Welcome to final Mainstage show of the season from the Fort Lewis College Department of Theatre!!!

As this academic year comes to a close, I want to thank a few people who have helped make this year absolutely awesome for me and the Theatre Department—a year I will never forget: to FLC President Thomas, Provost Morris and Dean Brandon for their continued support for the education we attempt to provide our students; to Margie Deane Gray and Susan Kaiser of the FLC Foundation and our generous benefactors and Friends of the Theatre who have assisted us in finding additional funding to support our endeavors; to Professors Davis, Meyer, Young, Austin, Berg & Latta for being the most supportive of colleagues and for your love of our students; to Jennifer Guy, Jane Gould, Peter Salinger and Shan Walls through whose valuable support and willingness to listen cannot be underestimated; to Dr. Kathryn Martin, department chair, for her encouragement, advice and for going on sabbatical this year; to my best friend, Danny Mitarotondo, for coming to Colorado with me this year and providing glimpses of sanity in an otherwise crazy profession; and finally, to the students of Fort Lewis College who challenge me as a teacher and as an individual every single day and allow me a glimpse into the future. Of course, an actual list of everyone I ought to mention here is exhaustive, but I wanted to attempt a thank you to these folks from the bottom of my heart!!!

Our year has been a busy one and it’s not quite over. We still have two very special events for which we extend an invitation: a performance by Tim Miller, performance artist and GBTLQ rights activist on April 10th and the Senior Seminar productions on April 18 & 20 featuring the work of our seniors, Erin O’Connor, Mike Moran, Tiffany Silva and Ammon Swofford.

Again, thank you for supporting the finest and most innovative theatre for this college, Durango and the entire southwestern United States.

Dr. Dene Kay Thomas
President

Dr. Maureen Brandon
Interim Dean, School of the Arts, Humanities & Social Sciences

Dr. Dennis Elkins
Chair, Department of Theatre

Tune in for Diverse Music:
Monday (1-3pm) - “Audience of One” Indie Rock & Other Musics
Tuesday (6:30-9pm) - “Rezibly Breakdown” Good Time Bluegrass
Wednesday (1-3pm) - “Rock n Roll Circus” Deep Cut Classic Rock, Psychedelic, Garage
Thursday (6-8pm) - “La K-Machin” Regional and National Mexican Music
Friday (8-10pm) - “Fire on the Mountain” Grateful Dead
Saturday (12:30-3pm) - “Let’s Get Weird” Indie, Alternative, Electonica
Sunday (12:30-3pm) - “Trainwreck Radio” Americana, Indie Rock, and The Like (DJ Training Also Available)

Local Public Affairs Programming:
Monday (9am) - “Four Corners Art Forum” Art, Music and Culture from the Southwest
Tuesday (9am) - “Rim Shots” What’s Going On, On & Off-Campus
Wednesday (5:30pm) - “Watersheds As Commons” Exploring Sustainability in the Southwest Through the Voices of its Watersheds
Thursday (9am) - “Making Waves” Environmental Center
Friday (5:30pm) - “Your Music Lesson” Liggett on Music
Saturday (12pm) - “I am Another” Social Issues Thru Poetry
Sunday (12pm) - “Food Dives” Local Nutritionists on Food, Health & Humor

KDUR Events:
March 28th 2013 – Furniture as Art Auction at the Durango Arts Center
May 4th 2013 – KDUR Cover Night, Featuring Music from The Pixies, etc.

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Streaming on Smartphones with the Tune In Radio App

PLEASE DON’T FORGET: • Turn Off All Electronic Devices • Flash Photography is Prohibited
Directing a musical is possibly the most exhausting (and painful) experience a body can withstand aside from birthing/raising a child or being the President of the United States—but, of course, in a much shorter time frame.

Perhaps, I’m exaggerating.

I’m writing these notes after having just returned home from spending almost 20 hours this weekend with the cast and crew perfecting the lights and music and staging and costuming and characterizations and . . . (the list goes on and on) . . . so, perhaps I’m a little prejudiced at this point. It’s those last-minute details that make the difference. I’m not complaining . . . I’ve been doing this for over thirty years . . . and it doesn’t get any easier . . . because it’s just as thrilling as the first time I ever stepped on stage and discovered the power of storytelling.

Storytelling is the most powerful art form of expression and communication. And what we offer you now is our most honest and raw attempt of expressive storytelling.

Coincidentally, as I mused earlier, this process is a lot like birthing a baby. You try your best to plan for every conceivable situation. Almost from the moment of the conception, plans and aspirations are set in place. As the time for opening night approaches, the anticipation of the new arrival is fraught with settling practical logistics, such as figuring how the baby’s car seat get buckled, or how much time has been allowed for changing costumes. But, at the same time, you realize you have no control of the future because the child will soon become an individual, and the show will take on a life of its own. Then, you’re left with the feeling, “Well, I’ve done my best . . .”

So, by the time you’re reading this, my job is done. But, to the cast and crew and musicians and staff . . . this process of bringing Thoroughly Modern Millie to life has been one of the most thrilling and exciting experiences of my career. You have risen to the challenge and have proven that storytelling remains exhilarating and essential.

Dr. Dennis Elkins, Guest Director

Most recently professor of theatre and humanities at Milligan College, Dr. Elkins’ acting credits include productions of Richard III and She Stoops to Conquer with the Clarence Brown Company, Knoxville, Merchant of Venice and Much Ado About Nothing with the Colorado Shakespeare Festival, Boulder, and The Taming of the Shrew and School for Wives with the Utah Shakespearean Festival, Cedar City, Utah.

Dr. Elkins holds a PhD in theatre from the University of Colorado, an MA from the University of Tennessee and a BA from Milligan College.

Recent directing credits include the recent Milligan productions of Little Women, The Secret Garden and Titus Andronicus/Two Gentlemen of Verona, and All My Sons, As You Like It, and Molière’s The Learned Ladies for the Savannah College of Art and Design.

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Based on the 1967 film of the same name starring Julie Andrews, Thoroughly Modern Millie, The Musical, directed by Michael Mayer, underwent several workshops in New York in 1999. Included in the workshops casts were Kristin Chenoweth, Marc Kudisch, and Beatrice Arthur. After try-outs at the La Jolla Playhouse in San Diego, California in October 2000, the show opened on Broadway in April 2002. The production subsequently won six 2002 Tony Awards, including Best Musical. Due to the success of the original Broadway production, there were both a United States tour and a West End production launched in 2003, followed by a United Kingdom tour in 2005.
Off with their Heels!
Senior Project by Ammon K. Swofford

Off with their Heels! is an abstract fabrication inspired by George Orwell’s Animal Farm. Instead of Mr. Jones and his floundering farm inhabitants comes Jone St. Crawfort, a reluctant Director of “Gaysha Haus for Queens”, a house and venue for drag queen performers. The cattiness of the Queens befits themes of obedience and dominance, in rapport to Orwell’s fable, in the backstage behind-the-scenes relationships throughout rehearsals and throughout themselves as self-acclaimed Divas.
CAST

Millie Dillmount
Jimmy Smith
Rita, Speed Typer, Dorothy Parker, Modern
Alice, Speed Typer, Modern
Lucille, Speed Typer, Modern
Ethel Peas, Speed Typer, Modern
Mrs. Meers
Miss Dorothy Brown
Ching Ho
Bun Foo
Translator, Modern
Miss Flannery, Modern
Trevor Graydon
The Pearl Lady, Speed Typer, Modern, Mama
The Letch, Muzzy’s Boy, Modern
Policeman, Rodney, Waiter, Modern
Muzzy Van Hossmere, Modern
Mathilde
George Gershwin, Waiter, Modern
Ira Gershwin, Taxi Driver, Muzzy’ Boy, Modern
Office Boy, Muzzy’s Boy, Modern
Office Boy, Muzzy’s Boy, Modern
Daphne, Speed Typer, Modern
F. Scott, Dexter, Modern
Office Girl, Modern, New Modern
Elizabeth Dunn
Adam Sowards
Dakotah Watson
Lily Wolken
Leah Brewer
Jessica Fairchild
Lindsay P. Emery
Charles Eagan
Matthew Socci
Marley Hercner
Leah Brewer
Ciara Abbott
Brad Abeyta
Emily Billings
Alex Brunner
Brianna DeVore
Cody Green
Robert Harrington-Megason
Megan Chambellaner
Andrew Hook
Kristin Jacobsen
Marcus Katorski
Lindsay Macdonald
Alicia Laws
Heather Piña
Sarah Kasmier
Travis Piña
Alicia Laws & Heather Piña

MUSIC

Musical Director
Asst. Musical Director/
Rehearsal Accompanist/Piano
Flute
Woodwinds
Woodwinds
Violin
Violin
Trumpet
Trumpet
Trombone/Trumpet
Bass
Percussion

Dr. Jonathan R. Latta
Ivy Walker
Delana Pleansants
Samuel Kelly
Brian Stoneback
Martha McCabe
Ryan Baker
Naohito Kimura
Kevin Bell
TaSheena Calvillo
Kelly Emery
Nathan Depetris
Spencer Church
Michael Morris

CREWS

Assistant Lighting Designer
Master Electrician
Light Board Operator
First Electrician
Spot Operators
Electrics Crew
Props Master
Upholstery
Running Crew
Scene Shop Crew

Alicia Laws
Heather Piña
Sarah Kasmier
Travis Piña
Alicia Laws & Heather Piña
James Rollins
Bethann Race
Marcus Katorski
Fletcher Morris
Kimmy Laumann
Seth Pooser
Ryan Spong
Marley Hercner
Chloe Speshock
Dakotah Watson
Kristen Britain
Chloe Speshock
Travis Piña
Ciara Abbott
Brad Abeyta
Emily Billings
Alex Brunner
Brianna DeVore
Cody Green
Robert Harrington-Megason
Megan Chambellaner
Andrew Hook
Kristin Jacobsen
Marcus Katorski
Lindsay Macdonald

Wardrobe Mistresses
Backdrop Painting
Special Thanks

Katy Faulkner
Camille L. Gunderson
Hollie Wall
Sandy Seeley
Ciera Taylor
Hollie Wall
Lily Wolken
Brian Raymond Simmonds
Regina Hogan
Penne Neiberger
Sandy Seeley
Henry Strater Theatre
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