Coming Soon to CU Theatre and Dance!

**Mainstage**

**How I Learned to Drive**
Nov. 6, 12-16
Paula Vogel’s bitter-sweet comedy.

**Twelfth Night**
Nov. 7-9, 7-11
A celebration of romantic love by Shakespeare.

**Spring Awakening**
March 2, 7-9, 12-15
Frank Wedekind’s tragedy of adolescence, Adapted & directed by Ani Deyan.

**Danceworks 2009**
April 16-19
Roser Visiting Artist Jennifer Nugent, Guest Choreographer Gabriel Roser, and members of the CU Dance Faculty.

**Irey Theatre**

**Master of Fine Arts Dance Concert**
Nov. 14-16
Choreography by Abigail Wallace and Next Door.

**Master of Fine Arts Dance Concert - Atlas Black Box**
Feb. 8-9
Choreography by Nicole Predki.

**Student Dance Concert**
Feb. 13-15
Choreographed and danced by CU dance students.

**Nexis**
Mar. 14-15
A mingling of contemporary dance voices, showcasing the choreographic talent of the Boulder/Denver dance community and CU’s student artists.

**Scenery Crew**

JESS BUTTERY  
LAURAN KIRBY  
BRITTANY BURKIN  
HALLIE SCHWARTZ  
REBECCA HOLLEY  
JOSH VADEGAR  
JACKIE COLGATE  
PATRICK THRUILLE  
RACHEL ATKINSON  
KAT MANRANAN  

**Scene Shop Assistants**

LINDSEY ANDERSON  
RACHEL ATKINSON  
JASON BROWN  
JESS BUTTERY  
DAVID GERHARDT  
KATELIN HOLLOWAY  
LAURAN KIRBY  
NATALIE MOSE  
BRADLEY SHAW  
BEN SMITH  
NICK STOCKWELL  
SARAH TALABA  
PAT VARSHAS  
JOSH VALLEJO  

**Costume Shop Assistants**

KAREN COHEN  
CHLOE COOK  
JEBRAID COLEMAN  
TAYLOR COUSLIN  
CAILIN DORAN  
BRIANNA GAGNON  
COURTNEY HARMER  
DIANA HOGG  
EMMY MARTIN  
RAITLYN STECHMIESER  

**Electrics Crew**

HALLIE SCHWARTZ  
MAX LIGHTSMAN  
LAURA POLLOCK  
JACKIE COLGATE  
PATRICK THRUILLE  
DAVID GERHARDT  
DAW POOTE  
DAVID GERHARDT  
NATALIE MOSE  
NADIA CASTLE  
FRANK CRANE  
REGAN FAIR  
ALEXIS AMALLO  
JEN WILSON  
KATELIN HOLLOWAY  
KATE MATTHEWS  

**Costume Practicum**

LUCAS ERICKSON  
MICL LAMBUTH  
JOHN KIMBELL  
RACHEL RUST  
KELSEY KNEPHER  
KAREN COHEN  
NOEL BISHOP  
CHAD NAINT  
COURTNEY THOMAS  
MAYA OSTROMAN  
KRISTIN LANGE  
PAUL JENKINS  
MICK ALPERT  
ASHLEY HAMILTON  

The Theatre & Dance Department is deeply grateful for support from these individuals who help make our season of courses, workshops, and performances possible.

**Visionaries**

DAVID ANDREWS, SHERI & BOB BEST, JAMES & ANNE DECASTRO, CAROL & TODD GLEESON, ROE GREEN, NOEL HEFTY, JOAN KNAUB, KAREN & ED KOEPPE, ROBERT AND DOLORES W. MULLIN, JERI Lynn & ROBERT NALLEY, DEBRA ORDWAY, GAIL POKOIK, JAMIE & ALAN REDMOND, DOROTHY & ANTHONY RIDDLE, REBECCA & JAMES ROGER, CHARLOTTE IREY SHORT

**Angels**

CHERYL SCHUSTER, DANA & MICHAEL VAN LOON

**Sustainers**

JERRY H. BLEDSOE, LOUISE CHAWLA, MARILYN & PHIL COHEN, KERRY DEVIVO, JOYCE DUROL, KENNETH J. GAMAF, JOHN POPPLE, MARTA WACHTER

**Supporters**

JUDITH BEJARANO, BRADLEY BUTLER, WELDON CLOPTON, LUCY EIDRMAN, JENNIFER GERDTS, BOB GAREE, SALLY HEATH, HUGH M. & EDNA HEDKIN, PAMELA JENKINS, LAURIE VAN HISE, ELIZABETH WALKER, JOY & BOB WARD

**CU Foundation, Theatre & Dance**

P.O. Box 1140, Boulder, CO 80306

THANK YOU!

**How I Learned to Drive**

a play of growing up

by Paula Vogel

WWW.COLORADO.EDU/THEATREDANCE 303.492.8181

I dedicate this work for approximately 50% of my operating budget. We need your help to continue bringing high-quality performances to our stages and educational experiences to our students. If you would like to help the show go on, please call us at (303) 492-7355 or send your donation to:

CU Foundation, Theatre & Dance

P.O. Box 1140, Boulder, CO 80306
HOW DOES VOGEL SEE THE PLAY?
FROM A 1998 INTERVIEW:

ARTHUR HOLMBERG: WHAT IS THE FUNCTION OF HUMOR IN YOUR VISION?

Paula Vogel: I actually describe Drive as a comedy. Of course it's not, but the first half very much functions as comedy... For me combining sadness and comedy heightens both. We don't want to be taken by surprise, so we keep our guard up. Comedy defuses that vigilance so in the next moment we are unprepared for the explosion... The comedy disarms any protective covering. Hitchcock uses comedy and terror the same way. So that's why I think I do it.

AH: DRIVE DRAMATIZES IN A DISTURBING WAY HOW WE RECEIVE GREAT HARM FROM THE PEOPLE WHO LOVE US.

PV: I would reverse that. I would say that we receive great love from the people that harm us.

AH: WHY IS IT SIGNIFICANT TO REVERSE IT?

PV: We are now living in a culture of victimization, and great harm can be inflicted by well-intentioned therapists, social workers, and talk show hosts who encourage people to dwell in their identity as victim. Without denying or forgetting the original pain, I wanted to write about the great gifts that can also be inside that box of abuse. My play dramatizes the gifts we receive from people who hurt us.

AH: SO WHAT DOES LI'L BIT RECEIVE?

PV: She received the gift of how to survive.

AH: IN DRIVE, LI'L BIT LOOKS AT HER PAINFUL MEMORIES, PROCESSES THE EXPERIENCES, AND THEN MOVES ON: WHY IS IT IMPORTANT TO FORGIVE THE HARM?

PV: Many people stay rooted in anger against transgressions that occurred in childhood, and this rage will be directed to other people in their adult lives and toward themselves. Whether we call it forgiveness or understanding, there comes a moment when the past has to be processed, and we have to find some control. There are two forgivenesses in the play. One forgiveness for Peck, but the most crucial forgiveness would be Li'l Bit's forgiving Li'l Bit. Li'l Bit as an adult looking at and understanding her complicity...

AH: ... HER DESTRUCTIVENESS. YOU ONCE SAID THAT IT WAS IMPORTANT TO GIVE THE AUDIENCE A CATHARSIS.

PV: Catharsis purges the pity and the terror and enables the audience to transcend them...This is a movement forward. For me, purification means a forward movement.

ACKNOWLEDGEMENTS

The director would like to thank LEAH KATZ & KATE GLODOSKI, and dedicates his work on this show to his mother, BARBARA GERLAND

Please Turn off cell phones and pagers during the performance.
And no food, drinks, or flash photography.