Woyzeck: The Endless Cycle 1.0

by William W. Lewis with Charlie Biscotto

Artistic Staff

Direction ................................................. William W. Lewis
Assistant Direction/Dramaturgy .................... Sarah Johnson
Scenic Design ............................................. William W. Lewis
Lighting Design ........................................... Ryan Winchester
Projection Design ........................................ Jason Banks
Associate Projection Design ......................... Brandon Smart
Assistant Lighting & Projection Design .......... Anna Monzon
Sound Design & Composition .......................... Ryan Ruehlen and Nyle Ruehlen
Costumes .................................................... The Endless Cycle Ensemble
Familiar ..................................................... Eric Stewart and Adam Saklar
Original Music ............................................ Jason Merris Bell
Original Artwork .......................................... Erik Schenk
Stage Manager ............................................ Hayden Nault

University Theatre Building, Loft Theatre
Oct. 21-24 at 7:30 p.m. | Oct. 24-25 at 2 p.m.

Presented by The University of Colorado Boulder Department of Theatre & Dance
From the Makers

Welcome to Woyzeck: Endless Cycle 1.0! We are excited to share this work with you. You are probably sitting in the theatre now, wondering what you are about to experience. You may have come with friends and you may no longer be sitting with them. The luck of the cards. Whichever side of the theatre you are sitting on, think about how you got there. You were given no choice. Your experience of the production was determined by the randomness of fate. However, you will have many choices during this performance. You will choose where to focus your attention. You will choose which images to take in. You will choose answers to questions about your opinions on the world. You will choose who is innocent and who is guilty. You are about to see a rather tragic story. One, which happened in history, was recounted in drama and has been performed time and time again. This performance is one of many: the story inside the play, the performance inside this theatre and the events happening in the real world. This narrative happens over and over, the cycle goes on and on and on... We, as the creators of this adaptation, along with all the others who have ever explored the play Woyzeck, join the late Georg Büchner in asking you: why?

A History of “The Endless Cycle”

The version you are about to see is the fourth iteration of a long series of collaborations. First will began working on this play in the spring of 2011 as a commission from the Brooklyn based theatre company, Tin Lily. Stumbling upon this play in the spring of 2011 as a commission from the Brooklyn based theatre company, Tin Lily. Stumbling upon Woyzeck, he was fascinated by its episodic structure and seeming lack of cohesiveness. Over a six-month period of time he poured over the history of the play and the multitude of various adaptations and translations. From this study came a new adaptation that attempted to create a circular arc using Andes as the puppet master in a world gone mad. The show was cast, rehearsed and then cancelled due to a loss of funding. In 2012, we regrouped and tried to mount the production again. With a new cast and new material from playwright Charlie Biscotto that commented on contemporary political issues, it was staged for two weeks at the Secret Theatre in Queens but was hindered by Hurricane Sandy. This was actually a blessing because it gave us the opportunity to do more with the story. Last fall Sarah and Will created a web-based version of the narrative that allowed you, the audience, to explore the world of the play and the torture inflicted on Woyzeck in real time. This narrative led to a video game that allowed you to play as Woyzeck to determine what extremes you would go to after living his experiences. We learned a lot from that experience and have invited the cast to retell the story of the two weeks before the play from their character’s perspectives. You can visit that narrative at endlesscyclecu.org. With the web-based addition, the story is now in its 1.0 stage. What will 2.0 be? Will the cycle continue? That is up to you to determine.

A note from the director

The stratified gap between those with power and those without is becoming increasingly large. At what point will it be through violence and revolution? This is the cycle we have seen play out countless times throughout history. Woyzeck, on the surface, is a story of one man driven to insane measures in order to preserve what little is left of a sense of self and dignity. We see this happening in our own time, repeatedly broadcast on endless news streams. When the play is looked at on a macro level, Woyzeck, the man, represents all of those who exist in some form of exclusion, antagonism and oppression. With enough pressure will we, like Woyzeck, be forced to destroy the only things we love in order to maintain any semblance of order or humanity?

About the play

Setting: Anywhere and Everywhere
Time: Then, Now and (the Future!)
Place: There and Here
Disclaimer: This play contains graphic material and difficult subject matter.

This performance has no intermission. There will be a fifteen-minute discussion session directly after a ten-minute post-performance break. Please join the cast, crew and directors to see the results of tonight’s live polling and discuss the issues in the play.

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Run Crew
Lightboard Operator .......................... Erin Thibodaux
Sound Board Operator .......................... Manuel Rivera
Projection Operator ............................ Chas Crawford
Deck Crew ........................................ Nellei Conboy
Wardrobe Head ................................. Bernadette Sefic
Costume Crew ................................... Sasha George, Paige Olson

Special thanks from Woyzeck: The Endless Cycle 1.0
To the entire production department here at CU-Boulder for helping take this project through its next iteration; Bud Coleman and Beth Oses for their support and guidance; Dr. Anna Y. Gharate Tagoe-Koottin for her enthusiastic encouragement while developing the theoretical implications of the digital narratives; Anne Branson and Tin Lily for helping bring this story to life; Adam Sekular, Eric Stewart, Ryan Ruehlon, and Jason Merris Bell for their contributions to film, sound and media; Wanda Shelton-Bright for making the creepiest little person (twice); and a special thanks to the amazing cast for their hard work and dedication in rehearsals and production.

Production Staff
Stage Combat Consultant .................... Baniah Anderson
Fight Captain ................................. Nate Christiansen

Theatre & Dance Department staff
Department Chair ................................ Bud Coleman
Director of Dance ............................... Erika Randall
Production Coordinator ....................... Conna Lene
Theatre Technical Director .................... Kerry Cirpis
Director of Dance Production ................. Ann Court
Lighting, Sound & Projections Advisor ...... Jason Banks
Scenic Design Advisor .......................... Merika Henry
Scenic Design Advisor .......................... Bruce Bargman
Scene Shop Foreman ......................... Stephen Baqgoyan
Costume Shop Manager ...................... Ted Stark
Business Manager ............................... Stacy Witt
Program Coordinator .......................... Sharon Van Boven
Graduate Program Assistant ................. Patricia Paige
Receptionist ..................................... Cassi Marshall
Outreach Coordinator ......................... Paj Poncelet
Academic Advisor .............................. Kyle Nadell
Costume Stock/ Rental Manager .............. December Matthiessen
Costume Tech Lab Assistant .................. Amanda Herrera
Dance Costume Coordinator ................. Shelby Fuentes
Dance Events Coordinator ................... Roselye Cono
Dance Video Recording/ Archivist .......... Rachel Dodson
Lift Production Coordinator ................. Will Lewis
Front of House Manager ..................... Hayley Kamminga-Peck
House Managers ............................... Nathan Elfring
Samantha Salters
India Wanado
Samm Weiser

Scenery and Electrics
Technical Assistants
Ashley Arredolo, Greg Baber, Caleb Bay, Bryce Cooper, Chas Crawford, Forrest Foxler, Jordan Hammar, Phoebe Mattison, Zach Porteous, Amy Richman, Lara Sandler, Jake Siewman, Brandon Smart, Erin Thibodaux, Ryan Winchester, Jared Wold, Christin Woolley

Tech Studio Students
Dillon Colagrosso, Nellei Conboy, Kaesa Cowden, Kelani Fujita, Eddy Jordan, Phoebe Mattison, Jack Menzies, Anna Marie Monzon, John Wiltzoldt, Samantha Yoho

Costumes
Costume Shop Employees
Kaesa Cowden, Casey Dean, Okia Dvery, Zoe Garrison, Sasha Geogheen, Corrd Maas, Paige Olson, Aba Todd, Liz Williamson, Mary Willingham, Conna Phillips, Hannah Poffinber, Kate Tara, India Wanado

Costume Practicum Students
Haydan Babber, Mary Elliott, Eddy Jordan, Maddie Levin, Jack Menzies, Conna Phillips, Jake Siewman, Birdie Rank

Dance Production Technical Crew
Taylor King, Kallin Lawrence, Caroline Rhoads, Lorien Russell, Brandon Smart, Vanessa Weigentlich, Gabrielle Whitcomb, Christin Woolley

Dance Practicum Students
Sasha Alcott, Sheridan Barnhart, Kyle Boyd, Molly Delaunt, Shelby Fuentes, Mora Guskin, Leigh Salamon, Ryan Sinton, Taylor Suit