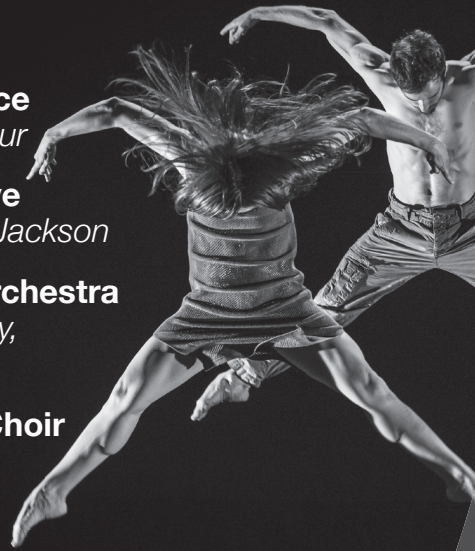




ARTIST
SERIES

2015-2016 Season
cupresents.org 303-492-8008

- Sept. 27 **Twyla Tharp Dance**
50th Anniversary Tour
- Oct. 9 **SFJAZZ Collective**
Tribute to Michael Jackson
- Nov. 6 **Irish Chamber Orchestra**
*Gábor Takács-Nagy,
conductor*
- Dec. 11 **Soweto Gospel Choir**
- Jan. 21 **Diavolo**
- Feb. 14 **BODYTRAFFIC**
- March 1 **Rising Stars of the
Metropolitan Opera**
- March 31 **Indigo Girls**
with the CU Symphony Orchestra
- April 15 **Pablo Ziegler and Lara St. John**
*Astor Piazzolla's
Central Park Concert*



Plus Eklund Opera, Takács Quartet,
Holiday Festival and Spring Swing

Tickets on
sale now!

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
Filmmakers	Eric Stewart and Adam Sekular
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

Woyzeck: The Endless Cycle 1.0

Cast

Andres	<i>Eddy Jordan</i>
Louis Christian Woyzeck	<i>Nathan Christensen</i>
Marie Woost	<i>Victoria Lacoste</i>
The Captain	<i>Bernadette Sefic</i>
Doctor J.A. Clarus	<i>Hannelore Rolwing</i>
The Drum Major	<i>Matthew Taylor</i>
Ensemble/Freemanson/G.I.	<i>Sasha Georges</i>
Ensemble/Freemason/Margareth	<i>Christina Longman</i>
Ensemble/Freemason/Barker	<i>Alex Markovich</i>
Ensemble/Freemason/Killer	<i>Paige Olson</i>
Ensemble/Freemason/Journeyman	<i>Jakob Rasmussen</i>
Ensemble/Freemason/Physician	<i>Samantha Yoho</i>
The Chaplain	<i>Nathan Stith</i>

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

A History of “The Endless Cycle”

The version you are about to see is the fourth iteration of a long series of collaborations. Will first began working on this play in the spring of 2011 as a commission from the Brooklyn based theatre company, Tin Lily. Stumbling upon Büchner’s *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 Andres 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 to try and mount the production again. With a new cast and new material from playwright Charlie Biscotto that commented on contemporary political issues, it was staged

A note from the director

The stratified gap between those with power and those without is becoming increasingly large. At what point will the gap become so expansive that the only way to close it will 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

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.

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 and on... We, as the creators of this adaption, along with all the others who have ever explored the play *Woyzeck*, join the late Georg Büchner in asking you: why?

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.com. 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.

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?

Production Staff

Stage Combat Consultant Benaiah Anderson
Fight Captain Nate Christensen

Run Crew

Lightboard Operator Erin Thibodaux
Sound Board Operator Manuel Rivera
Projection Operator Chas Crawford
Deck Crew Nellie 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 Osnes for their support and guidance; Dr. Amma Y. Ghartey Tagoe-Kootin 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 Ruehlen, 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 amazingly talented cast for their hard work and dedication in rehearsals and production.

Theatre & Dance Department staff

Department Chair Bud Coleman
Director of Dance Erika Randall
Production Coordinator Connie Lane
Theatre Technical Director Kerry Cripe
Director of Dance Production Iain Court
Lighting, Sound & Projections Advisor .. Jason Banks
Costume Design Advisor Markas Henry
Scenic Design Advisor Bruce Bergner
Scene Shop Foreman Stephen Balgooyen
Costume Shop Manager Ted Stark
Business Manager Stacy Witt
Program Coordinator Sharon Van Boven
Graduate Program Assistant Patricia Paige
Receptionist Cass Marshall
Outreach Coordinator Peg Posnick
Academic Advisor Kyle Neidt
Costume Stock/Rental Manager December Mathisen
Costume Tech Lab Assistant Amanda Herrera
Dance Costume Coordinator Shelby Fuentes
Dance Events Coordinator Rosely Conz
Dance Video Recording/Archivist Rachel Dodson
Loft Production Coordinator Will Lewis
Front of House Manager Hadley Kamminga-Peck
House Managers Nathan Ellgren
Samantha Salters
India Wanebo
Samm Wesler

Scenery and Electrics

Technical Assistants

Ashley Arvola, Greg Baker, Caleb Bay, Bryce Cooper, Chas Crawford, Forest Fowler, Jordan Hammer, Phoebe Mattoon, Zach Porteous, Amy Richman, Laura Sandler, Jake Siekman, Brandon Smart, Erin Thibodaux, Ryan Winchester, Jared Wold, Christin Woolley

Tech Studio Students

Dillon Colagrosso, Nellie Conboy, Keana Cowden, Keilani Fuqua, Eddy Jordan, Phoebe Mattoon, Jack Menzies, Anna-Marie Monzon, John Wittbrodt, Samantha Yoho

Costumes

Costume Shop Employees

Keana Cowden, Casey Dean, Olivia Dwyer, Zoe Garrison, Sasha Georges, Conor Mead, Paige Olson, Reba Todd, Liz Williamson, Mary Willingham, Connie Phillips, Hannelore Rolwing, Kate Tara, India Wanebo

Costume Practicum Students

Hayden Bebbler, Mary Elliott, Eddy Jordan, Maddie Levin, Jack Menzies, Connie Phillips, Jake Siekmann, Birdie Plank

Dance Production Technical Crew

Taylor King, Kaitlyn Lawrence, Caroline Rhoads, Lorien Russell, Brandon Smart, Vanessa Weingarten, Gabrielle Whitcomb, Christin Woolley

Dance Production Practicum Students

Sasha Alcott, Sheridan Bernstein, Kyla Boyd, Molly Delahunt, Shelby Fuentes, Mora Gluskin, Leigh Salamon, Ryan Sinton, Taylor Sullo