

## DIRECTOR'S NOTES

STILL. GOING FORWARD BACKWARD (S.GFB) is a visual theater experience. We hope this will be FUN Theatre for you. It takes our thoughts, fantasies and wishes about personal relationships and puts them into three dimensions. Something that can be seen, instead of something that we usually only hold in our imaginations.

Image is the medium of this play. This is not some kind of intellectual mumbo jumbo. It is very down to earth—ideas shown on stage in a very visceral, UN-intellectual way. The ideas that we will be looking at are those of everyday communication between couples, or would be couples, or folks just sniffing around to see if they might want to be couples; ideas that highlight, for example, the differences in the way men and women communicate. Between control and helpfulness. Have you ever had someone offer her or his help and you feel like he or she might have a different agenda than just help? We highlight these differences, and look at how we react to those differences. (A brief word about differences—to ignore difference is to promote ignorance. To embrace and understand difference creates opportunities for richer and deeper communication.)

We take those ideas and translate them into images, pictures. Moving pictures, because as live actors we can do that. Life's experiences, as pedestrian as giving a grocery list to one's partner of many years, becomes a window into the unattended desires of one and the taking for granted of the other. We see/hear this giving of the list while 'he' is apparently being squeezed in a doorway and 'she' is doing the squeezing. No one is being 'hurt' but someone is being squeezed and someone else seems to be squeezing on purpose. You might watch this and ask why. The answer that the play gives is this: He's being squeezed and she is squeezing him; even if this doesn't happen in 'real life' with a real doorway, it certainly can and does happen in the doorways of our experience. What S.GFB shows the audience is the three dimensionalization of the voices within our heads. The conversations we have all the time with ourselves, alone or while we are talking with someone else.

There is a great deal of room for you, the spectator, to interpret differently one from another what you see and hear. What I like to call "Chosen Ambiguity." Please don't let the fact that things often have more than one possible meaning confuse you. We as creators and performers of this work invite you to see us more as flints to spark your own imaginations, creating your own interpretations, and thus, we would hope, allowing you to come away with more of what you feel about these issues than what we feel.

Special thanks is due to the Milwaukee Repertory Theatre where the first version of this play was workshopped and then fully produced. In particular I would like to thank John Dillon and Sara O'Connor. The original cast of that production was instrumental in the development of this material. They were: Tim Brown, Maureen O'Dowd, David Silvis, Alain Hunkins, Gabrielle Lansner, Gregory Steres, Thom Hofrichter, Carrie Hitchcock, Elaine Ellis, Catherine Lynn Davis, and Tom Blair. The production team was John Story (set), Paule Stein (costumes), Chester Bell (lights), John Tanner (sound), Mark Saba (stage management), and Cynthia Poulson (production management). I also want to thank Gary Wright whose wonderful contributions at the Foothill Theatre production have become part of our play.

I thank you for sharing this work with us and wish you all Health and Joy.

—Daniel Stein

### Department of Theatre Arts and Dance Faculty and Staff

**Connie Campbell**Ω - 2007-present

*Visiting Assistant Professor of Theatre Arts*

– Costume Design, Construction and History

**Cheri Prough DeVol**Ω - 2010-present

*Assistant Professor of Theatre Arts*

– Technical Theatre Production and  
Computer Aided Design

**Danny Grace**Ω - 1985-present

*Professor of Theatre Arts*

– Theatre Production and Design,  
Dramatic Literature and Theory

**Ann Muse**Ω - 2002-present

*Associate Professor of Theatre Arts, Chair*

– Acting, Theory, Directing, and Dramatic  
Literature

**Mary Richardson**Ω - 1979-present

*Instructor of Speech*

– Speech Communication, Student  
Congress, and Mock Trial

**Brigitte Rogers**Ω - 2006-present

*Associate Professor of Dance*

– Ballet, Modern, Jazz and  
Choreography

**Werner Trieschmann** - 2007-present

*Adjunct Instructor*

– Playwriting

**Ruthann Curry Browne** - 2011-present

*Adjunct Instructor*

– Voice and Movement

**Daniel Stein** - 2013

*Murphy Visiting Director*

**Wayne A. Chapman** - 2014

*Murphy Visiting Director*

**Judy B. Goss** - 2013

*Visiting Playwright*

**Lee Blessing** - 2014

*Murphy Visiting Playwright*

**Rosemary Henenberg** - 1963-1967;

1973-2002

*Willis H. Holmes Distinguished  
Professor of Theatre Arts, Emerita*

**Eric Binnie**Ω - 1989-2011

*Professor of Theatre Arts, Emeritus*



## HENDRIX PLAYERS

TRADITION  
AND  
EXCELLENCE





**CABE THEATRE  
HENDRIX COLLEGE  
CONWAY, ARKANSAS**

Wednesday - Saturday  
November 13-16, 2013  
7:30 p.m.

Kindly refrain from the use of communication devices, cellular telephones, cameras, and video recorders during the performance.

Friday evening's performance is devoted to Campus Kitty. A \$1.00 donation will go to the students' fundraising efforts to serve Faulkner County and Central Arkansas. Campus Kitty has been a part of the Hendrix community since 1949.

**CAST IN ORDER OF APPEARANCE**

Marissa . . . . . Marissa Stubbe  
Robert . . . . . Robert Durante^#  
Luke . . . . . Luke Connor  
Megan . . . . . Megan Barker  
Ira . . . . . Ira Grace  
Screen 1 . . . . . Amelia Grayson^  
Screen 2 . . . . . Bonnie Nolan  
Screen 3 . . . . . Katie Schulz^  
Madeline . . . . . Madeline Newchurch  
Anna . . . . . Anna Dirckx^  
Bryan . . . . . Bryan Urban

**PRODUCTION STAFF**

Director . . . . . Daniel Stein  
Scenic and Lighting Design . . . . . Danny Grace  
Technical and Properties Director . . . . . Cheri Prough DeVol  
Costume Designer . . . . . Connie Campbell  
Sound Designer . . . . . Andrew Jordan  
Stage Manager . . . . . Valerie Partenheimer^  
Assistant Stage Managers . . . . . Barbara Patterson, Ryan Wyre  
Light Board Operator . . . . . Joshua Copeland^  
Sound Board Operator . . . . . Natasha Bray  
Light Board Programmer . . . . . Bennett Chapple^  
Cat People . . . . . Sydnee Davis^, Drew Rutens^  
Poster Designer . . . . . Marina Sweeten^  
Student Technical Director . . . . . Rebecca Bongiorno^

**DEPARTMENT OF THEATRE ARTS AND DANCE ASSISTANTS**

Set, Lights and Sound . . . . . James Baxter, Rebecca Bongiorno^,  
James Carey, Ira Grace, Reade Huddleston  
Properties . . . . . Abby Christophel^, Robert Durante^#  
Costume and Makeup . . . . . Megan Barker, Valerie Partenheimer^,  
Todd Richard, Scarlet Smith  
House, Publicity & Dance . . . . . Amelia Robert^

**PRODUCTION CREW**

Megan Barker, Sam Bergamini, Jason Blatt^, Natasha Bray,  
Tracey Burbank^, Bennett Chapple^, Elizabeth Davis, Sydnee Davis^,  
Robert Durante, Hillary Hale, Connor Herrold^, Kendra Ide^,  
Andrew Jordan, Abigail Lee, Lindsey Orgren~, Valerie Partenheimer,  
Rane Peerson^, Austin Rodgers^, Melissa Rooney, Kelsey Shaub,  
Tawny Smedley, Michelle Stockwell^, Rebekah Swink^,  
Jessa Thurman^, Bryan Urban, Peiyu Wang

**SPECIAL THANKS**

Debbie Grace  
Waymack and Crew  
Brown University / Trinity Rep MFA Acting Program

^Theatre Arts Scholarship

~Dance Scholarship

\*\*Rosemary E. Henenberg Scholarship

#Ella Myrl Shanks Endowment Scholarship

ΩAlpha Psi Omega National Theatre Honor Society Member

❖ **UPCOMING EVENTS** ❖

*Nine*

January 31 and February 1, 2014

**The Hourglass Project**

World Premiere  
March 5 - 8, 2014

*Hendrix Dance Ensemble  
Spring Concert*

April 4 and 5, 2014

*Seminar*

April 24 - 26, 2014