatre - Broadway - New York, NY).

**Special Guest Performing Artist WENDY ISHII (Woman and Voice) as directed by Theatre Professor Emerita LAURA JONES** – Laura first directed Wendy in 1995 as the protagonist in Samuel Beckett's *Happy Days*. Beckett's most iconic female character, Winnie is "imbedded up to above her waist in exact center of low mound in expanse of scorched grass. Blazing light." Now, nearly 25 years later, in response to Eric Prince's kind invitation, Jones directs Ishii as "W in rocking chair facing downstage slightly off center in subdued fading light on face and chair. Rest of stage dark." The founding artistic director of Bas Bleu Theatre and the CSU professor and Beckett scholar find themselves having come full circle, from light to dark, from the first of Beckett's leading roles for women to the last. In the meantime, Wendy has tackled all the primary women in Beckett's plays as well as embodying the enigmatic aging woman of Beckett's short story *Ill Seen Ill Said*. Jones staged the world premiere of the non-dramatic piece *ISIS* at the University of Kent in Canterbury in 1998, having been commissioned by the Beckett Working Group of IFTR (International Federation for Theatre Research) chaired by CSU Distinguished

Professor Linda Ben-Zvi. Dr. Ben-Zvi had witnessed Bas Bleu's inaugural production of *Happy Days* and it was her invitation to present the play at an International Beckett Festival at the University of Victoria in Canada in 1996 that had launched the reputation of Jones and Ishii as internationally-acclaimed Beckettian interpreters. Their work has been noted in several books, articles, journals, academic papers and international media, and is included in the Beckett Archives in Reading, UK. In addition to Canada, the UK, and throughout the US, Wendy and Laura have travelled to Australia, Israel, South Africa, and most recently, to Northern Ireland. Ishii also has been Eric Prince's Beckett actress of choice, directing her in his CSU and Bas Bleu productions of *Footfalls*, *Embers*, *All That Fall*, *Eh Joe*, and *Not I*. In addition, Wendy has performed lead roles in three of Eric Prince's own plays under his direction: *Séance* in 1997, *Red Roses* in 2001, and *Blue Kitchen* in 2017. Both Wendy Ishii and Laura Jones are honored to be included in *The Beckett Experience*, a fitting tribute to Eric Prince's career-long dedication to preserving Samuel Beckett's prestigious place among the great writers of the 20th Century.

**DAN MINZER (LIGHTING DESIGN)** – Dan is hopeful for Xander's quick recovery, but was happy to jump in last-minute into the *Beckett Experience* design team. A CSU alum himself, Dan has loved the works of Samuel Beckett since his days as a student. His journey as a lighting designer and electrician has taken him across the country to work in New York, Hawaii, Oregon, and recently back to Colorado. Noted previous lighting design work includes concert lighting for the Portland Rose Festival and the Bi-Mart Country Music Festival, and with the Fort Collins based IMPACT Dance Company on *American Lullaby* and *Frida!* Additionally, Dan worked last summer at the Fort Collins Fringe Festival on *5x5*, a dance performance that won awards for 'Audience Choice', 'Artist Choice', and 'Best of the Fringe'. Dan currently works in the CSU Theatre Dept. as Master Electrician and rock legend. He would like to thank his family for all of their support during the past few weeks, and the CSU faculty, staff and students for their help in creating this evocative work.

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

Mar. 11

OPENING

# HOW LEARNED TO DRIVE

BY PAULA VOGEL



Colorado State University

MAR.  
**11** through  
MAR.  
**29**  
(NOT OPEN DURING SPRING BREAK)

Thursday  
thru  
Saturday  
at  
—  
**7:30 P.M.**

**WARNING:**  
THIS PRODUCTION  
CONTAINS ADULT  
CONTENT AND  
DEPICTIONS OF  
SEXUAL VIOLENCE.

**Studio Theatre**  
University Center for the Arts  
1400 Remington Street,  
Fort Collins, CO  
\$14 adults  
\$12 senior (62+)  
Free for CSU students\*

\*Full fee paying students with valid CSU I.D.

**CSUArtsTickets.com**  
(970) 491-ARTS (2787)

DIRECTED BY  
**DEBBIE SWANN**



## CAST

**MAGGIE ALBANESE (Vi)** – Maggie is a third year Theatre Performance major. This is her third production at CSU, following her performance as Dolly in *One Man Two Guvvorns* and as Veronica in the student produced *God of Carnage*. She is incredibly thankful for the supportive community she has found in the theatre department and wishes the best for her fellow cast members.

**TAYLOR BAPTISTE (Women 2)** – Taylor is currently a junior at CSU with a double major in Theater Performance and Hospitality Management. You may have seen her as Pauline in the CSU production of *One Man, Two Guvvorns* or Mustardseed in the recent production of *A Midsummer Night's Dream*. She has enjoyed the challenge of this show and is grateful for the opportunity. She would like to thank Prince, the cast, and her friends and family for all their support!

**NICOLE GARDNER (Flo)** – Nicole is thrilled to perform in her second CSU show as Flo in The Beckett Experience's *Come and Go*. Nicole transferred into the Colorado State theatre program last year, and made her mainstage debut this season in *A Midsummer Night's Dream*. She would like to thank her peers and friends for their constant and meaningful support.

**ABBY PORTER (Woman 1)** – Abigail is honored to be making her CSU debut! She is a junior transfer student who is excited to have finally found her place as a Theatre Performance major and CSU Ram. Past credits include Eve in *Children of Eden* (MVHS) and Gavroche in *Les Misérables* (BYU). She has always been fascinated with Beckett's abstract approach to theatre and is delighted at the opportunity to share that with an audience. She would like to thank her fellow students, her family, and Prince for believing in her, pushing her beyond her limits, and showing her what she is capable of. Enjoy the show!

**ALEXANDRA RUTH (Ru)** – Alexandra is a senior in the Theatre Performance program here at CSU with a double major in Communication Studies. She is incredibly excited to make her debut with her role as Ru in *Come and Go*. She hopes you enjoy the show, watch with an open mind, and encourages you to give into the strangeness of it all. Alexandra would also like to thank her friends and family for their continued support.

**RYAN VOLKERT (Man)** – Ryan is thrilled to be in his ninth show at CSU and third show with Dr. Eric Prince. He is a Senior studying theatre, data science, and economics. His credits at CSU include *A Midsummer Night's Dream* (Oberon), *A Man of No Importance* (Carney/Oscar Wilde), and *Big Love* (Nikos). He thanks his family and friends for their support and Dr. Prince for the wonderful opportunities. He hopes you enjoy the show!

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS



**SENIOR DANCE CAPSTONE CONCERT**

**DAZZMIN BROWN • MOLLY DOWELL-WEAVER • SAMANTHA LEWIS • MIA WILBORNE**

**FRIDAY, DEC. 13, 7:30 P.M. & SATURDAY, DEC. 14, 2 P.M. & 7:30 P.M.**  
UNIVERSITY DANCE THEATRE, UCA | [WWW.CSUARTSTICKETS.COM](http://WWW.CSUARTSTICKETS.COM)



Colorado State University

## PRODUCTION STAFF

<b>PRODUCER</b>	Price Johnston
<b>PRODUCTION MANAGER and TECHNICAL DIRECTOR</b>	Steven Workman
<b>COSTUME SHOP MANAGER</b>	Elise Kulovany
<b>PRODUCTION STAGE MANAGER</b>	Matt Grevan
<b>MASTER ELECTRICIAN</b>	Dan Minzer
<b>ASST. MASTER ELECTRICIAN</b>	Cooper Adams
<b>PROPERTIES DIRECTOR</b>	Michael Dold
<b>SCENIC CHARGE ARTIST</b>	Heidi Larson
<b>ASST. TECHNICAL DIRECTOR</b>	David Ash
<b>MASTER CARPENTER</b>	Johnie Rankin
<b>AUDIO ENGINEER</b>	Chris Carignan
<b>ASST. DIRECTOR / DRAMATURG</b>	Alana Corrigan
<b>ASSOCIATE SET DESIGNER</b>	Lukas White
<b>ASSISTANT SET DESIGNER</b>	Sarah Lepiere
<b>ASSOCIATE COSTUME DESIGNER</b>	Hannah Garcia
<b>ASSOCIATE PROJECTION DESIGNER</b>	Cooper Adams
<b>ASSISTANT PROJECTION DESIGNER</b>	Anthony Decosmo
<b>LIGHTING DESIGN CONCEPT</b>	Xander Korbin

**ELECTRICS SHOP** – Anthony DeCosmo, Lachlan Fordyce, Morgan Lessman, Lukas White

**PAINT SHOP** – Hailey Billiot, Abigail Porter, Kelby Jakober, Yasmin Sethna,  
Jenna Szczech

**COSTUME SHOP** – Abbigail Allison, Jessica Kroupa, Xander Kobrin, Katie Lanik,  
Dominique Mickelson, Laura Myers, Kyle Randal, Ryan Wilke-Braun

**SCENIC SHOP** – Adam Isaacs, Kaylyn Kilmer, Duncan Port, Katie Strickland, Hannah  
Vanderwal, Logan Volkert, Ryan Volkert,

**PROP SHOP** – Victoria Cline, Frances Fedele, Lili Federico, Xander Kobrin, Tara Tolar-Payne

**AUDIO SHOP** – James Fagan, Mason Dill

**WARDROBE CREW** – Rohma Rukh Nadeem

**MAKE UP** – Hannah Garcia

**LIGHT BOARD OPERATOR** – Natalie Doocy

**FOLLOW SPOT OPERATOR (Play)** – Maggie Albanese

**SOUND BOARD OPERATOR** – Monica Johnson

**DECK CREW** – Kelsey Shell, Josh Navarro

# U P C O M I N G P E R F O R M A N C E S

## MUSIC PERFORMANCES

All-Choral Holiday Concert	December 6, 7:30 p.m.	GCH
Concert Orchestra Concert / FREE	December 8, 7:30 p.m.	ORH
<b>Virtuoso Series Concert / Wesley Ferreira, Jana Starling, Clarinet</b>	<b>December 9, 7:30 p.m.</b>	<b>ORH</b>
Graduate Chamber Ensemble Recital / FREE	December 10, 7:30 p.m.	ORH
Symphonic Band Concert	December 12, 7:30 p.m.	GCH
Wind Symphony Concert	December 13, 7:30 p.m.	GCH
CSU Honor Band Festival Concert / FREE	December 14, 2 p.m.	GCH
Freshman Voice Studio Recital / FREE	December 15, 2 p.m.	ORH

## DANCE PERFORMANCES

Fall Dance Capstone Concert	December 13, 14, 7:30 p.m.	UDT
Fall Dance Capstone Concert	December 14, 2 p.m.	UDT

## THEATRE PERFORMANCES

<i>The Beckett Experience</i>	December 5, 6, 7, 7:30 p.m.	ST
<i>The Beckett Experience</i>	December 8, 2 p.m.	ST
Freshman Theatre Project / FREE	December 13, 7:30 p.m.	ST
<i>Cabaret</i> by John Kander with lyrics by Fred Ebb	February 13, 14, 15, 7:30 p.m.	UT
<i>Cabaret</i> by John Kander with lyrics by Fred Ebb	February 15, 2 p.m.	UT
<i>How I Learned to Drive</i> , by Paula Vogel	March 11, 12, 13, 7:30 p.m.	ST
<i>She Kills Monsters</i> by Qui Nguyen	April 24, 25, 30, May 1, 2, 7:30 p.m.	UT
<i>She Kills Monsters</i> by Qui Nguyen	April 26, May 3, 2 p.m.	UT

www.CSUArtsTickets.com

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