

School of
Music, Dance
and Theatre

ASU

Herberger
Institute for
Design and
the Arts
Arizona State
University



ANTHROPOCENE

a devised physical theatre performance about the climate crisis

Directed by Rachel Bowditch
Dramaturgy by Karen Jean Martinson
Choreography by Saza Kent

7:30 p.m. Nov. 3-4, 8-9, 11
2 p.m. Nov. 5, 12

About the show

Collectively created by graduate and undergraduate students through a series of devising labs, “Anthropocene” incorporates innovative media design, dance, movement, text, sound and image into a powerful portrait of our world out of balance. Its non-traditional and non-linear approach to storytelling offers flashes of characters within a mosaic of various worlds throughout history: the Silk Road, the Industrial Revolution, 1950s America to present day. “Anthropocene” tells a story of the escalation of consumption and how we are hurtling towards an unsustainable future.

“Anthropocene” was made possible by two generous grants: Seize the Moment grant from Leonardo, ASU Humanities Lab and the Global Futures Laboratory; and the Institute for Humanities Research/Herberger Institute for Design and the Arts Seed Grant.

Content transparency: This production includes apocalyptic content, nuclear disaster, an extinction event and the climate crisis. It also includes alarms, sirens and loud sounds.

Please take photos before and after the show.
Thank you for not filming or taking photos during the performance.

Join the conversation after the show:
#ASUAnthropocene

Director's Note

MAY WE HAVE YOUR ATTENTION PLEASE?
CLIMATE CHANGE IS URGENT AND CHANGE NEEDS TO HAPPEN NOW.

“What is the theatre of global emergency? [...] How do we transform ‘climate grief’ into ‘climate action’?” - Conrad Alexandrowicz and David Fancy

Anthropocene is a call to action. The climate emergency is now. In the words of Rebecca Solnit, “It is late. We are deep in an emergency. But it is not too late, because the emergency is not over. The outcome is not decided. We are deciding it now.” *Anthropocene*, a high-impact original devised physical theatre performance, examines how human progress has led to a new and dangerous geological age. The convergence of the global syndemic—the Covid-19 pandemic, the climate crisis, social justice unrest, and social systems pushed to their breaking point—indicates an imperative for real change. The topic of human-caused climate change is urgent. Indeed, in August 2021, the United Nations (UN) issued a report declaring code red for humanity. Joelle Gergis, one of the lead authors on the Intergovernmental Panel on Climate Change (IPCC) report from the United Nations urgently states, “What we do over this coming decade is literally a matter of life and death. Which brings us back to the realization that people alive today will determine humanity’s future—averting planetary disaster is up to us. Every decision we make can be a decision to stop trashing the planet.” Because scientific data can be opaque and difficult to decipher, climate scientists face challenges in prompting the general public to act. This is where performance comes in.

While formal work on this expansive transdisciplinary performance project began in 2019, I have been dreaming about *Anthropocene* since 2003—over 20 years. The concept and vision has slowly evolved through a series of three specific artistic hunches. The first hunch arrived when I visited two exhibits at the New York Historical Society in 2003. One exhibit was a series of 65 photographs documenting the lifespan of the World Trade Center, from the building of the twin towers, their completion, the collision of the two planes into the towers on 9/11, their collapse, and the rubble. The final images present trucks arriving at the Fresh Kills Landfill in New Jersey (with a perfect view of the Manhattan skyline), where all the debris was scoured for human remains by workers in hazmat suits. The last image of the exhibit was a freezer of test tubes, each with a fragment of a human life—a tooth, a nail, a bone fragment, a piece of hair. The exhibit right next door was about everyday life in New York City and it was designed like a city diner. There was a cup of coffee in a blue Greek diner paper cup and a bagel with cream cheese—a staple grab-and-go New York breakfast. Next to the coffee and bagel was a list of all the resources that went into this humble meal, detailing the chains of consumption from first planting of the beans and to the everyday consumer transaction. These two exhibits resonated in such a powerful way raising

questions about the DNA of human life to the DNA of human consumption—it felt like a story existed within and between those two worlds. The second hunch came many years later when working with Moisés Kaufman and Barbara Pitts McAdams from Tectonic Theatre project. We were asked to develop theatrical moments based on artificial intelligence. I created a moment with actors crouched in several small boxes having intimate conversations with Siri as their sole source of human connection. Again, this felt related—but I was unsure how. I imagined an entire set constructed out of a series of boxes as a metaphor for Pandora’s box, a tomb, a womb—that could be transformed into a variety of different environments—an office building, an apartment complex, a factory, a morgue, a 1950s kitchen and so on. The final hunch arrived in 2018 as a fellow at the Harvard Mellon School for Performance Research. A guest speaker from the United Nations kept mentioning the *anthropocene*—a term I was unfamiliar with. As soon as I learned more about it, I realized that was the term that captured all the contradictions and paradoxes of contemporary life that I was grappling with artistically, serving as an umbrella term to capture the complexity of our current moment and the need to find new visions for the future. I knew from the start that I wanted to tell this complex story of macro and micro systems through images, sound, movement, and other elements of the stage.

Collectively created by graduate and undergraduate students through a series of devising labs, *Anthropocene* incorporates innovative media design, dance, movement, text, sound and image into a powerful portrait of our world out of balance. Its non-traditional and non-linear approach to storytelling offers flashes of characters within a mosaic of various historical inflection points; the Silk Road, the Industrial Revolution, 1950s America to present day. In *Braiding Sweetgrass*, one of our primary influences, indigenous botanist Robin Wall Kimmerer, she poignantly states, “Hold out your hands and let me lay upon them a sheaf of freshly picked sweetgrass, loose and flowing, like newly washed hair [...] the sweet smelling hair of Mother Earth. Breathe it in and you start to remember things you didn’t know you’d forgotten.” These words compel us to be in communion with the Earth, and to consider how we might care for the world instead of destroying it. Kimmerer goes on to state, “There’s a story that begins here, or maybe it ends. It depends on us.” With *Anthropocene*, we want to tell the story of the acceleration of consumption and how it has put our planet in peril. In the words of climate activist Rebecca Solnit, she says that the main question everyone asks is, “What can I do.” Her response is, “An answer emerges as quite simple: Do what you are good at. And do your best. If you are good at making noise, make all the noise you can. Go to climate strikes, call your representatives, organize your neighbors. Vote. If you have it in you, run for office or volunteer for a campaign. Join something bigger than yourself because this is so much bigger than any of us alone. It’s about all of us, together.” For us, we have shown up as theatre-makers, in the hopes that we might convey the urgency of the climate crisis, and prompt everyone towards action.

How are *you* going to show up in this moment?

Dramaturg's Note

In building “Anthropocene,” our goal has always been to create a piece that grapples honestly - at times painfully - with climate change, specifically focusing on how human activity has degraded the conditions of life on this planet. It is an immense topic, as climate change is inextricably linked to neoliberal capitalism, globalization, advertising and consumption, industrialization, extraction economies, and the historical legacies of colonization, enslavement, and the racial and gender-based oppressions that justify these systems. To truly speak of climate change is to deal in all these complexities. But addressing a topic so massive - essentially a piece that is about everything - presents a potential dramaturgical problem: to tell a story about everything is to tell a story about nothing. It was necessary that we hone our scope as we developed the piece. Eventually, we distilled our focus to tell the story of how the acceleration of consumption has thrown us out of balance with the planet, with each other, and with ourselves.

With this as our guiding idea, we were able to assemble the Moments we had devised into an outline for performance, and to clarify our artistic approach and our storytelling structure. Aesthetically, both Rachel and I favor the use of rich imagery, movement, and gesture combined with text sparsely incorporated through multilingual spoken exchanges, projections, and recordings, so we consciously crafted a visually stunning performance that makes use of all of the elements of theatre. We also thought deeply about how structure contributes to meaning-making and impacts the audience experience. In her book *Meander, Spiral, Explode*, novelist Jane Alison writes, “We create passages for a reader to move through, seeing and sensing what we devise on the way. And when the reader’s done - levitation! She looks down and sees how she’s traveled, sees the pattern of the whole.” This is the effect that we hope to have on our audience through our use of a non-linear approach. Notes Alison, “So many [...] patterns run through nature, tracing other deep motions in life.” We are interested in emphasizing the recurrence of behavior, the fact that we often travel in the same pathways that were carved millenia ago. Present is linked to past not by a straight line, but by repetitions and returns.

Some of our favorite moments of transition - for instance, when the aerosols of the 1950s fill the stage to become the pollution of the Industrial Revolution, or when the textile factories of the early 20th century transform first into a high fashion runway and then into fast fashion knockoffs in a frenzy of consumption - seek to emphasize thematic repetitions across historical time and space. Moreover, these non-linear patterns help us to grapple with the paradoxes inherent in the topic of climate change - the infinitesimally brief span of human existence in relation to the vastness of geological time; the slow, often invisible process of environmental destruction in contrast to our concept of violence as something immediate and tangible; the urgent need for drastic change set against the sluggish pace of legislation and collective political action; recognition of the fact that even if the entire human population

instantly reached net zero emissions, it would still take the planet decades to begin to heal. We have balanced these with very human touchstones that stress our capacity for beauty and love: moments of connection to nature, family, and friends; memories of time spent in nature; and meditations about the importance of the stories we tell ourselves.

“Anthropocene” calls out with urgency, asking each of us to consider how to better live in harmony with the planet. We are at a crisis point, and change is imperative. But so too is hope. Rebecca Solnit writes, “To hope is to recognize that you can protect some of what you love even while grieving what you cannot - and to know that we must act without knowing the outcome of those actions.” It is our wish that “Anthropocene” shakes our audience into hopeful action; though we have already suffered losses, we can act with love and conviction, in ways big and small, and fight to save this planet.

- Karen Jean Martinson, dramaturg

Land Acknowledgement:

We acknowledge the 22 tribes who are native to Arizona, and more specifically the Akimel O’odham (Pima) and Piipaash or Pee Posh (Maricopa) tribes on whose ancestral homelands ASU’s Tempe campus resides.

Visit our virtual lobby:

<https://sites.google.com/asu.edu/mdtlobby-anthropocene/home>

Artistic Team

Director
Dramaturg
Choreographer
Narrative Consultant
Asst. Director
Asst. Dramaturg
Stage Manager
Asst. Stage Manager (props)
Asst. Stage Manager (costumes)
Vocal Coach
Asst. Vocal Coach
Intimacy Coordinator
Asst. Intimacy Coordinator
Dance Captain
Scenic Designer
Costume Designer
Paints and Props Coordinator
Make-up/Hair Design
Production Manager
Asst. Production Manager
Lighting Designer
Asst. Lighting Designer
Sound Designer
Asst. Sound Designer
Media Designer
Asst. Media Designer
Technical Director
Student Technical Director
Asst. Technical Director
Cultural Context Representative
Ensemble Safety Captain
Design and Prod. Safety Captain
Crew Safety Captain
Community Engagement Coordinator
Audience Engagement Asst.

Rachel Bowditch
Karen Jean Martinson
Saza Kent
Steven Beschloss
Clara Kunding
Samantha Briggs
Becca Levy
Ryan Ulrich
Kamilah Gamble
Micha Espinosa
Tim Nipper
Rachel Finley
Sophia Polinsky
Kylie Wright
Douglas Clarke
Maci Hosler
Adam Sanders
Beckett Mackay
Katie Peavey
Makayla Eneboe
Ethan Steimel
Leah Flores
Daniel Perelstein Jaquette
Gwendalin Kinsey
Jake Pinholster
Doster Chastain
Digger Feeney
Axel Adams
Clover Compton
Kristin Hunt
Shayna Padjen, Paulina Magallanes
Clover Compton
Maja Jovanovic
Amanda Pintore
Zoe Tyler

Performers

Philip Byrnes
Jiarui Ding
Rachel Hutzenbiler
Ian King
Paulina Magallanes
Tim Nipper
Shayna Padjen
Geno Ploeger
Sophia Poliansky
Tristan Schilling
Cayleb Stroehlein
Keenan Smith
Jared Sprowls
Ashlyn Truelick
Kylie Wright

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Steven Beschloss, David Fossum, Scott Cloutier, David Manuel-Navarrete, Marty Anderies, Melissa Nelson, Sally Kitch, Diana Ayton-Shenker, Jennifer Strickland, Sandy Stauffer, Ron Broglio, Maryam Rahaseresht, Ayoub Alothman, Roshanak Fatourech, Jiarui Ding and Erik Gambatese.

Devising Lab Participants

Jared Sprowls, Clara Kundin, Sam Briggs, Thomas Underdal, Saza Kent, Jiari Ding, Margaret Parker-Anderies, Kaitlyn Kief, and Maryam Rahaseresht, Becca Levy, Jiari Ding, Noah Delgado, Kaitlyn Kief, Zoe Tyler, Kristina Friedgen, Julio-Cesar Saucedua, Serena DeLuca, Ann Ethington, Ty Klassen, Cassaundra Mora, Rebekah Dawn Hall, Ricky Quintana, Muneera Batool, Caroline Patton Abernethy and Hugo Crick-Furman.

Bios

Tori Adam he/him, (wardrobe supervisor). Tori is a junior in theatre design and production, with a focus in costume design and construction. He started with acting in high school, and recently found a love of the design side of things. This is his third show backstage, and second show as wardrobe for ASU. He's excited to continue to design and work on upcoming mainstage shows!

Axel Adams he/him, (technical director). Axel is a senior in the design and production concentration focusing on technical direction. Axel's recent work includes carpentry and welding for *The Addams Family* (Arrow Rock Lyceum Theatre), *Beautiful: The Carole King Musical* (ARLT), *State Fair* (ARLT), *Laughter on the 23rd Floor* (ARLT), and technical director for *Kill Move Paradise* (ASU). When he's not in the shop Axel can be found working on his metal sculptures or playing with fire and metal in the jewelry shop.

Steven Beschloss (narrative consultant) is an award-winning writer, editor, journalist, filmmaker and content strategist. He is a Professor of Practice with a joint appointment from the College of Global Futures and the Walter Cronkite School of Journalism and Mass Communication. He is the Founding Director of the Narrative Storytelling Initiative across the university, leads the Narratives focus of the Julie Ann Wrigley Global Futures Laboratory, and is a Senior Global Futures Scholar. Beschloss is also affiliate faculty at several centers and the Sidney Poitier New American Film School. www.stevenbeschloss.com.

Rachel Bowditch she/her, (director) is a Professor of Theatre in the School of Music, Dance, and Theatre in the Herberger Institute for Design and the Arts at Arizona State University. Her work has been presented nationally and internationally at Childsplay, Mixed Blood, Northwest Children's Theatre, the Denver Center, Mesa Arts Center, Phoenix Art Museum, IDEA Museum, Scottsdale Public Art, and the International Symposium of Electronic Arts (ISEA) in Barcelona among others. She is author of four books, *On the Edge of Utopia: Performance and Ritual at Burning Man* (2010), *Performing Utopia* (2018) co-edited with Pegge Vissicaro, *Physical Dramaturgy: Perspectives from the Field* co-edited with Jeff Casazza and Annette Thornton (Routledge 2018), and *Inside the Performance Workshop: A Sourcebook for Rasaboxes and Other Exercises* co-written by Paula Murray Cole and Michele Minnick (Routledge 2023). Websites: <https://rachelbowditch.com/> and <https://vesselproject.org/>

Philip Byrnes he/him, (actor). Philip is a third-year theatre acting major at ASU. This is his second ASU mainstage production. Philip grew up acting in theatre, ballroom dancing and other art forms. For fun Philip loves to hike, travel and spend time with friends.

Doster Chastain he/him, (assistant media designer). Doster is a first year graduate student in the interdisciplinary media program. This is Doster's first production at ASU, and he looks forward to working on more in the future.

Douglas Clarke he/him, (scenic designer). A regional designer, Douglas has received awards for his scenic design "Welcome Home Jenny Sutter" (MCC) and "End of the Rainbow" (The Phoenix Theatre Company). Nominations for his puppet design in "She Kills Monsters" (ASU), scenic design "Bright Colors and Bold Patterns" (Stray Cat Theatre), "Calendar Girls" (The Phoenix Theatre Company), and for "Rabbit Hole" and "Night Mother" (Vintage Theatre). Douglas designed New York City premieres of "Coffee and Biscuit" (Fallen Swallow/Laughing Pigeon) and "Unity 1918" (Project: Theater). He also presented his design of "Dead Man's Cell Phone" at World Stage Design, Taipei, Taiwan. Member of USA 829. Douglasclarkedesign.com

Noah Coutre he/him, (lightboard operator) Noah is a first-year student at ASU majoring in theatre (design & production). Noah's recent work includes light design for "Shrek: The Musical" and "You Can't Take It With You" (Maricopa High School). This is his first show here at ASU and is ecstatic that "Anthropocene" gets to be just that.

Clover Compton they/she, (assistant technical director). Clover is a senior within design and production focusing in both carpentry and costumes. Their recent work includes being a carpenter at Arrow Rock Lyceum Theatre as well as working on ASU productions such as "Kill Move Paradise."

Jiarui Ding he/him, (actor). Jiarui is a fourth-year major in theatre(acting). He is more than excited to be in "Anthropocene", which is his second ASU show. He appeared in the previous show "Luchadora!" (ASU) in 2021. As a freshman, he played the role of Narrator in "Far Past The Roses", which scored first place in the SOFDT First-Year Seminar. He also participated in the PRISM Theatre 10-minute Play Festival in 2019.

Micha Espinosa she/her, (vocal and text coach). Arizona Theatre Company: "How to Raise an American Son"; "Man of La Mancha"; Dallas Theatre Center: "Our Town" (Bilingual); Oregon Shakespeare Festival: "Peter and the Starcatcher," "The Copper Children," "Hairspray," "Mother Road," "La Comedia of Errors"; Children Theatre Company: "Spamtown"; Milwaukee Repertory: "Four Hands-Two Pianos," "West Side Story," "In the Heights"; Southwest Shakespeare: "Henry IV," "Part One," "Romeo and Juliet," "Hamlet," "Much Ado about Nothing," "Or, A Play about Alpha Behn," "Hysteria," "The Merry Wives of Windsor," "Macbeth," "The Taming of the Shrew," "She Stoops to Conquer," "Blithe Spirit," "The Tempest," "The Importance of Being Earnest," "Julius Caesar"; Theatre Artist Studio: "Mysterious Disappearance"; Phoenix Theatre: "Enfermo," "Bakersville," "The 39 Steps," "Boeing Boeing," "Nine," "The Light in the Piazza," "Curtains"; others; Other: Director, Artist, Award-Winning Editor, Professor, ASU.

Kamilah Gamble she/her, (assistant stage manager). Kamilah is a third-year undergraduate student studying performance and movement with a minor in history and a certification in ethics. Kamilah has recently taken on a presidential role within the Black Theater Organization here at ASU. Kamilah has been passionate about stage management since High School where she stage managed her first production "Urinetown" with Gateway Center for Performing Arts. Since then she has worked on many productions including "Footloose," "Amile" and "Willy Wonka Jr." Kamilah is also heavily involved in the dance program at ASU, to next be seen in "Emerging Artists II."

Ashley Anne Njoki Harris she/her, (wardrobe crew). Ashley is a senior with a major in communication and a minor in theater arts. Ashley's first production at ASU was as Vanessa in Luchadora in the Spring of 2021. Ashley was in ASU's play "Everybody" in the fall of 2021, where she played A and Evil. In the spring of 2022, she also performed in a one-woman show at ASU entitled "Neat" where she played a total of 44 characters. She performed in Binary's production of "#ENOUGH: Plays to End Gun Violence," directed by Marissa Barnathan, where she played Lisa that same semester. Ashley was also in ASU's Fall 2022 performance of "The Wolves" where she played #11. "Iphigenia" was her final ASU mainstage performance as an actor. Anthropocene will be her 6th and last mainstage at ASU. She plans to jump back into Film and Television as she finishes out her academic career here at ASU this semester.

Rachel Hutzenbiler she/they, (actor). Rachel is a second year MFA student in the Theatre for Youth and Community program. This is their first experience acting in a mainstage production, but they previously worked as the assistant director on ASU's production of *The Wolves* and have been a part of several theatre labs including *The Neverland* and *Essentials*.

Daniel Perelstein Jaquette he/him, (sound designer). Daniel is a freelance sound designer, composer, and musical director. He has been the professor of sound design for theatre at Arizona State University since 2019. At ASU: "Healing Wars," "Cream!". Other recent designs and original music at Arizona Theatre Company, Opera Philadelphia, Cincinnati Playhouse, Cleveland Playhouse, McCarter Theatre, Actors' Theatre of Louisville, Geva Theatre, Phoenix Theater, Wilma Theater, Arden Theatre, Roundabout Theatre, others. Daniel has received two Barrymore Awards, and sixteen Barrymore Award nominations in three categories. Proud member of the Theatrical Sound Designers and Composers Association, and United Scenic Artists local 829.

Saza Kent (choreographer). Saza is Co-Founder of EPIK Dance Company, combining street and concert dance, hip hop theatre, spoken word, and song. EPIK produced eight original shows to sold-out theaters, receiving the Phoenix Mayor's Arts Award and two Governor's Arts Award nominations. Saza holds an MFA and BFA in Dance from ASU and has taught on faculty at ASU, GCC, and MCC. She served as founding Artistic Director for the Be Kind People Project, creating the Be Kind Crew. She is a founding member of DBR Lab and the creative director of DBR's "Dorsey Lane" artist live/work space in Tempe.

Clara Kundin she/her, (assistant director). Clara is an MFA candidate in theater for youth & community. She served as a deviser for the "Anthropocene" research lab beginning spring 2022. Her directing credits include "The One and Only Sarah Stonely" (Thought Bubble Theatre Festival), "Sammie & Gran" (Climate Change Theater Action), "cards." (Permafrost Theatre Collective), and "Macbeth" (Childsplay Academy). As a performer she has been seen Off-Broadway as well as regionally and currently performs as part of the original cast of the Phoenix branch of "Drunk Shakespeare." Clara served as the founding executive director of Rebel Playhouse from 2016-2019. She is a member of Actors' Equity Association.
www.clarakundin.com

Becca Levy she/her, (production stage manager). Becca is an MFA candidate in Theatre for Youth and Community. Before joining the production team, Becca also served as a deviser for the *Anthropocene* research lab beginning spring 2022. Prior to coming to ASU, she worked as a teaching artist, yoga instructor, and stage manager in Chicago after earning her BFA in Stage Management from Western Michigan University. Becca is an educator and theatre artist focused on programming and productions that celebrate community, embrace culture, and invite creativity. Her work explores the relationship between creative process and personal values for people of all ages. www.beccaglevy.com

Paulina Magallanes (actor). Paulina is a third-year student with both theatre and film majors and a Spanish minor. Her most recent work was writing and performing her own scene in the Arizona Women's Collaborative 2022 cycle. This is her first time performing for an ASU School of Music, Dance and Theatre production.

Veronica Mangu she/her, (head electrician). Veronica is a senior in the theatre design and production concentration, focusing in lighting and electrics. Last spring she was the head electrician for "Kill, Move, Paradise," and she is super stoked to be working on "Anthropocene"!

Karen Jean Martinson, PhD she/her, (dramaturg). Karen Jean is an assistant professor of dramaturgy in the School of Music, Dance and Theatre in the Herberger Institute for Design and the Arts at Arizona State University. Her scholarly and creative work explores the intersection of contemporary US American performance, consumer culture, neoliberalism, and the processes of identification. She also writes and talks (constantly) about dramaturgy and dramaturgical thinking. Her manuscript *Make the Dream Real: World-Building Through Performance by El Vez, The Mexican Elvis* is forthcoming from Intellect Press. Martinson has developed her robust dramaturgical approach over the past two decades, and has worked on socially-engaged theatre that considers issues of race and racial oppression, the impacts of gun violence, intergenerational trauma, the Indian Industrial Boarding School System, issues of mobility in underprivileged communities, and now the climate crisis. Her scholarship has been featured in such journals as *Pamiętnik teatralny*, *The LMDA Review*, *Theatre Annual*, *Theatre Topics*, *Cultural Studies* ⇔ *Critical Methodologies*, and *Popular Entertainment Studies*. Martinson currently serves as the VP Advocacy for the Literary Managers and Dramaturgs of the American (LMDA), was Secretary of the Association for Theatre in Higher Education (ATHE), and is active in the American Society for Theatre Research (ASTR), the American Theatre and Drama Society (ATDS), and the Mid-America Theatre Conference (MATC). She was awarded the Leon Katz Award for Teaching and Mentoring by LMDA in 2023.

John Mitchell he/him, (media engineer). John is a media engineer and operator with a background in lighting, video and sound. He started his journey at John Abbott College in 2018, where he worked up to being video crew chief during the production of "Pandemic Round" his graduate year (Associates). He studied at Toronto Metropolitan University in 2022, managing broadcast systems and had the honor and privilege of joining the team at ASU in fall 2022. He has worked as A2, audio engineer and lighting/sound crew. He is currently in the role of media engineer and provided support as part of the electrics and sound crew for "Anthropocene."

Caster Morse he/she/they, (backstage crew). Caster is a first year theatre (design and production) major. This is their second show with ASU, having recently done wardrobe crew in “Iphigenia: King’s Child.”

Tim Nipper he/him, (actor). Tim is a fourth-year double major in theatre (acting) and marketing. He is so excited to be in “Anthropocene,” which is his third ASU show. Previous shows include “La Comedia of Errors” (ASU), “Safe at Home” (ASU), and “Cactus, Texas” (PRISM Theatre Co). When he is not acting, he is doing improv comedy with TBA Comedy, playing drums in his band, and being the marketing director of PRISM Theatre Co.

Shayna Padjen she/they, (actor). Shayna is a fourth-year undergraduate student majoring in theatre and English literature. Last spring they served as a costume designer for “Pipeline” at ASU.

Trevor Perry he/him, (stage crew). Trevor is a first-year student in the design and production program here at ASU. This is his first of many ASU productions that he will be working on. His most recent production was “Hamlet” at Mountain Pointe High School where he worked as the technical director. Throughout his productions in high school, he was mainly positioned as technical director and prioritized carpentry.

Jake Pinholster he/him, (media designer). Professor of media design and founding director of the Media and Immersive (MIX) Center. Broadway: “The Pee Wee Herman Show.” Off-Broadway: “Escape from Bellevue,” “Boozy” (Les Freres Corbusier), David Dorfman Dance’s “underground” (BAM), “HeddaTRON” (LFC), “Dixie’s Tupperware Party.” Regional: “Most Beautiful Home...Maybe” (Mixed Blood, Syracuse Stage), “Juan Gabriel” (Ballet AZ), “Riders of the Purple Sage” (AZ Opera), “Bloody Bloody Andrew Jackson” (Center Theater Group), “Current Nobody” (La Jolla Playhouse, Woolly Mammoth Theatre Company), “Rudolph the Red-Nosed Reindeer: (Childsplay), “TIANANMEN” (Phoenix Theatre Company). TV: “Carrie Fisher: Wishful Drinking” (HBO), “The Pee Wee Herman Show” (HBO).

Geno Ploeger he/him, (actor). Geno Ploeger is a second-year theatre (acting) major double majoring in marketing. Geno started getting really passionate about theatre at the start of high school and has fallen in love with it ever since. When he was young, he learned the art of magic and has been performing magic shows professionally since he was 10, which really made him passionate about being on stage. This is his second production at Arizona State University and he can’t wait to show you all!

Sophia Poliansky they/her, (actor) Sophia is a third-year student in the interdisciplinary arts & performance program. This is their very first theatre production at the ASU School of Music, Dance and Theatre. They are an award-winning dancer that has been honing their skills for over 12 years. They have experience in a multitude of dance styles, including jazz, contemporary, kick, hip-hop, ballet, pom, funk and show. Sophia is a performing artist who has a passion for turning real-world statistics and facts about human rights and environmental issues into understandable, meaningful and impactful performance art.

Angelina Romero she/her, (sound mixer). Angelina is a first-year student at ASU majoring in theatre design and production. “Anthropocene” is her first show at ASU, and she is looking forward to working with lighting and more in the future.

Adam Sanders he/him, (paint and props coordinator). Adam is a staff member here at ASU. He’s done many jobs in his life, and this is his favorite. Adam loves art, nerd stuff and dirty old punk rock music. Peace!

Tristan Schilling he/him, (actor). Tristan is a sophomore at ASU majoring in acting and pursuing a certificate in secondary education. This is his first time acting for the ASU School of Music, Dance and Theatre production of "Anthropocene." Previously, he was a stagehand for "Transitions."

Keenan Smith he/him, (actor). Keenan is a third year performance and movement major. This is his first mainstage season performance at ASU, and he has recently played Nick Carraway in “The Great Gatsby” and Arthur Holmood in “Dracula” in Once Upon a Ballroom’s productions.

Jared Sprowls he/him, (actor). Jared is a third-year MFA in dramatic writing candidate. Recent work includes “Fringe Sects,” “Goodnight, Mourning” and “Jewish American Pageant,” which relate to his research on Jewish sexuality and reclaiming Yiddish traditions for the modern stage.

Ethan Steimel he/him, (lighting designer) has designed lights for “Beautiful: The Carole King Musical” (Tuacahn), “Masters of Illusion--Live!” (US/Canada Tour), “La Bohème” (El Paso Opera), “The Cher Show” (Gateway Playhouse), “The Goodbye Girl” (J2 Musical Theatre), “The Baker’s Wife” (Theatre Row), “Othello” (New Place Players), “Julius Caesar” (Trinity Rep), “Kinky Boots” (Forestburgh Playhouse). As a lighting director he has worked at CNN, Bloomberg, and Broadway HD. He is a co-producer of Broadway’s “A Christmas Carol” and hosts Artistic Finance, a weekly podcast about finance for artists.

Cayleb Stroehlein he/him, (actor). Cayleb is a senior undergraduate at ASU, doing both performance and design towards a general Theatre BA. Cayleb has been acting since middle school and recently started designing in college, taking a directorial position in props and costumes at ASU’s student-led theatre, PRISM Theatre Co. He is excited to be making his mainstage debut as well as making a return to the stage after his performance in ASU Binary’s “PlayFest” and Prism’s “Spookshow.” When not acting, Cayleb can be seen helping PRISM Theatre Co with their upcoming productions.

Ashlyn Truelick she/her, (actor). Ashlyn is a sophomore at ASU majoring in theatre (acting). She has appeared in “The Spirit of Christmas” as a company dancer (Tempe Dance Academy), “Legally Blonde” (Corona del Sol), “Stepmom” (Baga Films), “ADHS Must Stop Bullying” (Riester), “PetSmart” commercials (True Story Films), “Mom’s New Boyfriend” (Baga Films), “Children’s Learning Adventures” (True Story Films), “The ASU Code of Conduct” (True Story

Films), ASU fan stories (True Story Films), Clara in “The Nutcracker” (Corona del Sol), “The Wedding Bride” (Baga Films), “The Help” (Baga Films), “The Royal Necklace” (Baga Films). This is her first time performing for an ASU Music, Dance and Theatre production.

Lilith Tuck she/her/he/him, (stage crew, props). Lilith is a second year Interdisciplinary arts and performance major with a communications minor. This is her first production with the ASU School of Music, Dance and Theatre, and he is very grateful for the opportunity to be a part of this amazing show.

Ryan Ulrich she/her, (assistant stage manager). Ryan is a third-year performance and movement major. She is delighted to be a part of this production for her first stage management role for a School of Music, Dance and Theatre season. As a performer she was last seen as #8 (“The Wolves” at Lyceum Theatre), Rosa Mundi (“Concord Floral” at PRISM Theatre Co.) and Maxine (“chew the fat” at PRISM Theatre Co.). When she is not running around backstage, Ryan can be found as Production Manager for PRISM Theatre Co., a student-run theatre company through ASU.

Shane Waltz he/him, (assistant head electrician) is honored to be working on such a huge undertaking of a project. Shane has done lighting design and technology work all across the valley for around seven years now. Most recent credits include: “Beauty and the Beast” (Lighting Programmer - Hale Center Theatre), “Finding Nemo Jr.” (Lighting Designer - TheaterWorks), “A Christmas Carol” (Master Electrician - TheaterWorks), “A Gentleman’s Guide to Love and Murder” (Master Electrician - TheaterWorks), and “Broadway Under the Stars: Bizarre” (Lighting Designer - Horizon Choirs). Thanks, y’all!

Ben Weskalnies he/him, (assistant head electrician). Ben is a second-year theatre major with a concentration in design and production. This is his second show with ASU, and his first being an electrician. His first production was “Safe at Home,” where he was a board operator.

Fletcher Whittington he/him, (sound board operator). Fletcher is a second year double major in theatre (acting) and business tourism. This is only his second show at ASU, his first being “BATMAN THE MUSICAL” (Alpha Psi Omega). Although he started out only teching for a college credit, he has grown to love “Anthropocene” for its messages, visuals and (of course) sound.

Kylie Wright she/her, (actor). Kylie is a third-year undergraduate student working on her BFA in dance performance. She was most recently seen in the ASU School of Music, Dance and Theatre production, “Emerging Artists I”, which was the first dance performance, ever, to be held at the recently established ASU MIX center in Mesa. Prior to that, she performed in a piece for the Arizona Women’s Collaborative 2022 cycle and was an ensemble member in “The Drowsy Chaperone” at Annapolis Summer Garden Theatre.

Production Team

Faculty Technical Director
Student Technical Director
Asst. Technical Director
Props Supervisor
Head Electrician
Asst. Head Electrician/Programmers

Digger Feeney
Axel Adams
Clover Compton
Adam Sanders
Veronica Mangu
Benjamin Weskalnies, Shane Waltz

Run Crew

Sound Operator
Sound Mixer
LX Board Operator
Media Board Operator
Backstage Crew

Wardrobe

Fletcher Whittington
Angelina Romero
Noah Coutre
Nikolas Good
Jaelen Kearney, Trevor Perry,
Caster Morse, Lilith Travis Tuck
Maja Jovanovic, Tori Adam, Thomas
Caputo, Qianrui Chen, Ashley Harris,
Kennedy Russell, Xinrui Zhang,
Angel Mandujano

Production Crew

Electrics 301

Cayleb Stroehlein

Scenic 301

Josh Barnes

Jessy Moran

Angelica Santana

Lydia Seefeldt

Sophia Webb

Scenic 401

Clover Compton

Addie Sawkiw

Scenic Student Workers

Aglae Mendez

Annalise Hulbert

Matthew Geraghty

School of Music, Dance and Theatre Production Staff

Production Manager/Stage Mgt. Mentor	Katie Peavey
Dramaturgy Mentor	Karen Jean Martinson
Intimacy Direction Mentor	Rachel Finley
Community Engagement Mentor	Amanda Pintore
Community Engagement PA	Zoe Tyler
Safe Set Committee Chair	Kristin Hunt
Scenic Design Faculty	Erik Flatmo
Scene Shop Supervisor	Britney Simington
Technical Direction Faculty	Digger Feeney
Costume Design Faculty	Kelly Hawkinson
Costume Shop Supervisor	Cari Smith
Senior Costume Technician	Lois Myers
Draper	Gwendolyn Basala
Media Design Faculty	Sven Ortel
Sound Design Faculty	Dan Perelstein Jaquette
Sound and Media Supervisor	Jade Barger
Lighting Design Faculty	Ethan Steimel
Lighting Supervisor	Dani Deutschmann
Paints and Props Supervisor	Adam Sanders
Communications Coordinator	Lacy Chaffee
Multimedia Communications Aide	Abby Wilt

School of Music, Dance and Theatre Leadership

School Director	Heather Landes
Assistant Director of Theatre	Kristin Hunt
Assistant Director of Dance	Keith Thompson
Assoc. Director, Curriculum & Instruction	Karen Schupp
Assoc. Director, Faculty	Martin Schuring
Asst. Director, Undergrad. Music Studies	Jamal Duncan
Asst. Director, Graduate Music Studies	Deanna Swoboda
Artistic Director, Theatre	Guillermo Reyes
Artistic Director, Dance	Mary Fitzgerald
Artistic Director, Music Theatre + Opera	Brian DeMaris

Artistic Director's Note

Welcome to a new season of theatre at the School of Music, Dance and Theatre. We embrace the traditions of theatre while also seeking to recreate or reinterpret the classics, maintain contact with up-and-coming playwrights, and balance the two facets of drama, represented by the masks of tragedy and comedy.

The four plays of this season seek to promote a variety of theatrical approaches: "Iphigenia, King's Child," a Theater for Young Audiences reinterpretation of a classic Greek myth by Dutch playwright Pauline Mol; "Anthropocene," a devised piece on climate change initiated by Prof. Rachel Bowditch which includes multiple collaborators including faculty and students; "Clue" by Sandy Rustin, a laugh-out-loud comedy that provides levity and an opportunity for our actors to engage in the tropes of comedy; and "Detroit '67" by contemporary major author, Dominique Morisseau, who takes us into the intense Vietnam-Civil Rights era of Detroit in 1967. Tragedy, comedy, existential threats to the environment and the heart and soul of America in the 60s which reverberates today---they will highlight our upcoming season.

For those of you looking for something more adventurous: be on the lookout for the Fringe Festival 2024, composed of various works by our students in an anything-can-happen spirit: one-act plays, monologues, performance art, devised pieces and anything that builds upon student choices and ideas. The Fringe will provide a departure from standard fare and create a spirit of celebration of mostly new and adventurous performances. Watch for upcoming announcements regarding this additional element of our season.

- Guillermo Reyes,
Artistic Director of Theatre



2023-43 ASU Theatre Season

Each year, the School of Music, Dance and Theatre in ASU's Herberger Institute for Design and the Arts presents a range of performances and events. Your support is key to their success. We hope you will join us for the remainder of our season:

Iphigenia, King's Child

Lyceum Theatre

2 p.m. Sept. 23, Oct. 1

7:30 p.m. Sept. 22, 28-30

Anthropocene

Galvin Playhouse Theatre

2 p.m. Nov. 5, 12

7:30 p.m. Nov. 3-4, 8-9, 11

Clue

Galvin Playhouse Theatre

2 p.m. Feb. 18, 25

7:30 p.m. Feb. 16-17, 23-24

Detroit '67

Lyceum Theatre

2 p.m. April 7, 14

7:30 p.m. April 5-6, 12-13

Theatre Labs

7 p.m. Oct. 22, Oct. 29, Nov. 5, Nov. 12, Nov. 19

Nelson FAC, Room 133

No tickets needed

Tickets can be purchased through the

[Herberger Institute Box Office](#)

Stay up to date on our events by following us on social media:

 @arizonastatetheatre

Do you love theatre?

Learn more about studying theatre at ASU here:
<https://musicdancetheatre.asu.edu/degree-programs/theatre>



Interested in donating to our programs?

Learn more about giving here:
<http://musicdancetheatre.asu.edu/giving>

School of Music, Dance and Theatre

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