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Othello

By William Shakespeare

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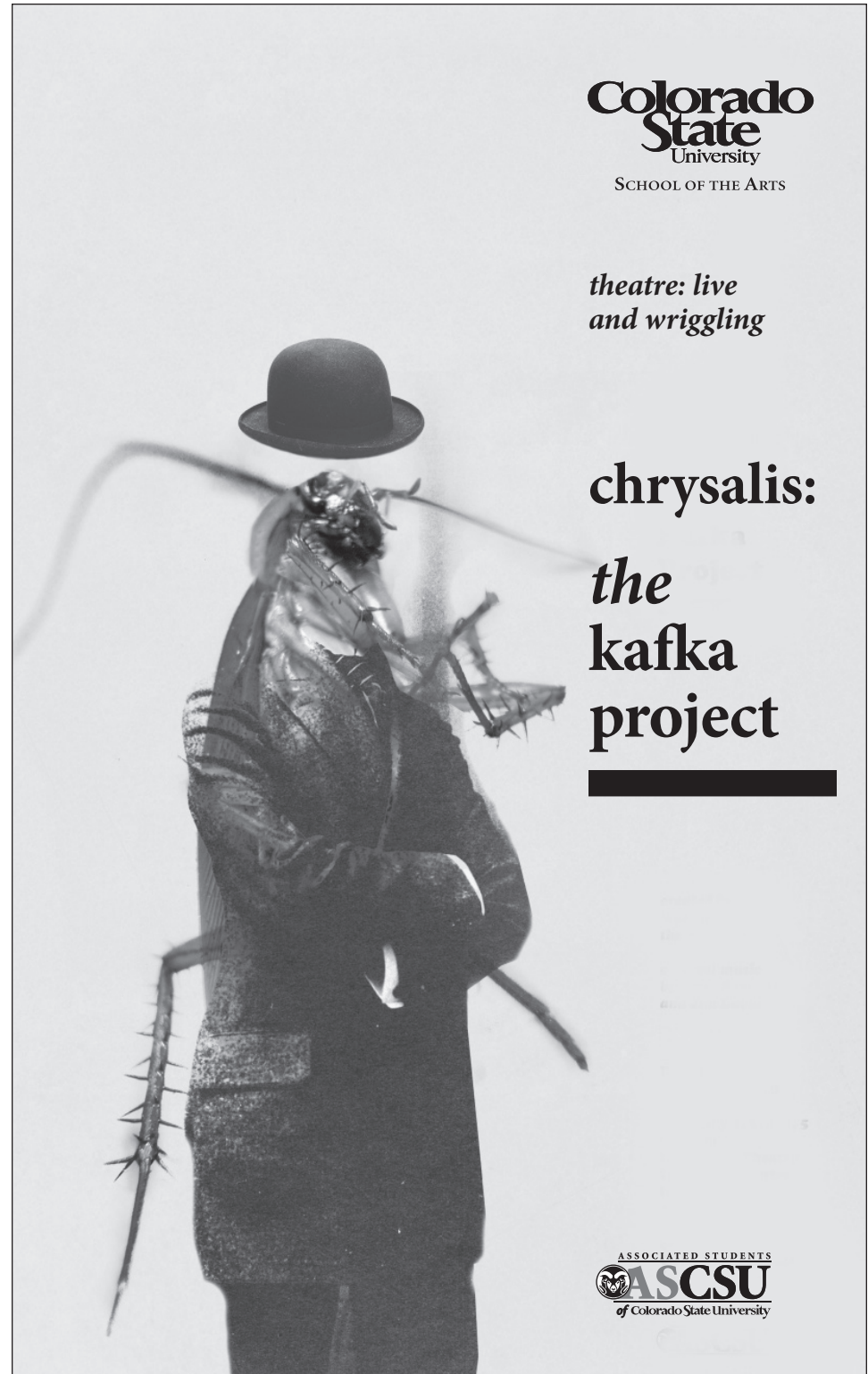
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CSU Theatre presents

chrysalis: the kafka project

World Premiere Created by Walt Jones and the Company

Original Music by Peter Sommer and James David

Directed by Walt Jones

Scenic Design by Maggie Seymour
Lighting Design by Alex Ostwald
Costume Design by Janelle Sutton
Sound Design by Parker Stegmaier
Projections Design by Nicole Newcomb
Properties Design by Brittany Lealman
Production Stage Manager, Amy Mills
Assistant Stage Manager, Tory Sheppard

THE PROGRAMME

From *Amerika* Michael Toland
“Report to An Academy” Tim Werth
Metamorphosis Michael Toland, Kat Springer, Michelle Jones,
Nick Holland, Willa Bograd, Sean Cummings
“The Country Doctor” Sean Cummings, Emma Schenkenberger,
Jeff Garland, Willa Bograd, Kat Springer, Kaitlin Jaffke,
Tim Werth, Michelle Jones, Nick Holland, Trevor Grattan
Metamorphosis Michael Toland, Kat Springer, Michelle Jones,
Nick Holland, Willa Bograd, Sean Cummings
“The Bucket Rider” Kaitlin Jaffke, Michelle Jones, Tim Werth
Metamorphosis Michael Toland, Kat Springer, Willa Bograd
“A Hunger Artist” Nick Holland, Sean Cummings
Metamorphosis Michael Toland, Kat Springer, Michelle Jones,
Nick Holland, Willa Bograd
“Josephine the Singer, or, the Mouse Folk” . Michelle Jones, Willa Bograd,
Kat Springer, Emma Schenkenberger, and company
“In the Penal Colony” Jeff Garland, Mason Leming, Kaitlin Jaffke,
Nick Holland, Michael Toland
Metamorphosis Michael Toland, Kat Springer, Michelle Jones,
Nick Holland, Willa Bograd
Kafka’s Diaries, Letters, Aphorisms Michael Toland

This production runs without intermission. Running time 1:24.



The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

**The Kennedy Center American College Theater Festival™ 44,
part of the Rubenstein Arts Access Program,
is generously funded by David and Alice Rubenstein.**

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the Dr. Gerald and Paula McNichols Foundation,
The Honorable Stuart Bernstein and Wilma E. Bernstein, and
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 inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2012.

Last year more than 1,300 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.

**CSU Theatre is proud to be hosting the Region VII festival
in February 2012.**

All, to be sure, challenges, but fascinating to work on for this six weeks.
Fasten your seatbelts.

WALT JONES (Director) Walt who joined the CSU Theatre program in 2006, is a 1975 graduate of the Yale School of Drama. As a teacher of acting and directing, he has served on the faculty at Yale School of Drama, and University of California, San Diego. He has directed twice on Broadway, six plays off-Broadway, including the American premiere of Howard Barker's *No End of Blame* at Manhattan Theatre Club, and over sixty plays in more than twenty regional theatres from Cambridge to Fairbanks and productions in Soviet Russia and in Tokyo. He directed world premiere productions of plays by Thomas Babe, Lanford Wilson, Naomi Iizuka, José Rivera, Arthur Kopit, Jim Yoshimura, Pulitzer Prize-winning playwrights Sam Shepard and David Mamet, John Pielmeier, Derek Walcott and Christopher Durang. Among the many actors Walt has directed are Meryl Streep, Roc Dutton, John Turturro, Tony Shaloub, Nathan Lane, Liev Schreiber, Angie Bassett, Christopher Walken, Jason Alexander, Michael Gross, Lindsey Crouse, Linda Hunt, Sigourney Weaver, Peter MacNicol, Frances Conroy, Ricardo Antonio Chavira, Lewis Black, Mariel Hemingway, John Goodman, Christopher Lloyd, Kevin Kline, Paul Guilfoyle, Bill Sadler, Athol Fugard, Max Wright, William H. Macy, Ed O'Neill, and Tony Award-winning stage actor, Jefferson Mays. Mr. Jones was a staff director at the O'Neill National Playwrights Conference from 1980 until 1990 and directed regularly for the Yale Rep, Arena Stage, and the American Repertory Theatre. At CSU: 33 *Swoons*, *Scapin*, *The Marriage of Bette & Boo*, *A Midsummer Night's Dream*, *The Distance from Here*, *The Alchemist*, *Polaroid Stories*, *bash*, *Some Girl(s)*, and *Twelfth Night*.

PRODUCTION TEAM

Producing Technical Director	Nathan Cory Seymour
Assistant Technical Director/Shop Foreman	Brandon Ingold
Faculty Design Mentor	Price Johnston
Paint Shop Supervisor/Production Administrator	Maggie Seymour
Costume Shop Supervisor	Sandra Frye
Master Electrician	Deidre Raph
Scene Shop Technician – Props and Scenic Painting	Annaleigh Timmerman
Scene Shop Technician - Scenery	Seth Walter
Costume Shop Technician	Janelle Sutton
Assistant to the Scenic Designer	Tamac McMillan
Assistant Lighting Designer	Tim Garrity
Assistant Costume Designer	Kaylen Higgins
Assistant Projections Designer	John Erickson
Assistant Sound Designer	Clyde Albanese
Director of Marketing & Publicity	Jennifer Clary
Events Manager	Eileen May Krebs
Poster Design	Nathan Young

TECHNICAL CREWS

Properties Manager	Tory Sheppard
Light Board Operator	Andrew Killion
Sound Board Operator	Clyde Albanese
Projections Board Operator	Jessica Whitehead
Stage Crew	Aubrey Beck, John Erickson, Analie Foland, Alex Pierce, Aaron Villanyi
Wardrobe Crew	Noelle Dingman, Kaylen Higgins, Brenna Otts
Hair and Make-up Crew	Noelle Dingman
Charge Artist	Annaleigh Timmerman
Carpenters	Hannah Baldus, Aubrey Beck, Chelsea Case, Kortney Hanson, Kaylen Higgins, Tucker Lehman, Melissa Michelson, Karl Perry, Colton Pratt, Aron Villanyi, Paul Vargo, Tim Werth
Electricians	Clyde Albanese, Melanie Augenstein, David Culp, Katelynn Drury, Jessie Howard, Bryan Hudson, Andrew Killion, Andrew McIntyre, MacKenzi Mulligan, Bonnie Prewitt, Machelle Selken, Jessica Whitehead
Scenic Artists	Jessica Alvis, Annie Booth, Megan Derrington, Noelle Dingman, Rebecca Doyle, Analie Foland, Ashley Longhill, Bekah Mustain, Alex Pierce, Elizabeth Stewart, Sarah Taylor
Costume Construction	Bailee Baxter, Willa Bograd, Noelle Dingman, Robin Dulye, Ally Flechter, Chantel Flooden, Siobhan Gleason, Katie Kramer, Belle Kruse, Meg Loughman, Brenna Otts

THANK YOU

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CAST BIOS

WILLA BOGRAD (Grete Samsa, Josephine, the Mouse Singer) is a junior theatre major. Her favorite roles in CSU productions include Sir Andrew in *Twelfth Night* and Tyler in *Some Girl(s)*. She hopes to pursue a lifelong career in theatre and to some day work in New York City.

SEAN CUMMINGS (Grete Samsa, Josephine, the Mouse Singer) is a soon-to-be alumnus of CSU theatre. He has appeared in such shows as *The Pillowman*, *Quake*, *True West*, *Dog Sees God*, and *The Alchemist*. He enjoys writing as well: his play “Snipes” was a winner of the KCACTF regional ten-minute-play festival and his play *doghead* was a semifinalist in the Bay Area Playwrighting Festival. He also attended the 2009 Orchard Project where he developed, among other works, Annie Baker’s OBIE-award winning play *The Aliens* and the Rude Mechanicals’ Western Operetta *I’ve Never Been So Happy*. He recently won the title of Fort Collins’s Ultimate F***ing Komedian.

JEFF GARLAND (Officer, Stable Boy) is a senior theater major and lit minor at CSU. His focus is acting/directing. Past plays he has been in include *Romeo and Juliet*, *Dog Sees God*, *Polaroid Stories*, and *The Pillowman*. He directed *doghead* by Sean Cummings at CSU and will direct his senior capstone project in the spring.

TREVOR GRATTAN (Choir of Youth) is a third year Double Major in Theatre and Business Management. This is his first show at CSU and is extremely thrilled to be a part of this performance. After graduation, he would like to move to California and pursue his dream of becoming a screen actor.

NICK HOLLAND (Hermann Samsa, The Hunger Artist) is a theatre major. He has previously been directed by Walt Jones in *The Alchemist*, *Polaroid Stories*, and *Bash*. He received Irene Ryan nominations for his work in *Polaroid Stories* and *Bash*. In ten years, he would like to still be living, learning, and working.

KAITLYN JAFFKE (The Bucket Rider) recently had her New Zealand debut in a collaborative original work, *One Day More*, based on physical theatre methods. Kaitlyn’s originally from West Bend, Wisconsin and is a senior studying marketing, theatre and music. Previously she performed as Tricia in *Dog Sees God: Confessions of a Teenage Blockhead* and also performed various roles in *Oh! What a Lovely War!* In the near future Kaitlyn hopes to be working in marketing very close to the performing arts world.

MICHELLE JONES (Anna Samsa, Josephine, the Mouse Singer), is a super, awesome senior at CSU double majoring in English Education and Theatre. She has performed in YPO’s *Kimberly Akimbo*, CSU’s productions of *Some Girl(s)* and *Twelfth Night*, as well as directed through YPO the Gala Fundraiser Senior and Freshmen Class Acts last spring and *The Wall of Water* with Nick Holland this past September.

MASON LEMING (The Explorer) is a freshman at CSU majoring in Communications with a Business minor. He played Lafeu in *All’s Well That Ends Well*.

EMMA SCHENKENBERGER (Rose) is a freshman this year, majoring in Business Management with a minor in theatre. She is so excited to have had the opportunity to collaborate with so many talented people on The Kafka Project. This is her first production at CSU.

The Kafka myth is as ironic as anything he wrote, perpetuated by Kafka himself. He, and many writers all through history, would have it believed that they come from lower middle class families who did not support their “art.” Writers, Franz among them, played up their “suffering.” Although it is clear from all accounts, Kafka did suffer plenty, physically and psychologically, he made the equivalent of \$90,000 annually for four six-hour days in an insurance company for whom he did technical writing and justifications of actuarial tables. His father was a multi-millionaire who paid for Kafka’s college in any area he chose—Franz went to law school.

His central and most famous piece, the novella *Metamorphosis*, which we present in five installments through this piece, is about a travelling salesman (Franz sold insurance) who hated his job, but never shirked the responsibility of earning for his family, but who woke up one morning transformed into an monstrous insect, a six-legged nightmare, but in Gregor’s world, the salesman’s biggest problem is having to cope with the impossible task of getting a large and clumsy insect body out of bed, still believing that he can still get dressed, catch his train, and go to work. He is hated by his family who are repelled by his appearance and who collude in his death. He is covered with bruises and scabs, from wounds inflicted by his family, who are repulsed by him, not unlike how victims of advanced stages of AIDS were (and still are) shunned and thought repulsive.

We have also tackled “The Country Doctor,” a disturbing dreamscape featuring the title character’s trip to the home of a poor androgynous patient 10 miles through a blizzard who, upon the doctor’s first inspection seems to be perfectly well. But when a whinny from his horse makes him take a second look, he sees something which, if it were literally there, he could never have missed: a wound that opens as a gash, as the palm of his hand, with wriggling worms blindly poking through its surface.

We were also attracted to Franz Kafka’s last story. In “Josephine the Singer, or the Mouse Folk.” Josephine is a mouse-singer who has been catapulted into stardom among her kind, but whose talents are dubious at best. It is about the pretensions of an artist satirized by a reflective narrator who broods over the paradox that though Josephine thinks herself the savior of her people, she is only the mouthpiece through which the spirit of the mouse nation reaches each individual.

DIRECTOR'S NOTE

chrysalis: the structure in which a transformation takes place

I know: Kafka is a tough sell.

So why Kafka? Why now? First, I guess it's because I find his writings mysterious, hard to crack, challenging, provocative, and compelling — definitely worth investigating and exploring. Irony is the stuff of theatre, and his writings, while not theatre per se, are full of irony. As is his life. Full of contradictions.

The language is lyrical, horrible, and poetic, and again, really hard to decrypt. And I think the work, while not theatre, is very theatrical. And funny, if in a macabre way. This strange mixture of gentle humor, relentless questioning, and sadness forms an emotional tone much more characteristic of Kafka than the horror and bafflement usually associated with the term “Kafkaesque”. (And yes, he is one of those rare writers who have an adjective named after them: as Chekhovian, Shakespearean, Beckettian, Shavian...)

Through his humor, Kafka introduced a new tone into literature, like a new mixture of colors or a new musical note. And there are plenty of transformations in Kafka's works—both inter- and intra-species. And acting at its very best is about transformation. We were looking for material the company could use as a springboard to collectively create a piece of theatre, and the works of Franz Kafka's seemed to fit the bill.

No doubt, Kafka himself was weird. He did rigorous gymnastic exercises twice daily, naked, in front of an open window facing a busy street, following the exercise rituals of JP Muller. He urged his fiancée to join him at the window (she wouldn't). In his pursuit of healthy living, he became a vegetarian (something far more eccentric then than it is now), and even followed a special method of chewing his food known as ‘fletschern’ after its American propagator Horace Fletcher. In the summer of 1912, Kafka spent two weeks at the nudist colony Jungborn in the Harz Mountains in Germany. At Jungborn, nudity was part of a program of physical and spiritual renewal, with group exercises, lectures on vegetarianism and clothing reform, and open-air Christian religious services (although sometimes Franz was the only attendee wearing clothes).

KAT SPRINGER (Gregor Samsa, the Boy) is a Senior Theatre Major and a candidate for graduation Summe cum Laude this December. As an actor, Kat was most recently seen in YPO's *A Ritual for Returning*, playing the role of Kendra. Other appearances at CSU include Sue Bayliss in *All My Sons*, Philomel in *Polaroid Stories*, and Sandy in *One Flew Over the Cuckoo's Nest*. Kat's brief dabblings on the technical side include Costume Designing *Some Girl(s)*, and living the life of the Young Producers Organization's Managing Director last spring.

MICHAEL TOLAND (Karl Rossman, Gregor Samsa, Kafka) has been acting since he was eleven years old, appearing in various community theater and High School productions. He is a Junior majoring in Theater and History at CSU, where the roles he has played include Jeff in *Kimberly Akimbo*, Clov in *Endgame* and Lt. JG Sam Weinberg in *A Few Good Men*.

TIM WERTH (Redpeter, Report to an Academy) is a sophomore at CSU. He is a theatre and economics major. This last fall he was featured as Baby in *TADA*, and Chad in the original student play *doghead*. His passion in theatre is improvisation and he is in the process of forming his own improv troupe. Tim also has been cast in *The Kafka Project*, CSU's participating entry in the 2012 Kennedy Center American College Theatre Festival.

PETER SOMMER (Composer) saxophonist and composer, is in demand as a performer, clinician and recording artist throughout the state of Colorado and across the nation. Since establishing himself among the Denver area's elite jazz musicians, Peter has contributed his muscular tenor playing and creative spirit to a wide variety of musical projects ranging from mainstream bebop to avant garde and beyond. Peter Sommer is Assistant Professor of Jazz Studies and Saxophone at Colorado State University. At CSU, Mr. Sommer directs Jazz Ensemble I and the CSU Jazz Combo program, in addition to teaching courses in Jazz Improvisation and Jazz Pedagogy. Peter received both his Bachelors' degree in Music and his Masters in Jazz Performance and Pedagogy from the University of Colorado at Boulder.

DR. JAMES M. DAVID (Composer) is assistant professor of composition and music theory at Colorado State University. He previously taught on the faculty of the Schwob School of Music at Columbus State University and the Georgia Governor's Honors Program. Additionally, he has served as composer-in-residence for Leon County Public Schools in Florida and ART 342 in Colorado. His works have been selected for performance at more than twenty conferences and festivals throughout the United States, Thailand, and Japan, including the SCI National Conference, CMS conferences, the MTNA National Conference, the Percussive Arts Society International Convention, two World Saxophone Congresses, and three International Clarinet Fests. As a performer, he has toured with the American Wind Symphony Orchestra. Dr. David graduated with honors from the University of Georgia (B.M.Ed., M.M.) and completed his doctorate in composition and graduate certificate in music theory pedagogy at Florida State University.

TECH / DESIGN BIOS

CLYDE ALBANESE (Assistant Sound Designer) is a Fort Collins native since 2000, with originally being from Ithaca NY. This is his first assistant sound design, yet 7th board op. He loves Danielle Brogan and wishes everyone a merry Christmas!

JOHN ERICKSON (Assistant Projections Designer) is a sophomore theatre major with interests in performance and film—both in front of the camera and behind the scenes. He was last seen as Trotsky in YPO's *All in the Timing*. John's other credits include the character Bam in *What Where* and the production and filming of a documentary entitled "*From Page to Stage*" on a day in the life of a CSU theatre student last semester.

BRITTANY LEALMAN (Properties Design) is a junior technical theatre major. In the past she has done properties designs for *Dog Sees God* and *All My Sons*. Most recently she was the assistant costume designer, and throat slasher for *Sweeney Todd*.

TIM GARRITY (Assistant Lighting Designer) has a variety of interests and skills. In the past he has been known to act and will hopefully continue to be known for that. Hopefully his work as assistant lighting design for this show will be quality as well. Thanks, and enjoy the show. College Shows Credits: Acting - Major Malone, *Zombies from the Beyond*; Annibale, *The Gondoliers*; Hamm, *Endgame*; Design - Assistant Lighting Designer, *A Few Good Men*

KAYLEN HIGGINS (Assistant Costume Designer) is a theatre major on the home stretch of the academic race! She has had the pleasure of stage managing a heck of a lot of shows at CSU. For this show she gets to paint up those actors' faces and bodies. Shout out to the family, roomie, homies, kitty, and good ol' Seth.

TAMAC McMILLAN (Assistant to the Scenic Designer) has been a carpenter, spotlight op, light board op, and an Asst. Scenic Designer/Properties Designer for many shows here at the UCA. He also acted in *Kimberly Akimbo: Buddy*, and *A Few Good Men: The Judge*. Despite his love for theatre, his passion lies with screenwriting for film. Tamac is originally from Connecticut, lived in Colorado for 20 years, and planning on moving to California for a Master's in Film Science. So he'll have the lived in the 3 states that start with a 'C' on his way from the East to the West coast, conquering his own personal manifest destiny. Can it be fate?

AMY MILLS (*Stage Manager*) is a senior technical theatre student, with concentrations in stage management and scenic design and also a minor in history. She has never acted in a mainstage production, but hopes that one day she will find her way into the spotlight! She finds the most joy in doing behind-the-scenes jobs, and has been seen as the properties manager for *The Gondoliers* and *Six Characters in Search of an Author*, and an assistant stage manager for the *Beckett Project* here at CSU. She also spent a summer in Montana interning for the Bigfork Summer Playhouse and hopes to one day go back. She has really loved working this show and is so thankful for the support of the theatre department!

NICOLE NEWCOMB (Projections Design) is a senior theatre major with an emphasis in projections, lighting and sound design. She is from Evergreen, CO. Nicole was the projections designer for *A Ritual for Returning*, *bash* and *Some Girl(s)*. She was the sound designer for *Three Short Plays*, *Three Short Shocks* and *Romeo and Juliet*. She was the lighting designer for *Kimberly Akimbo*. Nicole also works as a stage and concert hand at Elitch Gardens. When she graduates she hopes to get her master's degree in projection design.

ALEX OSTWALD (Lighting Designer) is a senior technical design and production major from Arvada, CO focusing largely on lighting design. Previous lighting design credits here at CSU include CSU Opera's, *The Magic Flute* and last December's production of *All My Son's*. Alex has recently applied and is hoping to attend Medical School after he graduates next spring. He would like to thank his parents, family, friends and the CSU theatre faculty staff for their support. Alex's lighting design for *The Kafka Project* is his CSU capstone thesis project.

MAGGIE SEYMOUR (Scenic Designer) has been designing and painting with CSU since 2006. Scenic design highlights include *The Magic Flute*, *The Alchemist*, *Dog Sees God* and, the KCACTF-acclaimed *Polaroid Stories*. In the community, Maggie has collaborated on props, scenery and scenic art for the last five seasons with Opera Fort Collins and has been charge painter for several shows with Open-Stage Theatre Company.

TORY SHEPPARD (Assistant Stage Manager) is a junior theatre major at CSU. Some of her favorite shows she has worked include properties design for *Endgame* and being assistant stage manager for *Dog Sees God*. She also serves as the production manager for the Young Producers Organization (YPO). Eventually, Tory aspires to work overseas.

PARKER STEGMAIER (Sound Designer) is a junior theatre major at CSU, concentrating in design and technical theatre. His production work includes projection design for last year's Neil LaBute plays *Bash* and *Some Girl(s)*, and sound designs for both *Dog Sees God* and *A Ritual for Returning*. Parker hails from Steamboat Springs. Private Downey in *A Few Good Men* was Parker's debut as an actor.

JANELLE SUTTON (Costume Designer) is delighted to be employed by her alma mater serving in the costume department. In 2011, she received her MS in Apparel and Merchandising concentrating in Psychology of Dress and Historic Costume from CSU. In 2008, she received her BA in Technical Theatre Design with a concentration in Costume Design from CSU, as well. She has designed the costumes for *Sweeney Todd* (CSU Opera Theatre), *Lend Me a Tenor* (Bas Bleu Theatre Co.), *Vaughn, New Mexico Christmas Eve 1956* (Bas Bleu Theatre Co.), *A Midsummer Night Dream* (CSU) *As You Like It* (OpenStage Theatre Co.), and *Catastrophe* (CSU Center for Studies in Beckett and Performance).