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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 1,300 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.

COMING UP NEXT:
Larry Shue’s
The Foreigner
Oct. 23-27 | Acting Studio
Box Office: 303-492-8008
theatredance.colorado.edu

CU Opera presents
Giacomo Puccini's
La Bohème
Oct. 25–26, 7:30 p.m.
Oct. 27, 2 p.m.
Macky Auditorium
Tickets start at $14
cupresents.org | 303-492-8008

The action of the play takes place in a small Kansas town in the yard shared by Flo Owens and Helen Potts.

Act I
Labor Day, early morning.

Act II
Same day, just before sunset.

Act III
Scene 1: Early next morning, before daylight.
Scene 2: Later the same morning, after sunrise.

There will be one 15-minute intermission.

CU Presents is presented by special arrangement with Dramatists Play Service, Inc., New York.
Cast

Helen Potts ........................................... Sydney Bogatz
Hal Carter ............................................. Garett Ross
Millie Owens ....................................... Keana Cowden
Bomber ................................................ Cole Henson
Madge Owens ....................................... Stacey Ryan
Flo Owens ............................................ Sarah Joy Adler
Rosemary Synder .................................... Bernadette Venters-Sepic
Alan Seymour ....................................... Nathan Ellgren
Irma Kronkite ....................................... Rachel Kois
Christine Schoenwaldwer ......................... Lindsey Lakatos
Howard Bevans ..................................... Jesse Lee Pacheco

Production Team

Howard Bevans .................................... Howard Bevans
Christine Schoenwaldwer ......................... Christine Schoenwaldwer
Irma Kronkite ....................................... Irma Kronkite
Flo Owens ............................................ Flo Owens
Rosemary Synder .................................... Rosemary Synder
Alan Seymour ....................................... Alan Seymour

Run Crew

Karter Deane
Nathan Ellgren
Sarah Joy Adler
Stacey Ryan
Cole Henson
Garett Ross
Sydney Bogatz

• Director’s Note •

1953. Eight years after the end of World War II. General Dwight D. Eisenhower takes office as President of the United States. Josef Stalin dies of a stroke in the Soviet Union. Blond bombshell Marilyn Monroe stars in three of the top-grossing films of the year (Gentlemen Prefer Blondes, How to Marry a Millionaire and Niagara) and poses nude as the centerfold in the first issue of Playboy. Women’s fashion emphasizes tiny waists and a pointed bust, a shape requiring the aid of a girdle to accomplish. The American suburbs are flourishing; the first color television sets go on sale; and William Inge’s Pulitzer Prize winning play Picnic premiers on Broadway.

When I first encountered Picnic several years ago, I immediately gravitated to the play’s treatment of gender roles and repressed sexuality of the 1950s. Men and women alike are held to rigid standards of appearance and propriety. Failure to adhere to these standards has consequences, especially for women, and especially in regard to marriage.

Mrs. Owens urges her daughter Madge to be everything Alan wants, knowing that his stability, wealth and social position in town will provide Madge with life-long security. Madge and Hal are both defined by their beauty and sexual desirability. Both chafe at the limitations of these surface-level, imposed identities. Pretty, in Madge’s mind, is insubstantial and makes her feel not quite real. Better to be smart, like Millie, who has a college scholarship and poses nude as the centerfold in the first issue of Playboy.

Picnic gives us characters that we think we know on first meeting: the protective mother, the smart sister, the pretty sister, the old maid schoolteacher, the confirmed bachelor, the bad boy and the nice guy. The play, however, asks us to look closer, to really see these people as complex, whole individuals, with an internal reality that challenges and complicates those first impressions. These are also people who want things, big things. They dream of love, money, respect, stability, adventure, escape. They are grappling at something just beyond the horizon. The hope and the tragedy of Picnic lives in that gap — between satisfaction and want, between surface reality and what’s bubbling up from underneath.

• Special Thanks •

Karen M. Dabney, Bud Coleman, James Miller,
Tait Petersen, Sergio King and the
Arvada Center for the Performing Arts

Theatrical & Dance Department staff

Department Chair .......... Bud Coleman
Director of Dance ............ Erika Randall
Production Coordinator .... Connie Lane
Theatre Technical Director ............................................ Kerry Cripe
Dance Technical Director ................................................ Bob Shannon
Lighting, Sound and Projections Advisor ............................... Jason Banks
Scenic Foreman ...................................................... Stephen Balgooyen
Costume Shop Manager .... Ted Stark
Costume Shop Foreman ........ Brenda King
Dance Events Coordinator ............................................. Erinn Liebhard
Dance Production Assistant Coordinator .... Jessica Page

CU Presents staff

Executive Director ............ Joan McLean Braun
Marketing Director .......... Laima Haley
PR Director ......................... Clay Evans
PR and Marketing Coordinator .................... Daniel Leonard
PR and Marketing Assistants ........................................ Emily Scraggs
Operations Manager .......... Nick Vocatura

Dance Production Assistants

Anthony Altenro • Jamie Mullin Holzman • Katherine Laursen • Samantha Lysaght
• Benjamin Smith • Jordan Thompson • Alejandro Valles-Medrano

Costumes

Shop employees: • Sara Adler • Satya Chavez • Alex Frank • Hayley Gocha • Jillian Goodman • Brittany Handler • Amanda Herrera • Tucker Johnston • Brendan Milove • Brianna Povida • Aly Ray • Reba Todd • Misha Zimmerman
Costume patchwork: • Michael Bernacchi • Alexa Brown • Elizabeth Jamison • Kassandra Kunisch • Haley Layne • Gina Loveli • Jackson Smith • Jessica Troppmann • Willa Wilde

Scenery and Electrics

Tech staff: • Carissa Kessel • Madeleine Ours • Shannon Teppert • Tina Taylor
Scenic shop employees: • Sophia Bagi • Michael Bateman • Sarah Baughman • Kate Boyles • Karter Deane • forest Fowler • Elizabeth Jamison • Kassandra Kunisch • Kelly McDermott • Tina Taylor • Kayla Wall • Dmitry Yunda