SKIDMORE THEATER PRESENTS

THIS EMANCIPATION THING



CO CREATED BY THE ENSEMBLE,
CONCEIVED, ADAPTED, AND DIRECTED BY
SARA LYONS

NOV 20 - 22 and DEC 3 - 5, 2026

SEMINAR PRODUCTIONS

OCTOBER 23-28

BECKETT: NOTHING IS CERTAIN

Selected Shorts by Samuel Beckett

Directed by Jared Klein

A design-forward exploration into the world of the hyper-prescriptive Samuel Beckett, BECKETT: Nothing Is Certain brings together a selection of his dynamic and incisive short plays. Minimalist—yet richly expressive; these pieces unfold as a series of vivid theatrical tableaux. The text shares the stage with movement, light, and space—each element specifically crafted to illuminate the curiosity, tension, and profound humanity at the heart of Beckett's work. When we find ourselves asking why, we must lean into the truth of the now.

"Beckett: Nothing is Certain" is a selection of Beckett Shorts: Act without Words I & II, Rough for Theatre I & II, Quad, What Where and Rockaby by Samuel Beckett. The plays are presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.

NOVEMBER 20-22 AND DECEMBER 3-5

THIS EMANCIPATION THING

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Conceived, adapted, and directed by Sara Lyons

Pull up a cushion, have a cookie, get comfortable. Speak if you like, or just listen: This Emancipation Thing is an invitation to connect, to resurrect the second-wave feminist consciousness-raising circle in a new participatory theater event led by Skidmore theater students. How do our identities, our desires, our relationships with our bodies vibrate between 1968 and 2026, across generations? Settle into a womb of listening and care as this gender expansive ensemble intervenes on the past and imagines more liberated futures. With trans health care, reproductive rights, and more slipping through our fingers, what wisdom must we awaken from our activist ancestors? What of that past must crumble — and how will we emerge from the rubble?

NOVEMBER 13-14

SHE THINKS HER NAME IS LOVE

Work in progress by Lanxing Fu and Violeta Picayo

Generative theater artists Lanxing Fu and Violeta Picayo present a new work in development: She Thinks Her Name is Love, a piece exploring possession, desire as a political force, and ambiguous grief.

LAB PROGRAM

The Lab Program provides students with the opportunity to explore their interests in acting, directing, design, and playwriting. Each semester, students develop independent theater projects in consultation with a faculty advisor.

SEPT 21 + NOV 23

L'AU DELÀ

Written and directed by Anna Staltari

SEPT 28 + DEC 7

IF I COULD TELL HIM

Written and directed by Nathan Vardi

OCTOBER 5-6

HORSE GIRLS

by Jenny Rachel Weiner
Directed by Maggie Hogan

OCTOBER 19-20

CAR GAMES

by DC Cathro
Directed by Sarah Neel

NOVEMBER 2-3

OEDIPUS, BUT BETTER

by Brian Scanlan
Directed by Grace Collins

Labs are performed in Rehearsal Studio A or B, at 7:00 pm, unless otherwise stated by the director. All performances are free of charge and open to general admission.

For more details, visit theater.skidmore.edu

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THIS EMANCIPATION THING

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Conceived, adapted and directed by Sara Lyons

DIRECTOR
Sara Lyons

SOUND DESIGNER
Andrew Nelson

VIDEO DESIGNER
Joseph Amodei

LIGHTING DESIGNER
Lillian Culver-Anderson

SCENIC DESIGNER
Garett Wilson

COSTUME DESIGNER
Samantha Garwood

ASSISTANT DIRECTOR
Finn Krol

STAGE MANAGER
Penelope Gibeau



Rehearsal Photos by Camille Klingen

CONTENT DISCLOSURE

Mention or discussion of sexuality, racism, gun violence, abortion, suicide, and sexual harrasment.

This production includes live camera movement and video that may include images of the audience. No content is recorded.

PLEASE NOTE

Video, audio recording, and photography of this performance is strictly prohibited.

CAST

Sara Anderson

Beti Essa

Alanna Herbert

Natalie Jones

Sophie Komssi

Theo Leff

Isabella Li

Maddie Short

Daniella Solomon

Ally Stanton

Julia Starke

Avani Varghese

Understudies

Becca Durst

Lina Klitz

Sky Schwarzenholzer

PRODUCTION TEAM

Asst. Stage Managers.....Alfie Lafleur, Maisie Shuffelton-Sobe
Asst. Scenic Designer.....Annie Pasque
Paint Charge.....Jess Goerold
Props Coordinator.....Ellie Rosser
Technical Director.....Jared Klein
Asst. Technical Director.....Brandon Sewall
Wardrobe Supervisor.....Lila Sandler
Costume Shop Manager.....Samantha Garwood
Asst. Light Designer.....Liz Gluz
Master Electrician.....Noelle Dravis
Asst. Master Electrician.....Milo Scowden
Asst. Video Designer.....Asa Baker-Rouse
Asst. Sound Designer.....Garin Miner-Drewes
Sound Board Operator.....Sarah Drowne
Video Operator.....Violet Hale
Light Board Operator.....Apolline Naud
Intimacy Consultant.....Teisha Duncan



Rehearsal Photos by Camille Klingen

FROM THE DIRECTOR

"We'll have our rights; see if we don't; and you can't stop us from them; see if you can. You may hiss as much as you like, but it is coming. Women don't get half as much rights as they ought to; we want more, and we will have it."
-Sojourner Truth, 1853

The New York Radical Feminists' 1975 document Introduction to Consciousness Raising, one of the archival documents that form the foundation for This Emancipation Thing, begins with this determined, unflappable epigraph from legendary abolitionist and feminist Sojourner Truth. The New York Radical Feminists were one of several short-lived, high-impact radical feminist activist groups active in New York City between 1968-1976 (give or take) who practiced consciousness raising (CR) as a core ingredient for personal and collective transformation. CR is more than raising awareness. For these activists, it was a practice requiring precision and long-term dedication: in a room free of fathers, boyfriends, and husbands, a group of women meet weekly, speak their personal experiences aloud, and articulate generalizations about their societal situation in light of what they heard. These discoveries formed the basis for their public organizing: protests, marches, speakouts, interventions.

Why revisit CR? We're talking about the generation of activists who ushered in Roe v. Wade in 1973, who fought for the Equal Rights Amendment and safe birth control. They were the first generation of American women to open credit cards without consent of a husband or father. Black feminists invented the term 'intersectionality' during this time, and lesbians made spaces for women to experience life in relation to one another rather than in relation to men. I have been creating and re-creating versions of this show with different communities since 2022, and the sociopolitical changes in this country in just the last four years are one answer to this question. As rights for immigrants, women, trans and nonbinary folks, and more are stripped away, it's more important than ever to remind ourselves that we exist in a lineage of activists and dynamic histories.

But it's not simple, of course. NYRF's invocation of Sojourner Truth reveals another complicated question. The NYRF are drawing on the wisdom and fire of their feminist forebearers, yes. But they were also a group of mostly white, middle class, straight, cisgender women appropriating the words of a Black, formerly enslaved woman without acknowledgement of their racism (and homophobia, transphobia, classism, et al…). How do we hold onto these conflicting realities when the forebearers who laid the groundwork for our liberation also upheld systemic oppressions? What of their wisdom must be reawakened, and what must crumble?

As a white feminist who was radicalized through the herstory of the first and second waves, these are questions I ask myself every day. And throughout the show, you will hear some of the questions that drive this extraordinary company of performers from the Skidmore community as they show us how issues of discrimination at work, sexual politics, abortion access, and more are connected and resonate across generations. This Emancipation Thing creates a space to both honor and critique our activist ancestors, to build off their brilliance by revisiting CR in a new intersectional, gender expansive shape that embraces multiple perspectives. Pull up a cushion, have a cookie, get comfortable: we are a community, we are imperfect, and we have work to do.



Rehearsal Photos by Camille Klingen

- Sara Lyons
Director

The script for This Emancipation Thing is built from excerpts from the following sources, in addition to original testimony from the performers:

Davis, Angela. "Revolution today." *Centre de Cultura Contemporània de Barcelona,* 9 October 2017. <https://www.cccb.org/en/w/videos/angela-davis-1>

Dobbs v Jackson Women's Health Organization. 597 U.S. (2022) (Breyer, Sotomayor, and Kagan, dissenting.)

Firestone, Shulamith. *Women Rap About Sex*. New York Radical Women, Notes From the First Year, 1968.

Gornick, Vivian. *Consciousness*. New York Times Magazine, January 10, 1971. <https://www.nytimes.com/1971/01/10/archives/consciousness-consciousness.html>

New York Radical Feminists. *Introduction to Consciousness Raising*. New York City, 1975. Pamphlet.

Radicalesbians. "The Woman-Identified Woman." New York City, 1970. Pamphlet.

Redstockings Abortion Speakout. 21 March 21 1969. Redstockings Women's Liberation Archives for Action, New York City. <https://archive.org/details/RedstockingsAbortionSpeakoutNewYork1969March21/Part+1+-+Redstockings+Abortion+Speakout+New+York+1969+March+21.m4a>

New York Radical Feminists (1969) & Consciousness Raising

The consciousness raising circles that occur in the play are based on the New York Radical Feminists' consciousness raising sessions. The circles were designed to be independently operating with a focus on personal experience, group enrichment, and community building. These sessions were meant to help women understand problems of sexism in their own lives and create the grassroots feminist movement.

- New York Radical Feminists. "Notes from the First Year." New York City, 1968. Newsletter.
- New York Radical Feminists. "Introduction to Consciousness Raising." New York City, 1975. Newsletter.

New York Radical Women

This group was founded as part of the second wave feminist movement by Shulamith Firestone and Pam Allen. It was meant to hone the feminist movement's ideals, end the oppression of women, and challenge male hegemony and influence in political spheres.

- Napikoski, Linda. "New York Radical Women: 1960s Feminist Group." May 14, 2025.

Redstockings (1969)

Redstockings came to be after the New York Radical Women dissolved. It was started by Shulamith Firestone and Ellen Willis. The organization organized consciousness raising groups, published writing, and organized public protests and actions confronting issues of oppression and male domination.

- Napikoski, Linda. "Redstockings Radical Feminist Group." *Thought*Co, May 1, 2025.

1969 Redstockings Abortion Speakout

The Redstockings Abortion Speakout took place in Greenwich Village, 1969, roughly a month after high-profile legislative hearings in Albany about abortion led by men and one nun. Hundreds of women attended the speakout, where the group brought abortion to the public actually affected by the issues. Some monologues in this show were pulled from the abortion speakout transcripts.

- Bush, Lawrence. "March 21: Redstockings and the Abortion Speak-Out." *Jewish Currents,* March 21, 2014.

Radicalesbians (1970)

This was an organization founded in 1970 by Rita Mae Brown and other lesbian feminist activists. One of Radicalesbians foundational tenets was that lesbianism was a political choice and way of being. Radicalesbians emerged from Brown's desire for a different kind of feminism than the typical homophobia and misogyny presented in the mainstream feminist movement.

- Moffitt, Evan, "The Lesbians Who Started it All." *Frieze*, June 7, 2019.

Shulamith Firestone (1945 - 2012)

Shulamith Firestone was a white, Jewish feminist and writer who co-founded the New York Radical Women and founded the Redstockings group. She was one of the leading feminists of the 1970's feminist movement and has published multiple essays and books, but fell out of the public eye in the mid-1970's.

- Napikoski, Linda. "Shulamith Firestone, Radical Feminist, Theorist, and Author." *Thought*Co, October 14, 2019.

Vivian Gornick (1935 -)

Vivian Gornick is a white, Jewish feminist writer who was a writer for the Village Voice in the early 1970's. She wrote "Consciousness" in 1971, which explained what American feminist consciousness raising was, how consciousness raising circles function, and detailed the members and their stories. Many of the monologues performed onstage are drawn from this article.

- Grauer, Tessa, and Chiristescu, Sandra. "Vivian Gornick." *Jewish Women's Archive: The Shalvi/Hyman Encyclopedia of Jewish Women*, June 23, 2021.

Angela Davis (1944 -)

Angela Davis is a Black activist, author and professor who actively participated with the Black Panther and Communist parties. She came out as a lesbian in 1997 and also formed an organization called Critical Resistance, which worked to abolish the prison-industrial complex. We hear her lecture criticizing white bourgeois feminism in our show.

- Natural Museum of African American History & Culture. "Angela Davis." *Smithsonian*, 2013.

- Campus Directory. "Angela Y Davis," *University of Santa Cruz,* July 30, 2018.

- Finn Krol
Assistant Director



Rehearsal Photos by Camille Klingen

CAST BIOGRAPHIES

Sara Anderson '28 (Actor) is a junior Theater major with a concentration in Acting. Her previous acting credits include Toxic - Season 2 (Sarah Jackson), A Blowing Wind (Danielle), Catchfoot (Cassie), and Secrets in Smoke-Filled Rooms (Nora Beckett). She has trained at Skidmore College and Purchase College in acting, screenwriting, and digital filmmaking. She would like to thank her wonderful cast and crew for bringing their own unique perspectives, ideas, and creativity to this production, making it such a meaningful experience.

Becca Durst '27 (Understudy) is a senior Theater major concentrating in Acting and Directing and a Media and Film Studies minor. Recent credits include: Beckett: Nothing is Certain (Assistant Director), Arden of Faversham (Assistant Director), Grippy Sock Vacation (Director), Us and Them (Actor - The Recorder), Last Summer at Bluefish Cove (Swing), Heart in the Ground (Actor - Karen), Demonized (Actor - Marthe). Previously she has spent a summer studying physical theatre at Accademia dell'Arte in Arezzo, Italy. Last spring, she studied directing at the British American Drama Academy in London, England. She is the president of Skidomedy, Skidmore's funniest sketch comedy group, and the Programs Manager of the JKB (she made this program!) She would like to thank the entire cast, crew, and team behind this production!

Beti Essa '28 (Actor) is a junior majoring in Theater with a minor in Business. This is her fourth production at Skidmore. Her previous credits include Us and Them (A2), Black Super Hero Magic Mama (Camera Person / Sabrina Jackson / Maasai Angel U.S.), and The Trees (Sheila). She would like to thank her family for their constant support, her friends for always being there for her, and her advisor, Teisha Duncan, for her advice and mentorship. Lastly, a huge thank you to the cast of TET for being the most amazing divas!

Alanna Herbert '29 (Actor) is a sophomore Sociology major and Black Studies minor. Her previous acting credits include As You Like It (Lord 1/Forester 1), Us and Them (B2), Much Ado About Nothing (Beatrice), and Macbeth (Lady Macbeth). She loves Star Wars, social justice, traveling, and singing. Alanna is extremely happy to have been able to merge her love of theater with her passion for social justice in this piece. Lastly, she would like to thank her mom for always being her rock and being the best embodiment of what feminism means to her.

Natalie Jones '30 (Actor) is a freshman intending to major in history and double minor in theater and philosophy. This is her first production at Skidmore, but her previous acting credits include The Addams Family (Morticia), Clue (Wadsworth), Mamma Mia! (Rosie) and 12 Angry Jurors (Juror #4). She would like to thank the cast and crew for making this an amazing first theater experience at Skidmore, and she can't wait for the years to come. She would like to give an extra-special thank you to her mom, who has shown her what a strong, independent woman looks like and has always been her biggest cheerleader.

Lina Klitz '30 (Understudy) is a freshman hoping to double major in Psychology and Theatre, with a potential minor in French. This is her first production at Skidmore but she has been in theater for the last 10 years, with some of her recent works being Agatha Rex (Creon), Romeo and Juliet; Together and Alive at Last (Priscilla/Nurse), as well as directing and starring in The Last Day of School (Bethany). She would like to thank everyone involved in this production for this experience and opportunity, as well as her family and friends for their love and support.

Sophie Komssi '29 (Actor) is a sophomore intending to major in Social Work and double minor with Studio Art and Theater. Her previous Skidmore theater credits include Benched (Ants N'Ur Pants), The Last Elk (Alma), and performing scene work for directing classes with Cowboys and Lesbians (Noa/Elda) and Stop Kiss (Sara). Outside of theater, Sophie is a member of Skidomedy and the treasurer for Off-North Broadway. She would like to thank everyone involved in this production, as well as friends and family for their continuous support!

Theo Leff '28 (Actor) is a junior Biology major and Theater minor. Their previous credits at Skidmore are Hell is Real (Teeny), As You Like It (Adam), and The Trees (David). They would like to thank the cast and crew for making this experience an incredible one, and their family for supporting them throughout their theater journey!

Isabella Li '28 (Actor) is a junior theater major, Asian Studies and Japanese double minor. Her previous acting credits include The Trees (Ezra), Secret Love for The Peach Blossom Spring (Chun Hua) and A Midsummer Night's Dream (Helena). She is also interested in play translation and costume design. Her translation work, Would You Like Some Ice Cream, was performed at the 27th Skidmore Annual Academic Festival. She is more than honored to be in this production community

where everyone is warm and welcoming. She would also like to thank her mom and grandmother back in China; they are the most important female figures in her life, and she loves them.

Sky Schwarzenholzer '30 (Understudy) is a freshman intending to major in Education Studies with a minor in Theater. This is her first production at Skidmore, but some of her favorite acting credits are Henry V (Chorus/Hostess/Gloucester) and The Glove Thief (Bess 2). She has loved watching this production grow and would like to thank everyone involved in this production for their support!

Maddie Short '30 (Actor) is a freshman intending to major in Political Science. This is her first production at Skidmore but favorite past credits include Dear Evan Hansen (Heidi Hansen), Hadestown: Teen Edition (Eurydice), and Mamma Mia (Rosie). She would like to thank her family and friends and the production staff for all their support.

Daniella Solomon '29 (Actor) is a sophomore and a prospective Theater and Political Science double major. Previous Skidmore credits include The Arsonists (M) and Voices (Quinn). She is very excited to be acting in the Blackbox for the first time! She would like to thank everyone who has worked on this show, the Skidmore Theater faculty who have taught her, and her family and friends! She extends a special thank you to all the women in her life who have inspired her, especially her mother.

Ally Stanton '27 (Actor) is a senior Environmental Studies major and Theater minor, and is thrilled to join the team of This Emancipation Thing! Their Skidmore Theater credits include Songs in C Major at the End of the World (Jean), Last Summer at Bluefish Cove (Swing), Never Swim Alone (Lisa/Referee), A Year with Frog and Toad (Father Frog, Bird, Puppeteer), and The Courage to Right a Woman's Wrongs (Ensemble/Understudy). Ally is so grateful to the countless mentors and teachers that have been a part of their journey, as well as the generations of women and queer people that have shaped the person they are and the work they present on stage.

Julia Starke '29 (Actor) is a sophomore Theater and Sociology double major. Previous Skidmore acting credits include Bloom Bloom Pow (Frances) and A Blizzard of Gardening Books (Grandma). She would like to thank her friends, family, and all the strong women, vibrant women who have taught her what it means to be a feminist (shoutout Mom and Aunt Leora). Much love and gratitude

toward everyone involved!!

Avani Varghese '29 (Actor) is a sophomore Neuroscience major and Media and Film minor. This is her first production at Skidmore. She would like to thank the cast and crew for making this such a special experience, and the women in her life who have shaped, inspired, and supported her along the way, especially her mother!

PRODUCTION BIOGRAPHIES

Joseph Amodei (Media Designer) is a new media artist, theater designer, activist, and Assistant Professor of Media Design and Health, Medicine, and Society at Lehigh University. They are thrilled to be making their Skidmore debut of This Emancipation Thing.

Recent work has explored 3D-soundscapes + rural gender euphoria, immersive archive creation + Virtual Reality, gameplay + gerrymandering, the HIV/AIDS crisis + performance of queer care, and Human Centered Design + issues of health equity. They are the co-artistic director of Future Ghost, a queer and trans ensemble-driven theater and media collective creating work at the intersections of performance, emerging technology, and community care. Selected Theater Design: the dance floor, the hospital room, and the kitchen table (New Orleans Contemporary Arts Center, Kelly Strayhorn), This Emancipation Thing (RedCat), Lehigh, Skidmore), Finding Freedom: The Journey of Robert Smalls (the Gaillard Center), They Do Not Know Harlem (Playmakers Repertory), House of Telescopes (Pipeline Theatre Company), Amm(i)gone (The Flea, Woolly Mammoth), Becoming a Man (Z-Space). They are a proud member of USA 829. www.jamodei.com & www.futureghost.art

Asa Baker-Rouse '28 (Asst. Media Designer) is a Theater major and Education minor. Previous Skidmore technical credits include Minor Character (Sound Op.), The Trees (AME), Car Games (LD), and Beckett: Nothing is Certain (AME). He would like to thank the team, Joseph, and The BBB collective.

Lillian Culver-Anderson (Lighting Designer) is a Skidmore alum delighted to return for this production. Their previous Skidmore credits include Keely and Du, Last Summer at Bluefish Cove, Grippy Sock Vacation (Lighting Design), Bloom Bloom Pow (Co-Media Design), Minor Character, and Neighborhood 3 (Lighting Design). More recently, they worked as the assistant Production Electrician at the

Adirondack Theatre Festival and are currently the Shop Electrician for Creative Scenic Associates outside of Philadelphia.

Noelle Dravis '28 (Production Electrician) is a Theater and Social Work double major. Her previous lighting credits include Keely and Du (Assistant Production Electrician) and As You Like It (Light Board Op). Most recently, she served as the Stage Manager for Beckett: Nothing is Certain. Noelle also spent the past summer at the REV Theater Company in Auburn, NY, where she served as the Electrics Intern and was a Spotlight Operator for A Bronx Tale, Tarzan, and Carousel. Noelle would like to thank Lillian, Liz, Milo, Jared, and the entire MMLC!

Garin Miner Drewes '28 (Asst. Sound Designer) is a junior Theater major and Math minor. His most recent design and production credits include Beckett: Nothing is Certain (Asst. Lighting Design), The Arsonists (Lighting Design), The Trees (Asst. Scenic Design), Bloom Bloom Pow (Production Electrician), A Monster Calls (Scenic Design), Moon Over Buffalo (Technical Supervisor), As You Like It (Props Coordinator), Keely and Du (Asst. Sound Design), Sweeney Todd (Lighting/Scenic Design/TD), Minor Character… (Asst. Production Electrician), Anon(ymous) (Asst. Technical Director). Garin would like to thank his family for always being there for him, Andrew and Jared for being amazing mentors, and The BBB Collective.

Sarah Drowne '29 (Sound Board Op) is a Theater major and Arts Admin minor. Her past Skidmore Theater credits include Us + Them (Assistant Stage Manager), Grippy Sock Vacation (Run Crew), The Trees (Assistant Stage Manager), & Beckett: Nothing is Certain (Assistant Stage Manager). She would like to thank the sound team and all of the awesome people who supported her through this process! Peace & Love.

Teisha Duncan (Intimacy Consultant) is an Artist-in-Residence and Associate Chair of the Theater Department here at Skidmore College. Her work focuses on curating trauma-conscious creative spaces through intimacy and staged violence consultation, choreography, and collaborative rehearsal practices. She also develops de-roling resources to support student artists beyond their work on a production. Her work spans Skidmore Theater's production seasons, including Seminar and Student Lab shows. Recent production credits in intimacy and staged violence practices include Keely and Du, Matt and Ben, Horse Glrls, Oedipus, But Better, Car Games, Layla's Room, For a Limited Time Only (The Bread Play), Grippy

Socks Vacation, A Blizzard of Gardening Books, Baby Makes Seven, The Chaparral, Heddatron, and 5 Lesbians Eating a Quiche.

Samantha Garwood (Costume Designer and Costume Shop Manager) is a costume designer and draper with her bachelor's degree from Skidmore College ('14) and her Master of Fine Arts from Boston University ('18). Originally from the Pacific Northwest, she has been living and working on the East Coast for the past several years working with theater companies including the Williamstown Theatre Festival, The Huntington Theatre Company, Home Made Theatre, Saratoga Shakespeare Company, Boston Conservatory, and Capital Repertory Theater. Some of her favorite shows to design have been Le Nozze di Figaro, (Boston University Opera Institute in association with the Huntington Theatre Company), A Midsummer Night's Dream (Saratoga Shakespeare Company), and Cabaret (Skidmore College).

Penelope Gibeau '27 (Stage Manager) is a Senior Theater major concentrating in Directing, Tech, and Design. Selected Skidmore credits include: Beckett: Nothing is Certain (ME), The Arsonists (Director), Bloom Bloom Pow (SM), As You Like It (Asst. Director), Last Summer at Bluefish Cove (SM), Layla's Room (SM), Persephone (SM), The Winter Guard Play (ASM), The Courage to Right a Woman's Wrongs (ASM), and Minor Character (AME). Next semester she will be directing the Blackbox! She would like to thank this wonderful team for their great work on the production, as well as a big thank you to Alfie and Maisie for being fantastic ASMs.

Liz Gluz '27 (Asst. Lighting Designer) is a Theater major and Sociology minor. Selected Skidmore credits include Beckett: Nothing is Certain (Asst. Vid Designer), Horse Girls (Co-SM), The Trees (Asst. Sound), Bloom Bloom Pow (Props Coord.), Chick Fight (Co-LD), As You Like It (SM & AME), Us & Them (LD), I'm Gonna Marry You, Tobey Maguire (LD), Heart in the Ground (Co-LD), and In The Tank (SM & LD). Liz has loved working with Lillian and is so grateful for their guidance and vivacious spirit. She would also like to thank Sara and Jared for their continued support in all things theater.

Jess Goerold (Paint Charge, Paint and Props Shops Manager, Props Artisan) is the Scenic Charge Artist for the Skidmore Theater Department. She has worked in theater, opera, and film as a freelance scenic artist for over a decade. Previous companies

include Opera Saratoga, Infinite Scenic, and Syracuse Stage. She is delighted (as always) to be a part of Skidmore Theater's production team!

Violet Hale '29 (Video OP) is a Theater major with a concentration in Design and Production. Her previous credits include Beckett: Nothing is Certain (ASM), Godspell (lighting designer), and She Kills Monsters (Monsters and Magic designer). She would like to thank the Vid and SM teams for an amazing work environment.

Jared Klein (Technical Director) is a Senior Artist-In-Residence and the Technical Director for the Skidmore College Theater Department. Recently he designed and directed Beckett: Nothing Is Certain, and production managed the original opera Port[al] and Taylor Mac's Holiday Sauce tour. Select lighting design credits at Skidmore include: Where Are You Going Little Horse?, The Courage To Right A Woman's Wrongs, Eurydice, Somewhere, Radium Girls, The Hour We Knew Nothing of Each Other, We Used To Wear Bonnets & Get High All The Time, 33 Variations, Let The Right One In, Balm In Gilead, Fragments, Who Will Carry The Word, Our Town, and Blood Wedding. Select visiting artist design collaborations include: Joel Mellin, Phil Soltanoff, Joe Diebes, Sara Juli, Howard Fishman, STREB, SITI and NYSSSA Dance. Previously, Jared was the Production Manager and Technical Director for BRIC Arts Media Brooklyn where he opened their state-of- the-art facility in the heart of downtown Brooklyn's cultural district, and production managed the inaugural season. In addition to more than a decade of educational experience, Jared has twenty-five years of professional experience as a Technical Director, Lighting/Video Designer, and Production Manager for both theatrical and industrial design companies throughout the US and Europe. He was a member and resident Lighting/Video Designer with the New York-based experimental theater company, Fovea Floods, and a founding member of the Obie award-winning Bushwick Starr Theater in Brooklyn. Touring lighting design and technical direction credits include: Hang Time (Edinburg International Festival), Kronos Quartet, Port[al], Movement Live (NYU AbuDhabi & Lincoln Center), Big Art Group's House of No More, Shelf Life, and Flicker. NYC design credits include: Cassandra (Helga Davis, BRIC), Minority and Glee (Nina Winthrop & Dancers, The Flea Theater), The Resistible Rise of Arturo Ui (Fovea Floods, Ontological-Hysteric Theater), One for the Road (Fovea Floods, CSV), The Maids (Fovea Floods, Bushwick Starr), and House of No

More (Big Art Group, PS122).

Finn Krol-García '27 (Assistant Director) is a Theater major and Intergroup Relations Minor with a concentration in Directing. Previous credits include scene work from Trainers by Sylvan Oswald, and how to clean your room (and remember all your trauma) by J. Chavez. He was the Assistant Intimacy Coordinator for Bloom Bloom Pow by Genevieve Simon and has also directed staged readings of his play BENCHED!

Alfie LaFleur '29 (ASM) is a Theater major and Media and Film Studies minor. Their past Skidmore Theater credits include Keely and Du (ASM), Horse Girls (co-SM), and The Last Elk (SM). They would like to thank their stage management team and all the people who helped to make the show happen!
Sara Lyons (Director) is Assistant Professor of Directing in the Skidmore College Theater Department, recently relocated from Los Angeles and directing on both coasts. Working frequently in adaptation, social practice, and new media as well as new plays, their work has been presented nationally and internationally by REDCAT, The Kitchen, Los Angeles Performance Practice, OUTsider, SFX Festival, Ensemble Studio Theatre, HERE Arts Center, La MaMa ETC, Edinburgh Fringe, Antaeus Theatre Co. and more. They have received residencies at CAP UCLA, Santa Fe Art Institute, Lehigh University, Ucross Foundation, REDCAT Gallery, Thymele Arts, and PAM Residencies. They are thrilled for the Skidmore community to join the lineage of This Emancipation Thing after previous community-created versions of the work at Lehigh University and at REDCAT in Los Angeles. Other recent projects include Agnes Borinsky's The Trees at Skidmore, and BLUE, an interdisciplinary music theater work exploring queer histories of the blues recently presented at the Circa Queer History Festival in Los Angeles. Sara holds an MFA in Directing from Carnegie Mellon University and BA in Theater and Gender Studies from the University of Wisconsin-Madison. Sara has also taught at UCLA, Sarah Lawrence College and Cal Poly Pomona and looks forward to many more productions at Skidmore!

Apolline Naud (Light Board OP) is hoping to major in Theater with a possible minor in Business. This is her first production at Skidmore, but she has been doing theater for the past 11 years, with some of her recent credits being Amélie (Asst. Lighting Designer), Chicago (Stage Manager), The Prom (ASM), 9 to 5 (ASM), Choreography Project (Lighting Designer), Heathers (ME and Light Board OP) and Dawn Again (Alice).

She would like to thank everyone for this opportunity to learn and expand her knowledge. As well as her family and friends for their support. She looks forward to doing many more shows at Skidmore. She hopes you enjoy the show.

Andrew Nelson (he/him) designs, composes, arranges and performs for staged and interactive theatre. Highlights: Madi DiStephano's 1A Clown's Way (Video & Sound Design); Skidmore's The Trees; Theatre Exile's JOB (Barrymore Nom.); Studio Theatre's Octet (Delay Matrix Software Designer); Lehigh University's Witch, Into The Woods, The Importance of Being Earnest, The Flick, Proof, Wolf Play, Trouble in Mind, This Emancipation Thing, Brown Face, The Salonniéres; Idiopathic Ridiculopathy Consortium's Painting Churches, All That Fall; People's Light's Peter Panto, Personality, Alice in Wonderland (Bass); Wilma Theatre's Hilma; Minor Character (Audio-Reactive Programmer); Stephanie Blythe as Blythely Oratonio at Boston Lyric Opera and Lincoln Center (Bass); Azuka Theatre's The Arsonists (World Premiere, Barrymore nom.), Dutch Masters; Byron Karabatsos's film festival hit, A Drag Queen For Kids; WatchWord Caption Glasses programmer (Philadelphia-area, national tours). Bassist and Music Director of the Martha Graham Cracker Cabaret for 21 years.

Annie Pasque '29 (Assistant Scenic Designer) is a Theater major and Art minor. She is super excited to be working in her first design role at Skidmore! Her previous Skidmore Theater credits include The Last Elk (Kat), and Bloom Bloom Pow (Wardrobe). She would like to thank Gary for all his support and guidance throughout this process. Ellie Rosser '28 (Props Coordinator) is a junior Math and Theater double major. Her previous Skidmore Theater credits include The Trees (Co-Props Coordinator), as well as Benched (Fidget), and She Thinks Her Name is Love (One, Stage Directions, Lena). She would like to thank Jess for all of the help, and thank her friends and family for all the support!

Lila Sandler '27 (Wardrobe Supervisor) is a Social Work and Theater double major with a concentration in Acting. Her previous wardrobe credits include The Courage to Right a Woman's Wrongs, Where are You Going, Little Horse?, and Last Summer at Bluefish Cove. Her previous wardrobe supervision experience includes Black Superhero Magic Mama and As You Like It. Her costume design credits include Grippy Sock Vacation and Horse Girls. She would like to thank Sam, Alicia, and her crew for their

hard work and winning smiles and she would like to thank Squid for letting her pet him sometimes.

Milo Scowden '28 (AME) is a Theater major with a minor in Studio Art. Their previous credits at Skidmore include Beckett: Nothing is Certain (Assistant Costume Designer), The Trees (ALD), and Horse Girls (LD). They would like to thank the lighting team for their wonderful work.

Brandon Sewall (Assistant Technical Director) Before this role, Brandon served as the Scene Shop Specialist at Sam Houston State University in Huntsville, Texas, where he oversaw scenic operations for theatre, musical theatre, opera, music, and dance. He has additional experience collaborating with students as Technical Director at Wilkes University, Assistant Technical Director at Albright College, and Scene Shop Advisor for Princeton University's Triangle Club, one of the oldest collegiate theater troupes in the United States. Brandon also worked as a Scenic Carpenter at McCarter Theatre Center in Princeton, New Jersey, building scenic elements for all resident productions. Some of Brandon's favorite productions he has worked on include The Threepenny Opera (Lycoming College), Mary Shelley's Frankenstein (McCarter Theatre Center), A Christmas Carol (McCarter Theatre Center), Goodnight Nobody (McCarter Theatre Center), Sleuth (McCarter Theatre Center), Sweeney Todd (Sam Houston State University), and Black Super Hero Magic Mama (Skidmore). Brandon's work aims to create inviting and innovative theatrical sets for each production he works on. He does this through continued learning and exploration with students and colleagues to collaboratively engineer scenic pieces that enhance and bring theatre to life.

Maisie Shuffelton-Sobe '29 (ASM) is a Theater and English double major. Previous Skidmore credits include Bloom Bloom Pow (Light Board Op) and Beckett: Nothing is Certain (Props Coordinator). They would like to thank their Stage Management team, as well as their family and friends!

Garett Wilson (Scenic Designer) is a Distinguished Artist-in-Residence in the Skidmore College Theater Department. Garett has designed scenery, projections, lighting and has done stage work for numerous local and regional companies, including The Maine State Music Theater, The Hampton Playhouse, Portland Ballet, Capital Repertory Theater, Yale Repertory, Candlewood Playhouse, Curtain Call Theatre,

ACT, Berkshire Theatre Festival, Shadowland Theatre, Theater by the Sea, and the New York State Theater Institute. Garett has designed over thirty operas for the Lake George Opera/Opera Saratoga including La Bohéme, Don Giovanni, Ariadne Auf Naxos, Candide, Il Matrimonio Segreto, Madame Butterfly, the site-specific production of Dido and Aeneas at the National Museum of Dance, and the world professional premiere of Ned Rorem's Our Town. Garett has also designed scenery, projections, and occasionally lighting, for over sixty productions at Skidmore including Sweeney Todd: The Demon Barber of Fleet Street, The Imp of Simplicity, Machinal, Arcadia, The Butterfly's Evil Spell, Museum, A Dream Play, Enemy of the People, Eurydice, Macbeth, Heddatron, The Courage to Right a Woman's Wrongs, and most recently As You Like It and The Trees. Garett has collaborated with Denise Limoli from dance and Tony Holland from the music department on scenery for the ballets Sleeping Beauty and an evening of Ballet Russes. He also collaborated with Sylvia Stoner-Hawkins from the music department on scenery for the opera Xerxes. Garett designed the Saratoga Shakespeare Festival productions of The Tempest, 12th Night, Much Ado, andHenry IV parts 1&2. Garett recently designed the lighting and scenery for First Coast Opera productions of Savitri, The Medium, and The Barber of Seville in St. Augustine Florida, and the scenery for Job, Mother Daughter Father Son, and Come From Away at the Adirondack Theater Festival this summer.







Rehearsal Photos by Camille Klingen


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at REDCAT in Los Angeles
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Lehigh University Theatre Department

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Social Change students

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The Miranda Family Fellowship Program creates a pipeline for emerging artists and arts administrators from underrepresented communities to access education and long-term support to advance their careers and to increase diversity within leadership in the entertainment industry.

APPLICATION TIMELINE

Application Due Date: March, 2027
Application review: March-April, 2027
Finalist Interviews: mid April, 2027
Fellows Announced: mid May, 2027

LEARN MORE + APPLY:

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B Team.....George Fortin, Thea Fischman, Daniella Soloman, Sky Schwarzenholzer, Grayson Busch, Natalie Jones, Treya Glass

PRODUCTION CREWS

Scenic Build.....Ace Hafez, Alfie Lafleur, Angelisse Bugue, Augie Russo, Esran Bettison, Jemima Constantino, Julia Kelly, Julia Starke, Kay Stephan, Kelly Carter, Ken Caron-Quinn, Mihir Iyer, Milo Scowden, Nathan Vardi, Lou Blumwallach, Lucinda Colon, Quinn Loree

Electrics Crew.....Ace Hafez, Addison Shipala, Adrianna Moscoso, Aidan Fleming, Ally Stanton, Apolline Naud, Augie Russo, Barbara Yang, Cat Vincent, Dakota Risley, Dylan Selimaj, Esran Bettison, Grace Whitney, Jade Kleinberg, Jae Talentino, Kaitlin Lawlor, Lou Blumwallach, Lu Harvey, Matthew Carr, Merly Minzy, Milo Zrob, Nate Lewis, Sara Anderson, Simon Vega, Sky Estrada, Xander Burt

Costume Shop.....Alma Lawton-Mull, Finn Krol, Grace Lemmon, Isabella Li, Jae Talentino, Jake Wixtead, Lina Klitz, Lora Fernatt, Sky Estrada, Sydney Mann, Tawanrut Yenpithakkul, Thea Fishmann, Treya Glass, Gillian Vaswani

Paint Crew.....Alexi Fishbone, Alma Lawton-Mull, Axeki Fishbone, Ciaran Walsh, Finn Krol, Hazel Curry, Julia Starke, Lakota Rafter, Lex Scanlon, Lina Klitz, Natalie Jones, Nell Matthews, Sky Schwarzenholzer, Thea Fishmann

Props Crew.....Ellis Lennon, Kat Shaw, Lakota Rafter, Lex Scanlon, Maya Barnett

Wardrobe Crew.....Addison Shipala, Alexi Fishbone, Nora Steckline, Xander Burt

Costume Shop Employees.....Eleanor Lewis, George Fortin, Lila Sandler, Lucy Silcox, Mikayla Palazzo, Milo Scowden, Nex Hagen, Nora Steckline, Rosemary Pagliano

Theater Technicians.....Asa Baker-Rouse, Asher Cortes, Ava Vitale, Noelle Dravis, Garin Miner Drewes, Liz Gluz, Penelope Gibeau, Maggie Hogan, Maisie Shuffelton-Sobe, Sarah Drowne, Violet Hale

THE JANET KINGHORN BERNHARD THEATER

The benevolence of Arnold and Janet Kinghorn Bernhard (Class of 1926) made Skidmore's theater facility a reality. The 34,000 square-foot Janet Kinghorn Bernhard Theater is one of four performing and fine arts facilities at Skidmore, along with the Arthur Zankel Music Center, the Saisselin Arts Building, and the Dance Center. It boasts a 345-seat thrust theater as well as a studio black box theater, in which a variety of seating and staging arrangements are explored. Both theater spaces use state-of-the-art theater equipment. The building also houses complete training and support facilities, including scenic, lighting, paint and costume shops, rehearsal and design studios, and faculty and staff offices. The Bernhard Theater has become a vital cultural resource for college and community life at Skidmore and serves as a home to the Skidmore Theater program, recognized nationwide for offering the finest pre-professional undergraduate theater training within the context of a strong liberal arts education.

Due in large part to the generosity of Jean Bernhard Buttner, the Janet Kinghorn Bernhard Theater has enjoyed some much welcomed improvements. These include a new media classroom, completely redesigned and refurbished design studio and technical offices, new carpeting, new exterior doors, a fresh paint job and new signage. All of these improvements serve our ever-growing enrollments in the theater.



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Paint Charge, Paint and Props
Shops Manager, Props Artisan

SUZANNE GOLUB
Department Administrator

SKIDMORE COLLEGE THEATER DEPARTMENT

The Department of Theater offers an opportunity to pursue a serious study of the theater within a liberal arts context. The goal of making a life in the theater is best served by aquiring a broad-based liberal arts education in conjunction with strong training in the theories and techniques of making theater. Through this relationship, students understand the intellectual, moral, and political framework of the world that the theater artist will ultimately express on stage. We provide an atmosphere where students generate theater as collaborative artists and apply interdisciplinary research to the production process. Along with drawing upon a variety of liberal arts offerings at the college, a theater student also requires a knowledge of theater history, dramatic literature, theory, criticism, playwriting, acting, directing, design, technical theater, and theater management. Areas of concentration may be tailored to fit individual needs. There are also opportunities for advanced study and professional internships.

BOX OFFICE AND HOUSE INFORMATION

LOCATION

Janet Kinghorn Bernhard Theater
Skidmore College
Department of Theater
815 North Broadway
Saratoga Springs, NY 12866

CONTACTS

Theater Office: 518-580-5430
Box Office: 518-580-5439
Email: boxoffice@skidmore.edu

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Persons requiring special seating should alert the box office when ordering tickets. The house manager will be happy to help you upon arrival.

CURTAIN TIMES

Evening curtain is at 8:00 pm.
Matinee curtain is at 2:00 pm.

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THEORY, HISTORY & PLAYWRITING

Introduction to Theater
Introduction to Playwriting
Advanced Playwriting
Theater and Culture I & II
Translation and Performance
Production Seminar Bridge Experience
Black Theater
Community-Based Theater
Climate Justice and Theater Action
History of American Theater
Independent Study
Special Topics
Dramaturgy

PERFORMANCE

Voice and Speech in the Theater
Voice for the Actor
Movement for the Theater
Introduction to Acting
Intermediate Acting, I & II
Acting for the Camera
Acting Shakespeare
Acting Styles
Special Studies in Acting

PRODUCTION

Skidmore Theater Company
Theater Production
Workshop Productions
Production Seminar
Senior Project
Professional Internship in Theater

DIRECTING

Introduction to Directing
Intermediate Directing
The Director as a Collaborative Artist
Advanced Directing Practicum

DESIGN & TECHNICAL THEATER

Intoduction to Design
Theater Design: From Page to Stage
Stage Lighting
Sound Design
Costume Design
Special Studies in Design & Technical Theater
Scenic Design
Costume Design Construction
Scenic Painting
Advanced Scenic Painting
Advanced Costume Design
Make up
Advanced Scenic Projection
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THEATER DEPARTMENT ENDOWMENTS

Through their generous gifts, the following patrons have enabled us to bring in many guest performers, workshops, directors, and designers who continue to enrich our program each year.

Arnold Bernhard Foundation Endowed Fund to Benefit Skidmore Theater
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