

Lewis & Clark College Theatre Department Presents

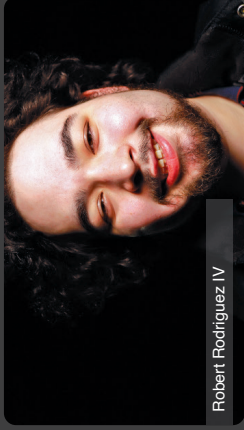
Theatre
Thesis
Festival

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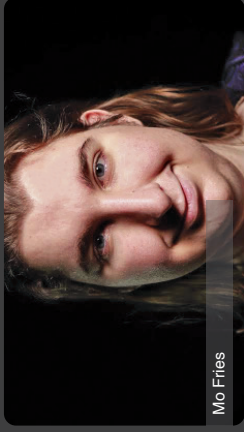
APRIL
21-24



Live Streamed Performances and Presentations



Robert Rodriguez IV



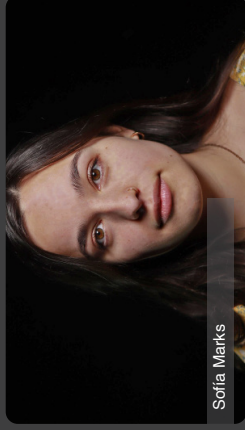
Mo Fries



Sam Gensler



Arielle Scena-Shifrin



Sofia Marks

THEATRE DEPARTMENT FACULTY/STAFF

Jenny Ampersand, Costume Shop Manager and Instructor

Joyce Beeny, Administrative Coordinator

Susan E. Davis, Dance Program Head and Senior Lecturer

Rebecca Lingafelter, Associate Professor of Theatre

Eric Nordstrom, Instructor of Dance

Michael Olich, Professor of Theatre

Matthew Robins, Technical Director and Instructor

Štěpán S. Šimek, Chair and Professor of Theatre

Jenna Tamimi, Postdoctoral Fellow

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FESTIVAL INTRODUCTION

The Theatre Thesis Festival showcases the work of our senior theatre majors. They are all enrolled in TH 450: Senior Seminar. The Seminar provides the academic context for a capstone experience that normally includes both a creative project and a written thesis. By “creative projects” we mean theatre productions supported in a Festival context.

This year’s festival features a **fully realized original musical**, and **two devised one-person performances** all of which reflect the work of our graduating directors and performer/creators. The Festival is broken up into alternating nights..

On the “A” Evenings, you will see **Sam Gensler’s** monologue, *Seat at the Table*, and **Sofía Marks’** one-person devised project, *Con serpientes vengo yo*.

Sam’s project is an original piece that will be presented in the tradition of American monologists such as the late Spalding Gray and Mike Daisy: bare stage, a chair, a desk, and a solitary figure of the speaker. It is an exploration of the friction between the myths that shape American manhood and men’s actual lived experiences and of the conflict arising from being brought up without any tools to decipher the feelings stemming from experiencing a world very different from what you were promised.

Sofía’s originally devised performance deals with the struggle of finding balance and acceptance within oneself. It is inspired by the myth of the Aztec snake goddess Quetzalcoatl, “the one who is at one with the beasts”. Quetzalcoatl is both light and darkness, creator and destroyer, equilibrium and chaos, and Sofía’s piece uses dance, music, ritual, spoken word, and songs to explore and to remember the parts of ourselves that we have disowned because we (or others) thought they were shameful or wrong.

On the “B” Evenings, you’ll see a full-fledged musical, *Murder at Thorton Terrace*, written and directed by **Robert Rodriguez** with **Arielle Scena-Shiffrin** in the main role of Emma.

Robert’s original musical is a playful combination of a classical ‘whodunnit’ murder mystery, a game of Clue, and an “escape room” experience. After several years of unexplained absence, a young woman Emma, played here by the musical performance Senior **Arielle Scena-Shiffrin**, returns to her hometown only to find out that her best friend had been murdered. Things quickly move from bad to worse when she and her former school friends find themselves locked in a house by the victim’s deranged sister and tasked with identifying the perpetrator. Much confusion ensues, but the unexpected evildoer is ultimately revealed.

In addition, all seniors have written extensive research theses that explore the theoretical and historical contexts for their projects, thus augmenting their creativity with scholarship.

The Senior Thesis experience ‘summarizes’ a student’s Theatre Department training and pushes it forward in both creative and scholarly ways. The planning for these projects extends over the course of their senior year. Proposals for capstone projects are submitted early in the fall and are subsequently discussed, revised, and revised again. What you see in the Festival is the result of a year’s worth of planning and consideration. We are excited to showcase the variety of Departmental work – in directing, acting, devising, and adaptation-- and we hope you will try to see as much of it as possible.

Štěpán S. Šimek
Senior Seminar Professor and Advisor
Professor of Theatre, Chair Theatre Department

**In addition to the creative projects you're about to experience,
the Theatre Thesis students have written and presented
on the following research subjects:**

Mo Fries

The History and Use of Projections in Theatrical Storytelling

Sam Gensler

*Play as Performance: An Examination of Video Game Live Streaming
Through Performance Studies*

Sofía Marks

The Body as a Site of Reflection: Ritual in Latina Performance Art

Robert Rodriguez

*Viewership and Popularity of the Modern American Musical:
A Data-Driven Analysis*

Arielle Scena-Shifrin

Bob Fosse and Transformative Storytelling

**WELCOME TO
THEATRE THESIS FESTIVAL 2021
Fir Acres Theatre Main Stage**

EVENING A: Wednesday, April 21, and Friday, April 23

7:30pm
Sam Gensler
Seat at the Table

8:30pm
Sofia Marks
Con serpientes vengo yo

EVENING B: Thursday, April 22, and Saturday, April 24

8:30pm
Robert Rodriguez and Arielle Scena-Shifrin
Murder at Thorton Terrace

~ EVENING A ~

Seat at the Table

Sam Gensler, Performer and Generator

Content Warning: mental health issues, mentions of violence, suicide, and rape.

Andrew Nourie and Ezri Reyes, Script Curators

Ezri Reyes, Director

Andrew Nourie, Assistant Director

Sam Gensler, Andrew Nourie, and Ezri Reyes, Producers

Fiona Carolan, Stage Manager

Sam's Notes:

Thoreau wrote that “the mass of men live lives of quiet desperation.” I wholeheartedly agree and seek to no longer be quiet. This piece is about sharing my truth. Among many other things I am a privileged straight white cis-gendered man. My truth has not been represented widely if at all at Lewis & Clark. In fact, it is the exact opposite, for I have seen it actively denied and looked down upon as something not worth studying. I am talking about the male experience. More specifically the current straight white man's emergence into a world very different from what we as a society teach young boys to expect. In other words, the conflict in the friction between the myths that shape American manhood and men's actual lived experiences. The privileges that are associated with being a man which are implicitly and sometimes explicitly taught come with a price. As Terrance Real explains throughout his book, *I Don't Want to Talk About It: Overcoming the Secret Legacy of Male Depression*, “Traditional gender socialization in our culture asks both boys and girls to ‘halve themselves’...Boys...are greatly encouraged to develop their public assertive selves, but are systematically pushed away from the full exercise of emotional expressiveness and the skills for making and appreciating deep connection” (Real, 23). This piece is an exploration of the tension of the conflict arising from being brought up without any tools to decipher the feelings stemming from experiencing a world very different from what you were promised. The number of people who have helped me, not only with this project but to even get to my senior year, is extensive. Touching on those most immediate, I want to offer sincere thanks to my amazing director/co-collaborator Ezri Reyes for bringing your insight and energy to the project. Thank you to my assistant director Andrew Nourie, who spent countless hours with Ezri interpreting my crazed ramblings and formatting years of ideas into a 45min format. To Fiona Carolan, my stage manager, thank you for keeping us in line and the insightful observations. Finally, at least within this format, I must briefly acknowledge the entire Theatre Department for years of support, the professors for believing in me, and all those I could not mention here, you know who you are.

Con serpientes vengo yo

Created & Performed by Sofía Marks

Isabel McTighe, Co-Creator and Devising Facilitator

Fiona Carolan, Stage Manager

Sofía's Notes:

Con serpientes vengo yo is a performance dealing with the struggle to find balance and acceptance within oneself. It is about remembering the parts of ourselves that we have disowned because we (or others) thought they were shameful or wrong. My initial intention for this project was to explore these themes as they related to feminine "lightness" and "darkness". I wanted to show both as necessary and beautiful and that neither is more essential than the other. The summer before I started this project, I read a book called *Borderlands or La Frontera* by Gloria Anzaldua. She introduced me to the Aztec snake goddess Quetzalcoatl, "the one who is at one with the beasts". Quetzalcoatl is everything and anything. With her necklace of human hearts and skirt of twisted serpents, Quetzalcoatl is both light and darkness, creator and destroyer, equilibrium and chaos. This performance then became my own journey to remember myself as whole again. To find my own strength, body, sexuality, and monstrosity through performance and ritual. Thank you to Isabel McTighe for facilitating and directing the devising process for this performance. I couldn't have done any of this without you. Thank you for jumping right into the project with so much energy and power. You have brought so much light to a process that felt consuming at the start. Thank you for holding me up and pushing me to be the best that I could be. Thank you to Rebecca Lingafelter and Štěpán Šimek for their guidance through the making and dreaming process. You both showed me that I am not alone. Thank you for believing in me and what I am capable of. This performance would not have been possible without the help of the amazing people working on the Tech and Design, thank you all so much! A special thanks to Kamala Woods and Rachel Wells. Thank you for helping me find my footing and build the foundation for this project.

~ EVENING B ~

Murder at Thorton Terrace

Written & Directed by Robert Rodriguez
Arielle Scena-Shifrin, Actor

Music Composed by Patrick Sullivan

Lyrics Written by Patrick Sullivan, Arielle Scena-Shifrin,

Robert Rodriguez, and Ben Stormer

Amanda Masini, Assistant Director

Evelyn Wohlbier, Choreographer

Ava Schmidt, Stage Manager

Cast

Emma Arielle Scena-Shifrin
Alexis/Nicole Sierra Gleason
Stephanie Emma Greene
Charlie Sylvia Jane Krueger
Terrence Ben Stormer
Griffin Negasi Brown
Matt/Officer Ben Stormer
Mr. Robertson Patrick Sullivan

Band

Drums Patrick Sullivan
Piano Grace Wenzel
Bass Ogden Miller

Robert's Notes:

Theatre is a more recent passion of mine. It took a high school play I did at the end and an acting class to realize that I was drawn to performance. The Lewis and Clark theatre department has given me so many opportunities to pursue and explore this art form and find what I want to do after college. The classes I took and the experiences I acquired in my four years here culminated in this show. With the help of the cast and the wonderful people who have been a part of the process, we created a murder mystery musical.

The show is my contribution to the theatre department as a thanks to all the support, guidance, and mentorship that everyone has gifted me. I would like to thank all of the theatre department professors and faculty members who not only have helped with the process of this show, but also gave me the groundwork and opportunity to constantly improve my craft, including Rebecca Lingafelter, Štěpán Šimek, Jenny Ampersand, Matthew Robins, and Stephen Weeks. Thank you to Patrick Sullivan for writing the music, being the music director, and being a major asset in the editing process of the script. Additionally, thank you to the cast and everyone else on the production crew, including Amanda Masini, Ava Schmidt, Abby Jacquin, and anyone else who has made this production possible!

Arielle's Notes:

Over the past couple of years, I've performed in musicals throughout the Portland area while pursuing a degree in music at a different college. It took a while to figure out, but I wasn't happy with my program of study so I transferred. Something that was lacking, aside from being in a program that was a poor fit, was that I was barred from sharing theatre with my department and I was denied the resources to work towards the goals I wanted to pursue. Here, at Lewis & Clark, I feel like I've found a family within the theatre department, and I've grown so much both as a person and a performer because of the people I've met. Being part of this show is so important to me because it's the experience I've been searching for since I started college. Every day, I think of how lucky I am to be here, at this time, with these people, creating and telling stories. I'm sad that I only got to be here for two years, but these two years are one of the best things that ever happened to me. Thank you to Rebecca Lingafelter for helping me learn to re-open my heart and voice, Štěpán Šimek for pushing me to be bolder, Jenny Ampersand for introducing me to costuming, Jenna Tamimi for your patience and knowledge, and Matthew Robins for "making our dreams come true (within reason)." Thank you to Robert Rodriguez IV for trusting me to lead their "homemade," musical. Thank you to the cast and crew of M.A.T.T, I'm so grateful to have spent my last semester working with all of you. Thank you, Joyce Beeny for carrying this department. Finally, thank you to my longtime mentors Laura Hiszczynskij and Beth Noelle for believing in me and your continued support throughout the years.

PRODUCTION STAFF & CREW

<i>Faculty Advisor</i>	*Štěpán S. Šimek
<i>Technical Director</i>	*Matthew Robins
<i>Lighting Designer/Master Electrician</i>	Abby Jacquin
<i>Costume Shop Manager</i>	*Jenny Ampersand
<i>Production Manager</i>	Fiona Carolan
<i>Light Board Operator</i>	Natalie Parkhurst
<i>Sound/Video Operator</i>	Julia Starkey
<i>Run Crew</i>	Skye Russ, Jade Weihz
<i>Wardrobe Crew</i>	Torin McLaughlin, Em Melissa
<i>House Manager</i>	Dylan Blanchard
<i>Props Stock Manager</i>	Laine Fryer
<i>Costume Stock Manager</i>	Haley Wildhirt
<i>Social Media Manager</i>	Teresa Serra
<i>Videographe and Archivist</i>	Ernesto Monge, Rocco Weyer

*L&C Theatre Faculty/Staff

Set Crew

Fiona Carolan, Colin Crompton, Abby Jacquin,
Julia Litz, Ryann St. Julien, Mia Webster

Costume Shop Crew

Amber Adamski, Lauren Baird, Negasi Brown,
Emmy Downing, Lizeth Gaxiola, Jens Martin

~ 2021-22 SEASON CALENDAR ~

FALL 2021

AUDITIONS | **ONE ACT FESTIVAL & MAIN STAGE** | September 1 & 2

AUDITIONS | **DANCE EXTRAVAGANZA** | September 4

BLACK BOX | **ONE ACT FESTIVAL** | September 30, October 1, 2

BLACK BOX | **SELF-PROD. STUDENT PROJECT** | October 15

BLACK BOX | **ONCE UPON A WEEKEND** | October 16

MAIN STAGE | **PLAY** | November 5, 6, 7 & 11, 12, 13

MAIN STAGE | **DANCE EXTRAVAGANZA 2019** | December 3 & 4

SPRING 2022

AUDITIONS | **MAIN STAGE** | January 19 and 20

BLACK BOX | **ONCE UPON A WEEKEND** | February 19

MAIN STAGE | **PLAY** | March 4, 5, 6 & 10, 11, 12

BLACK BOX | **THEATRE THESIS FESTIVAL** | April 20, 21, 22, 23

Please also join us on our social media sites (Facebook & YouTube)
for current news and updates on our productions!
Links can be found on the front page of the Department website:
<http://college.lclark.edu/departments/theatre>

THEATRE DEPARTMENT SCHOLARSHIPS

Generous supporters of the L&C Theatre Department program have established two scholarships that are awarded annually to continuing students.

• **Leon Pike/Edgar Reynolds Scholarship** •

2020-21 Recipients:

Amber Adamski, Abigail Jacquin, Karen Wingard

The Leon Pike/Edgar Reynolds Scholarship was established in 1987 by the Department of Theatre in honor of the dedicated service of Leon Pike, an associate professor of theatre at Lewis & Clark from 1969 until his retirement in 1987. The scholarship also recognizes the leadership and teaching of Edgar Reynolds, who retired from the College in 1995. It is awarded to students in theatre, with a preference for those pursuing Leon Pike's passions of design and technical theatre, and who demonstrate financial need.

• **Howard Ross Warren Scholarship** •

2020-21 Recipient:

Haley Wildhirt

Established in 1988, awarded to students who demonstrate academic excellence in the theatre arts or dance.

Those wishing to establish additional scholarships for Theatre students or to contribute to existing scholarships should contact Institutional Advancement at (503) 768-7900 or visit us online at www.lclark.edu/giving/