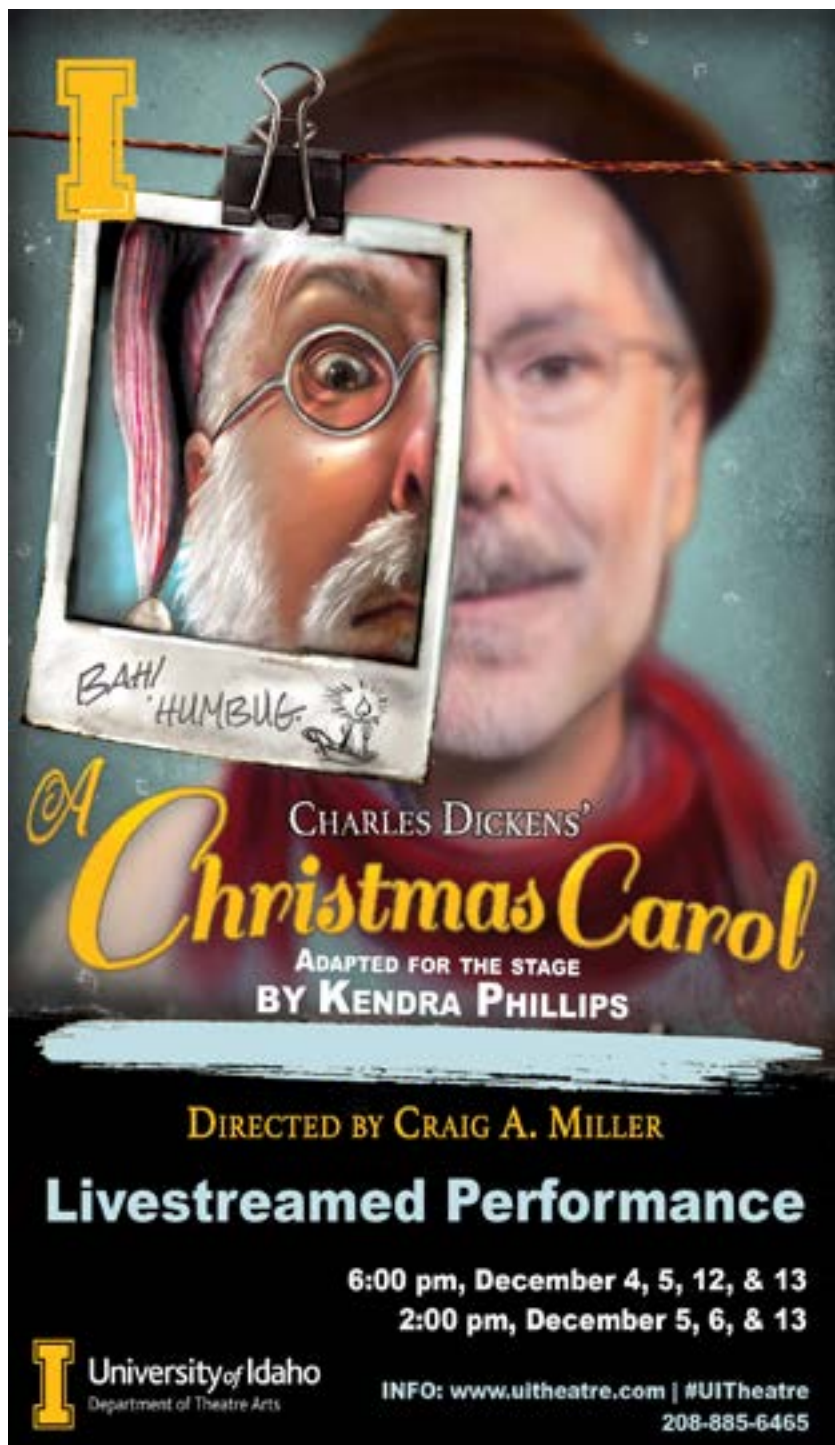


Coming Next:



A poster for a livestreamed performance of Charles Dickens' 'A Christmas Carol'. The background is a close-up of a man in a red coat and a brown hat. A Polaroid photo is clipped to a string across the top, showing an older man with a white beard and round glasses. The Polaroid has the handwritten text 'BAH! HUMBUG.' and a small drawing of a candle. The title 'A Christmas Carol' is in large, stylized yellow letters, with 'CHARLES DICKENS' above it. Below the title, it says 'ADAPTED FOR THE STAGE BY KENDRA PHILLIPS'. At the bottom, it says 'DIRECTED BY CRAIG A. MILLER' and 'Livestreamed Performance'. The dates and times are listed: '6:00 pm, December 4, 5, 12, & 13' and '2:00 pm, December 5, 6, & 13'. The University of Idaho logo and name are at the bottom left, and contact information is at the bottom right.

I

BAH! HUMBUG.

CHARLES DICKENS'
A Christmas Carol
ADAPTED FOR THE STAGE
BY KENDRA PHILLIPS

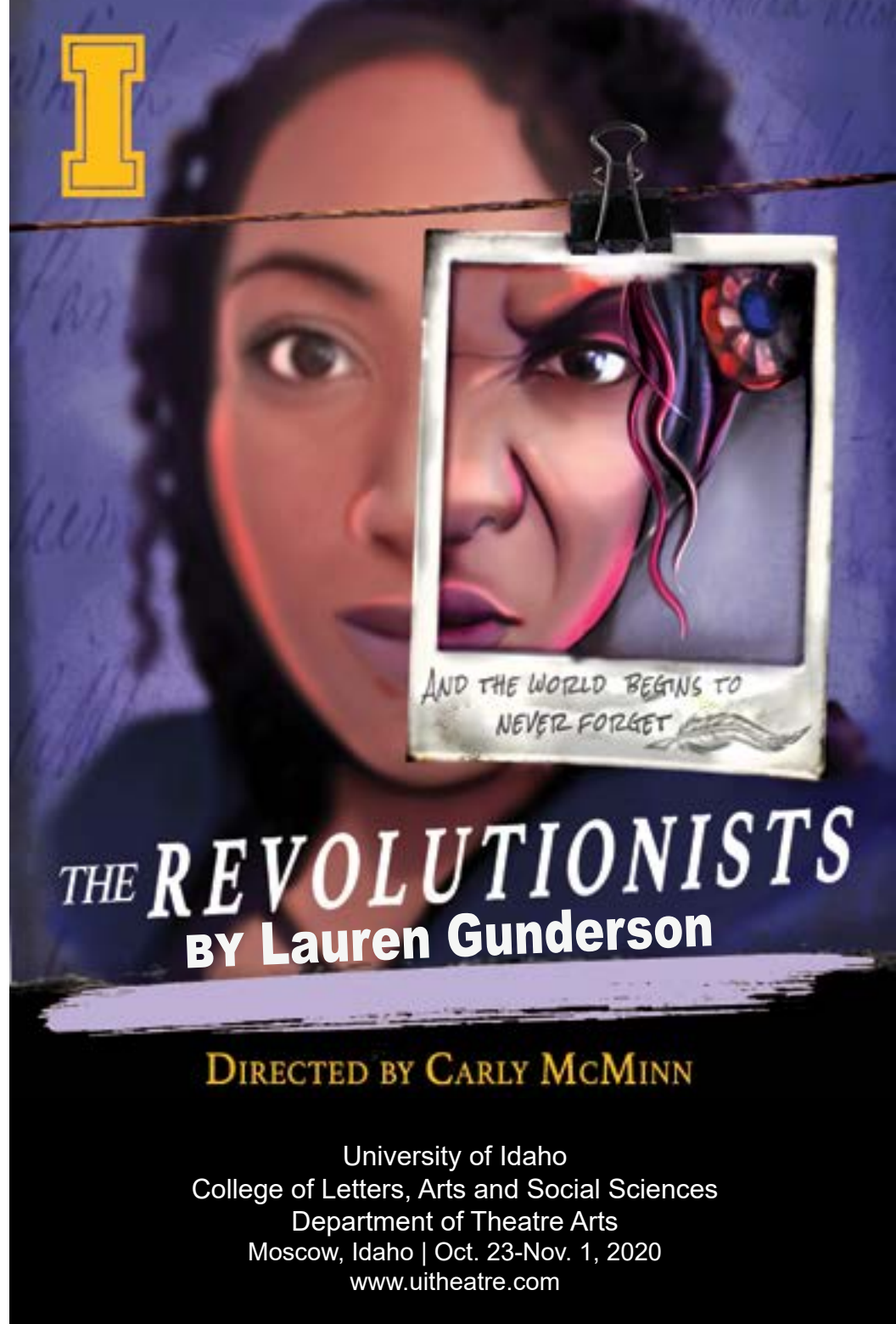
DIRECTED BY CRAIG A. MILLER

Livestreamed Performance

6:00 pm, December 4, 5, 12, & 13
2:00 pm, December 5, 6, & 13

I University of Idaho
Department of Theatre Arts

INFO: www.uitheatre.com | #UITheatre
208-885-6465



A poster for a live performance of 'The Revolutionists'. The background is a close-up of a woman's face. A Polaroid photo is clipped to a string across the top, showing a woman with a flower in her hair. The Polaroid has the handwritten text 'AND THE WORLD BEGINS TO NEVER FORGET' and a small drawing of a flower. The title 'THE REVOLUTIONISTS' is in large, white, serif letters, with 'BY Lauren Gunderson' below it. At the bottom, it says 'DIRECTED BY CARLY MCMINN'. The University of Idaho logo and name are at the bottom left, and contact information is at the bottom right.

I

AND THE WORLD BEGINS TO
NEVER FORGET

THE REVOLUTIONISTS
BY Lauren Gunderson

DIRECTED BY CARLY MCMINN

University of Idaho
College of Letters, Arts and Social Sciences
Department of Theatre Arts
Moscow, Idaho | Oct. 23-Nov. 1, 2020
www.uitheatre.com

MESSAGE FROM THE DIRECTOR

"You are allowed the privilege of telling stories" – Marianne

If I have learned anything from this year of chaos, is that even in a worldwide pandemic we still find ourselves divided more than ever. We are drifting further from storytelling and closer to preaching. Everything in life has become something to have a stance on. Because of this, marginalized groups are becoming more and more at risk.

The term intersectionality was coined by Kimberlé Williams Crenshaw in 1989. At this time America found itself in the midst of the 3rd wave of feminism. We were supposed to have all these protections under new laws, and we did, but laws don't keep up with society.

According to Allison Yarrow of Time Magazine, "By the end of the decade, however, the promise of equality for women was revealed to be something between a false hope and a cruel hoax...The more women assumed power, the more power was taken from them through a noxious popular culture that celebrated outright hostility toward women and commercialized their sexuality and insecurity." As certain inequalities became outlawed, new forms of oppression sprung up. And as white women gained more power, we continued to marginalize people of color. Oppression is experienced tenfold for women of color, queer women, and impoverished women. Humanity fails to understand that oppression isn't handed out like a ticket; it is fine that increases as you find yourself further away from identifying as a heteronormative white man.

The French Revolution was no different. The hypocrisy of fighting for freedom and still running a slave colony in the Caribbean is baffling. As one of the most powerful European countries was torn apart in the name of freedom, the women of France and the people of color in French colonies were left stunned when their position in society didn't change. This play follows the story of four outspoken women who found themselves in such a position, and choose to band together to fight for equality. Although it is set in 1790s France, it contains themes that are eerily relevant to today.

Have we come that far from late 18th-century France, or even late 20th-century America? People of color and women are still treated unfairly. We do not have the same protections as white men. As artists, we have the privilege to tell stories. It is our job to raise up the stories of those who have intentionally been written out of the historical record. Until society recognizes a problem that has existed for centuries, we will have to keep raising our voices. And trust me, they will not be tempered voices.

Carly McMinn, MFA Candidate, Directing
Department of Theatre Arts
University of Idaho



CAST

CAST A

Olympe.....	MEGAN WOODWARD
Marianne.....	KT TURNER*
Charlotte.....	GRACE MCGREEVY
Marie.....	COLLEEN WHITMAN
Understudy A.....	EMMA VON TILL

CAST B

Olympe.....	KALYSSA MONTOYA
Marianne.....	PRINCESS KANNAH
Charlotte.....	EMMA BLONDA
Marie.....	TAYLOR TELFORD
Understudy B.....	ALAYLIA NORTON

ARTISTIC TEAM

Director.....	CARLY MCMINN*
Scenic Designer.....	BRINDLE BRUNDAGE*
Costume Designer.....	CAROLINE FRIAS*
Lighting Designer.....	STEPHANIE LUTZ
Sound Designer.....	TANYA THOMPSON*
Fight & Intimacy Choreographer.....	KELLY QUINNETT***
Stage Manager.....	JILLIAN PARK
Prop Master.....	VALERIE DENTON
Technical Director.....	MICHAEL BRANDT***
Master Electrician.....	KENDRA PHILLIPS*
Scenic Charge.....	MEGAN INMON*
Costume Director.....	GINGER SORENSEN***
Dramaturgs.....	KAYTLYN HARRIS KT TURNER* SARAH CAMPBELL***
Assistant Director & Videographer.....	CHRISTIAN PANKOPF**
Assistant SM & Videographer.....	SHAWN HUNT
Assistant Costume Designers.....	EMMA LINDEMOOD EMILY ROMANOWSKI
Assistant Scenic Designer.....	VICTORIA ZENNER
Assistant Technical Director.....	MASON CHADD
Head of Design & Technology.....	JESSE DREIKOSEN***

PRODUCTION TEAM

Stitcher
Anthony Jones

Carpenters:
**Madison Barber, James Collier, Jordyn Cope, Shawn Hunt, Jonny Jurado.
Luke McGreevy, Alaylia Norton, Rio Spiering, Lauren Welch**

*Work on "The Revolutionists" helps fulfill degree requirements for MFA candidates.

** University of Idaho Alumni

*** University of Idaho Faculty

*

CAST BIOGRAPHIES



MEGAN WOODWARD (Olympe de Gouges) is a Bachelor of Science student in Medical Sciences. From Portland, Oregon, recent credits include playing Meg March in "Little Women" and Puck in "A Midwinter Night's Dream" at the University of Idaho. She thanks Carly and the U of I Theatre department for this opportunity.



KT TURNER (Marianne Angelle/Asst. Dramaturg) is a second-year Master of Fine Arts candidate focused in directing and pedagogy. From southeast Louisiana, recent credits include directing the world premiere of "Deep Calls" and stage managing the U of I production, "This Random World." KT dedicates her performance to all the revolutionaries of color fighting for a better world.



GRACE MCGREEVY (Charlotte Corday) is a Moscow native in her junior year studying arts administration. She was on the U of I stage in "The Moors" and "This Random World." She would like to dedicate this performance to her mother, Barbara Bohrer, the most inspiring righteous girl.



COLLEEN WHITMAN (Marie-Antoinette) From Post Falls, Colleen is a fourth-year Bachelor of Fine Arts candidate in performance. Some of her recent credits include performing in Pullman Civic Theatre's "Laundry and Bourbon" and choreographer for "Little Women: The Musical" at the University of Idaho.



EMMA VON TILL (Understudy A) is a senior at U of I and a Bachelor of Fine Arts candidate. From Spirit Lake, her U of I acting credits include "Little Women," "The Children's Hour" and "A Midwinter Night's Dream."



KALYSSA MONTOYA (Olympe de Gouges) is a sophomore Bachelor of Fine Arts candidate in performance and is from Emmett. She has been privileged to be a part of U of I's "Drowning Ophelia" (Understudy/Ophelia), "Little Women" (Understudy/Clarissa), and "The Moors" (The Moorhen). She offers special thanks to her older sister Mariah for inspiring her inner writer.



PRINCESS KANNAH (Marianne Angelle) is pursuing her Bachelor of Fine Arts degree in acting. Originally from Pasco, Washington, some of her recent credits include acting in "This Random World," "The Bible the Complete Word of God (abridged)," and stage-managing "Mama Mia" at Columbia Basin College. Princess is ecstatic that her first show at U of I is such a revolutionary one.



EMMA BLONDA (Charlotte Corday) is originally from Missoula, Montana and is pursuing her Bachelor of Fine Arts degree in performance with a double major in Secondary Education. Emma was part of last year's NorthNorthwest Play Reading Festival at the University of Idaho. She is excited to be a part of such a beautiful show with such an all-star cast and crew!



TAYLOR TELFORD (Marie-Antoinette) is in her second year at the University of Idaho pursuing her Bachelor of Fine Arts in performance. Her most recent U of I role was Emmy in "Deep Calls." Originally from Hailey, Taylor is thankful to be a part of this production.



ALAYLIA NORTON ((Understudy B) is from Sun Valley. As a freshman studying theatre arts, she's ecstatic to be taking part in her first production at the University of Idaho. Recently, Alaylia was in the Houston Show Choir and has enjoyed being in many shows, such as "Seussical The Musical" and "The 146 Point Flame."

ARTISTIC TEAM BIOGRAPHIES

CARLY MCMINN (Director, she/her/hers) is a second-year Master of Fine Arts candidate in directing. Originally from Atlanta, Carly received her Bachelor of Arts degree in theatre at Columbus State University. She directed the U of I production of "Drowning Ophelia" last fall and received a certificate of excellence for directing from KCACTF Region 7. She made her Hartung debut as Agatha in "The Moors" this past spring. Carly would like to thank her incredibly brave team for all their amazing work!

BRINDLE BRUNDAGE (Scenic Designer) is a second-year Master of Fine Arts candidate in scenic design. From Saint George, Utah, Brindle graduated with her Bachelor of Arts degree in scenic design from Weber State University in Ogden, Utah. Her credits include being the scenic designer for "Little Women the Musical," and scenic charge artist for "The Moors" at the University of Idaho. Brindle is thrilled to be a part of this inspiring production.

CAROLINE FRIAS (Costume Designer) is a Master of Fine Arts candidate in costume design. She comes from Miami, Florida and has been involved in several U of I productions including "The Moors," and "Drowning Ophelia." Other credits include "West Side Story," "Present Laughter," "La Nona" and many more.

STEPHANIE LUTZ (Lighting Designer) is an undergraduate lighting designer who has worked as a lighting designer on both coasts, touring, and concerts for the last seven years. Stephanie's favorite lighting gel color is R27 (Rosco medium red).

TANYA THOMPSON (Sound Designer): This is Tanya's first adventure into sound design and she's excited that it's with a socially relevant play. A graduate student with a focus in performance, Tanya is from Maine and Southern California where she earned a degree in drama from The University of California, Irvine. Some of her favorite projects include: Marmee (Little Women), Sister Mary Patrick (Sister Act), Cinderella's Stepmother (Into the Woods), and Fauline Kost (Cabaret). She thanks her biological family for always being supportive in her pursuit of theatre, and her chosen family for their unconditional love and creative encouragement.

JILLIAN PARK (Stage Manager) is pursuing her Bachelor of Fine Arts degree in stage management. Originally from Portland, Oregon, recent credits include stage manager for "Deep Calls" and "Drowning Ophelia" and scenic artist for "The Children's Hour" and "A Midwinter Night's Dream." Jill is honored to be a part of this meaningful production.

VALERIE DENTON (Props Master) is a Bachelor of Fine Arts candidate in theatre design and technology, from Meridian.

KENDRA PHILLIPS (Master Electrician) is a Master of Fine Arts candidate with a dramatic writing focus. Originally from the Seattle area, Kendra earned her undergrad degree from Pacific Lutheran University. Last year she organized "NorthNorthWest," a new play reading event and premiered her play, "Deep Calls" in February 2019. She is adapting "A Christmas Carol" for the Hartung stage in December.

MEGAN INMON (Scenic Charge) is a scenich design Master of Fine Arts candidate. She received her undergrad degree from Middle Tennessee State University. She's worked on numerous U of I shows and at the Shenandoah Summer Music Theatre, Tent Theatre and Nashville Shakespeare Festival.

CHRISTIAN PANKOPF (Assistant Director), born and raised in Moscow, is a recent graduate of the University of Idaho theatre arts program with a Bachelor of Fine Arts in directing. His credits include work on "Wendy and Peter," "A Kind of Alaska," "A Midwinter Night's Dream," and "Red Days." He is excited to be a part of this production and loves the opportunity to help tell this story.

SHAWN MICHAEL HUNT (Assistant Stage Manager) is a senior Bachelor of Fine Arts candidate from Post Falls. A graduate of the Circle in the Square Theatre School, some of his favorite credits include performing in "Legally Blonde, the Musical" (Kyle), "Rock of Ages" (Franz), "Assassins" (John Hinckley), and "The 39 Steps" (Clown 1). Shawn is grateful to be at the University of Idaho.

ZACH HAAS is a junior Bachelor of Fine Arts candidate and you may have seen him on stage recently in "Happy Mess." Other U of I acting credits include "Little Women," "Gift of the Magi" and "Present Laughter."

EMMA LINDEMOOD (Assistant Costume Designer) is thrilled to be a part of the University of Idaho's production of "The Revolutionists." This production marks Emma's first design position at the university and seeing another side of production in depth has been enjoyable. Other U of I credits include "Little Women: The Musical" and "The Three Keys of Captain Hellfire" as production stage manager. Emma is a senior Bachelor of Fine Arts student and resides in Moscow.

EMILY ROMANOWSKI (Assistant Costume Designer) is pursuing a double major in theatre design and apparel, textile, and design. From Coeur d'Alene, she recently appeared as Ms. Harvey in the U of I workshop reading of "Happy Mess." Emily is a freshman and excited to be a new member in the Theatre Arts costume department!

VICTORIA ZENNER (Asst. Scenic Designer) is studying musical theatre, theatre performance and dance. She appeared in the U of I 2019 production of "Little Women."

MASON CHADD (Asst. Technical Director) is a Bachelor of Fine Arts student with an emphasis in technical direction. His U of I credits include "Little Women," "The Three Keys of Captain Hellfire," "A Midwinter Night's Dream" and "Drowning Ophelia."

Special Thanks:
CHRISTOPHER WERNER



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.

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