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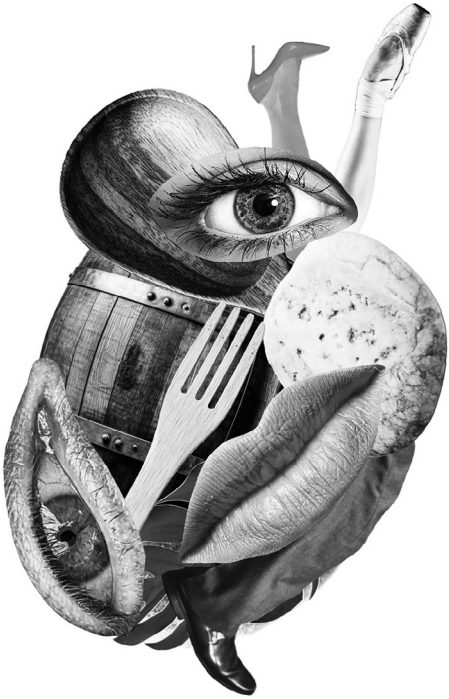
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HEDWIG AND THE ANGRY INCH

Text by John Cameron Mitchell
Music and Lyrics by Stephen Trask
Directed by Sydney Parks Smith
Music Direction by Victor Walters
Vocal Direction by Emily Hatch
Choreographed by Angie Simmons

JULY 8–JULY 22, 2023

CONTENT WARNING: Adult themes and situations. This play contains potentially triggering content. Tags: heterosexism, sexual and gender slurs, emotional abuse, implied child abuse, profanity, sexual innuendo, partial nudity, body dysmorphia.



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Producing Artistic Director



Bruce and Denise Freestone
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Text by John Cameron Mitchell
Music and Lyrics by Stephen Trask

Directed by Sydney Parks Smith
Music Direction by Victor Walters
Vocal Direction by Emily Hatch
Choreographed by Angie Simmons

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Miranda Guettlein, Dialect Coach

Aubrey Stalnaker, Stage Manager/Assistant Director
Kiernan Angley, Assistant Director
Sydney Parks Smith, Production Manager
Caleb Gilbert, Technical Director/Head Carpenter

July 8 to July 22, 2023
Thursdays · July 13, 20 · 7:30 pm
Fridays and Saturdays · 7:30 pm
Sunday · July 16 · 2:00 pm
Student/Educator, Pay-What-You-Can Performance · July 7 · 7:30 pm
FAB Friday · July 14 · 7:30 pm
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HEDWIG AND THE ANGRY INCH is presented by special arrangement with Broadway Licensing, LLC, servicing the Dramatists Play Service collection. (www.dramatists.com)
Produced Off-Broadway by Samjack, Ltd., Susann Brinkley and James B. Freydberg at the Jane Street Theatre where it opened February 14, 1998, under the direction of Peter Askin.
Originally Produced in New York City by David Binder in association with the Westbeth Theatre Center, Arnold Engelman, Producing Director.
OpenStage Theatre & Company is a member of the Colorado Theatre Guild and Theatre Communications Group, the national organization for not-for-profit professional theatres.

CAST

Hedwig ..... Cameron Warren Liljekvist

Yitzhak ..... Sydney Johnson

BAND

Conductor/Keyboard ..... Victor Walters

Guitar ..... Aaron Reid

Bass ..... Wesley Daucsavage

Drums ..... Tim Sanchez

TIME & PLACE

Wherever she wants. Whenever she feels like it.

Hedwig And The Angry Inch runs approximately 90 minutes.
No Intermission

PRODUCTION STAFF

Head Carpenter.....Caleb Gilbert
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Master Electrician..... Grant Putney
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Light Board Operator..... Morgan Taylor
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.....Jack Rogers, Tim Sanchez, Sydney Parks Smith,
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MUSICAL NUMBERS

Tear Me Down ..... Hedwig, Yitzhak, Band

The Origin of Love ..... Hedwig, Yitzhak

Sugar Daddy ..... Hedwig, Yitzhak

The Angry Inch ..... Hedwig, Yitzhak, Band

Wig in a Box ..... Hedwig, Yitzhak, Band

Wicked Little Town ..... Hedwig, Yitzhak, Band

The Long Grift ..... Yitzhak, Hedwig, Band

Hedwig's Lament ..... Hedwig

Exquisite Corpse ..... Hedwig, Yitzhak, Band

Wicked Little Town - Reprise ..... Hedwig/Tommy, Yitzhak, Band

Midnight Radio ..... Hedwig, Yitzhak



Well…it's about F***ing time!!! In 2019, the lovely and talented Todd Coulter and I decided we were going to produce *Hedwig And The Angry Inch*… then in 2020… well, you know.

Almost 4 years later, after many reschedules and recasting, here we are! *Hedwig* is about survival, strength, reinvention, self-definition, and evolution. I think all of us can relate to that.

Laugh. Sing. Cry. Love. Feel it all.

Deny her and be doomed!

Whether you like it or not…HEDWIG!

– Sydney Parks Smith
Director

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Community Night at Pour Brothers Community Tavern is an opportunity for non-profit organizations to gain exposure as well as generate funds. **On Wednesday, August 16, between 5:00 pm-7:00 pm**, all tips given during that time will be donated to OpenStage Theatre & Company! Bring your friends and family for a night of laughter and beers.

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SYDNEY PARKS SMITH, *Director/ Production Manager,* has worked with OpenStage since 1997 and serves as Producing Artistic Director for the Company. She received the 2019 OpenStage OPUS Award for Outstanding Director for *Avenue Q*; the OPUS for Outstanding Actress for her role as M'Lynn in *Steel Magnolias*; the 2018 OPUS for Outstanding Director for *And Then There Were None*; and the 2017 Colorado Theatre Guild's Henry Award, a True West Award and the OPUS Award for Outstanding Actress for her role as Barbara in *August: Osage County*. Recent roles include Marie-Antoinette in *The Revolutionists* and Sir John Middleton in *Sense and Sensibility*. Recent directing credits include *Sherwood: The Adventures of Robin Hood*, *Every Brilliant Thing,* and *The Flick*. She received the 2016 Founders' Award for her outstanding contributions to the Company.



VICTOR WALTERS, *Music Director/ Conductor/ Keyboard (Skszp)*, is so excited to make his OFFICIAL OpenStage debut. Victor has worked as rehearsal/audition pianist for past productions. He was the recorded musician for *Sense and Sensibility* and *Clue: On Stage*. Victor recently directed music for The Little Theatre of the Rockies (LTR) production of *Tick,Tick…Boom!.* Additionally, he has worked for, CSU, UNC, Greeley Stampede Troupe, Fort Collins Children's Theatre, Opera Fort Collins, The Cheyenne Symphony Orchestra, The Greeley Philharmonic Orchestra, Midtown Arts Center, The Theatre Company of Lafayette, Jesters Dinner Theatre, Candlelight Dinner Playhouse, and countless high schools in the Northern Colorado area. Credits include; *Rogers and Hammerstein's Cinderella, A New Brain, Spring Awakening, Elf the Musical, The Rocky Horror Show, Rent!, A Grand Night For Singing, A Chorus Line, Shrek The Musical, Pippin, Into the Woods, My Fair Lady, Dames at Sea, The Roy Orbison Experience, Heart of the Holiday, The Music Man, Kiss Me Kate!, Beauty and the Beast, Man of La Mancha,* and *Dogfight.* Victor's next production will be music directing *Pippin* for LTR. For dates and ticket info visit arts.unco.edu/little-theatre-rockies/



EMILY HATCH, *Vocal Director*, is delighted that she was asked to be the Vocal Director of *Hedwig And The Angry Inch*. She believes that OpenStage is doing great work in the arts within the NoCo community, so being able to be a part of such an important show is an honor. Emily is an award-winning professional contemporary vocalist and vocal coach. Her versatile career began in

2002 as a trained singer, expanding into education in 2009 when she opened Colorado Voice Studios. While growing her business, she concurrently performs, teaches, and writes with musicians globally. As a songwriter, Emily has collaborated with pop artists and top songwriters from around the world. In addition to her private voice studio, she has led and contributed to numerous songwriting workshops and intensives, including Los Angeles based VocalizeU. She has been the Music/Vocal Director for many productions including *Matilda, 13 the Musical, Fiddler on the Roof, High School Musical,* and *Grease*. Emily personally crafted, wrote, directed and produced the musical *Overjoyed: Celebrating the Music of Stevie Wonder*. Currently she's working on an original show titled *Your Mom,* a semi-autobiographical work following a single mother's story.



ANGIE SIMMONS, *Choreographer*, is a Denver dance artist and Director of Evolving Doors Dance. Her work in contemporary dance and theatre movement calls on expansive use of space, syncopated patterns, gesture, partnering, and a wide background of movement styles and forms to evoke specific emotional responses in both actor and audience. Angie has worked professionally in Colorado, New York, and throughout the Midwest and has received grants from various Colorado arts organizations. Her recent choreographic theatre works include *Cabaret*, *Fun Home*, *Once, Hair,* and movement for non-musical productions with Miners Alley Playhouse in Golden, CO. This production is her second with OpenStage. Angie holds a BS in secondary dance education from Illinois State University and earned an MFA in dance performance and choreography from the University of Colorado Boulder. Angie is also a certified massage therapist specializing in treating performers. Visit evolvingdoorsdance.com and energyinmotionmassage.com to learn more about her work.



CAMERON WARREN LILJEKVIST, *Hedwig*, is thrilled to be making his OpenStage debut in *Hedwig And The Angry Inch*. Cameron studied Musical Theatre at the American Musical and Dramatic Academy in Hollywood, CA. Some of his favorite credits include: Buddy in *Elf! The Musical*, Prince Eric in *The Little Mermaid*, Matt in *The Fantasticks*, Lumiere in *Beauty and the Beast*, Freddy in *My Fair Lady*, and he enjoyed his time as a performer at Universal Studios Hollywood. He would like to thank Sydney Parks Smith for giving him this opportunity and trusting him with this role. He would also like to thank his family and amazing fiancé for their continued support and love! Follow along his journey to see what he's up to next! Instagram: @cameronwarrenofficial @carmen_getitt



SYDNEY JOHNSON, ***Yitzhak,*** is so happy to finally be able to bring this show to the stage. She has been performing in Northern Colorado for over a decade and has been seen in roles such as Helga in *Cabaret* with OpenStage and Ursula in *The Little Mermaid* with Fort Collins Children's Theatre. Sydney currently serves as the Company Representative to the Board for OpenStage and is a producer for The Dinner Detective murder mystery show. She is grateful to Sydney Parks Smith and the whole production team for giving her the opportunity to be a part of this show and trusting her to bring Yitzhak to life. She would like to thank her family and friends for always supporting her, and everyone sharing the stage for all their hard work. This has been such a special experience and she's so glad to finally be able to share it with all of you... Whether you like it or not!



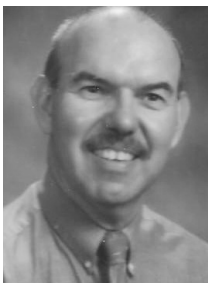
AARON REID, ***Guitar (Krzyzhtof),*** is a software developer in Fort Collins with an amazing wife and four wonderful Australian Shepherds who think they run everything and keep them super busy. You can usually find him riding his bike around town with an Aussie. After hearing Joe Satriani play for the first time, Aaron became serious about guitar. His Dad bought him one of the early Ibanez Joe Satriani electric guitars with a tremolo system that allowed him to figure out all the crazy sounds he heard on those early albums. Then Aaron discovered Steve Vai and Eric Johnson who really shaped his early years on guitar. 30 years later, he records instrumental guitar music in his spare time that he hopes to release in the future.



WESLEY DAUCSAVAGE, ***Bass (Jacek),*** has been playing Bass for over 25 years. He has many years of experience in playing bands all over the midwest where he grew up. Wesley moved to Colorado eight years ago and started pursuing music and education. He is now at CSU studying music and plans to be performing in the area. His favorite bands to play in are funk and rock bands and has been inspired by bass players like Mike Gordon from Phish and Motown legend, James Jameson. Wesley has recently been studying the double bass and loving Edgar Meyer's sound. When he's not playing music, he's hiking or playing games and video games or out enjoying live music.



TIM SANCHEZ, *Drums (Schlatko)*, is a percussionist and composer from Denver, CO, and has played in musical pits for CSU, UNC, OpenStage, The Stampede Troupe, The Vintage Theatre, and Candlelight Dinner Theater. He writes and records scores for short films and a web series as well as performing in The Freshman Philosophy Majors, Neue Polka Colorado, and Pretty. Loud. In 2022 he became the Announcer for the CSU Marching Band, making announcements for pregame and halftime performances at all CSU home games. Tim's favorite show he's played is Spring Awakening with OpenStage and he hopes you have an exquisite time watching this wicked little show.



THOM D'ALBERGARIA, *Scenic Designer,* is a long time Company member. Thom's first involvement with theatre was OpenStage's 1974 production of *Three Cuckolds.* He worked on and off as a stagehand but didn't get the theatre bug until *The Physicists*. He acted in a couple of shows but his talents lie in creating theatrical settings. *The Curse of the Starving Class* and *Tiny Alice* were his first scenic designs. After signing on for a summer job with the CSU University Theatre, he was offered the position of full time Shop Supervisor and Lead Tech. Five years and over 30 shows later, he left the CSU job to finish his B.S., but continued working on OpenStage shows. Thom left Fort Collins and his OpenStage family in 1986 to pursue a teaching career. In 2013, he returned to OpenStage to work on the revival of *Bullshot Crummond*. Since returning, Thom has worked as a carpenter, master carpenter and set designer on 12 shows. In 2022, Thom and Roger Sherman, his partner in many productions, received the OpenStage Founder's award.

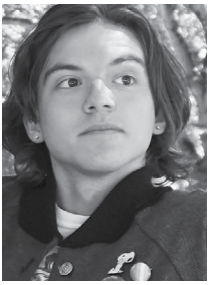


MACKENZIE LOWE, *Lighting Designer,* has been a Lighting Designer, Stage Manager, Venue Manager, Technical Director, Artistic Director, Production manager, and Technical Theatre Mentor around Colorado professionally for over 10 years for various venues, schools, festivals and production companies. She is excited to share her passion for lighting with OpenStage. She has been designing dance, musicals, plays, radio shows, operas, charity events, festivals and many more. A few of her favorite lighting designs have included *A Musical Christmas Carol, The Geezer, Jersey Boys, The Great American Trailer Park Musical, Bright Star, SpongeBob, Guys and Dolls, Pirates of Penzance, Chip and Dales, SWAY, and Naughty Carnival* among many others. When

she isn't designing she is mentoring aspiring technicians in the art of technical theatre, traveling, going on photo adventures, adventures in general, working at Larimer County and running her own small event production support company, Dark Fader Lighting with her husband. She holds a Bachelor of Arts in Theatrical Design Technology from University of Northern Colorado's Performing Arts College.



REBECCA SPAFFORD, ***Costume Designer/Head Seamstress,*** is indebted to Oberon, King of the Fairies, for introducing her to Colorado theatre over 20 years ago; it's a story that continues to unfold. Rebecca has worked with David Bowie, Mickey Mouse, Big Bird, and Cirque du Soleil, and has also toured with Yo Gabba Gabba and SuperWhy. OpenStage is her creative home. Some of her favorite acting roles are Agnes in *Bug*, Karen in *August: Osage County*, Tanya Shepke in *The North Plan* and Jo/ Mae West in *Dirty Blonde*. She thinks picking her favorite design credits are like picking her favorite children, but she can't wait to get her hands on Hedwig And The Angry Inch! Rebecca is honored to have received the Colorado Theatre Guild's Henry Award for Outstanding Costume Design (Tier 2) for *Dangerous Liaisons*, *The Crucible*, and *Murder on the Orient Express*, all with OpenStage. Her favorite recognition is receiving the OpenStage Founders' Award, which is awarded for outstanding long-term contributions to the Company.



CAMERON CARCASSON, ***Properties Designer/ Set Dresser/ Properties Supervisor,*** is an actor, designer, and all-around artist. He is pursuing a BFA at Boston University in Theatre Arts, concentrating in Scenic Design and Performance, with a minor in Visual Arts. He is delighted for his first opportunity to work with OpenStage, having been an avid audience member for years. His past experience in Fort Collins has been primarily with the Debut Theatre Company Players, as both a performer and a technical artist in a variety of capacities. Most recently he appeared in BU's production of *The Elephant's Graveyard* as Young Townsperson as well as a Production Assistant. While he has experience in scenic design, costume design, lighting, and management, props will always be his first theatrical love. He would like to thank Jay Duckworth for his guidance during this fantastic show.



PHILLIP BAUGH, *Sound Designer/ Sound Engineer,* is thrilled to partner with OpenStage for this timely and necessary story. Phil is a technician, musician, and actor in Northern Colorado, and is the Technical Coordinator - Audio at the Rialto Theater in Loveland. Notable past sound design credits include *The Hunchback of Notre Dame*, *OLIVER!,* and *Kiss Me Kate* at The Candlelight. Many thanks to Sydney, the cast and crew, and Tim for their support. All my love to Liz.



KIRSTEN HOVORKA, *Hair/ Wig Designer,* has devoted her professional talents to hair and wig design for scores of actors and actresses in Fort Collins since 1976. She has been a member of OpenStage since 1977 and in 2005 received the Company's Founders' Award, which recognizes individuals who have made extensive contributions to the artistry and excellence of the Company. Though the list of productions Kirsten has participated in, for both local theater groups and touring companies, would fill a page, let alone a paragraph, what is most important is that, when doing hair for theatre, she is doing what she loves with the people she loves. Having that opportunity is something for which she is truly grateful.



DENISE BURSON FREESTONE, Hair/ Wig Designer, co-founded OpenStage Theatre in 1973 with her husband Bruce and served as the Company's Producing Artistic Director until 2019. During her sixty-plus years in the performing arts, Denise has worked on nearly five hundred productions as an actress, director, producer, designer and dancer. Under the Freestone's leadership, OpenStage received the Governor's Award for Excellence in the Arts and the Colorado Henry Award for Outstanding Regional Theatre, and Denise has been named an inaugural Fort Collins Her Legacy recipient, a *BizWest* Woman of Distinction and a Colorado Woman of Influence, as well as receiving both national and regional awards in journalistic feature writing. Over the decades, and in support of her "theatre habit," she has been employed in numerous arenas, including at CSU, where she worked extensively on diversity issues and organizational culture as both a Program Specialist to the President and the Assistant Director of the Institute for Women and Leadership. Denise's passion has always been deeply rooted in family, community, and social and environmental justice.



TYLER ZUSCHNEID, *MakeUp Designer,* is thrilled to have been asked to be a part of *Hedwig*! Tyler grew up in Fort Collins and has been involved with theatre from a young age, acting, singing, dancing, assisting with hair/make-up/costumes for many productions over the years with Debut, Fort Collins Children's Theatre, Fossil Ridge High School, University of Northern Colorado, and OpenStage. They are glad to be involved in live theater again after the pandemic. By wearing makeup every day, including while they work at Costco, Tyler is hoping to bring positive social representation to the Northern Colorado community. Tyler would like to thank their Mom and Rebecca Spafford for being a close mentor and fabulous friend.



VICTORIA VILLALOBOS, *Sound Engineer,* has loved theatre since she was a child. She acted, sang, and danced in a number of productions, including *The Wizard of Oz, The Pink Panther*, and *M*A*S*H* while in high school. She has worked extensively with OpenStage Theatre as a Sound Designer and Engineer, Makeup and Hair Designer and Stylist, Assistant Director, Stage Manager, Board Operator, Stagehand, and Dresser. Victoria also has worked with Fort Collins Children's Theatre for the past 5 productions, most recently as the Makeup Designer and Stylist for *Elf! The Musical*, *James and the Giant Peach* and *The Little Mermaid*. In addition, she has worked with companies such as Opera Fort Collins, The Cheyenne Little Theatre Players, and Pop Up Theatre. Victoria received her associate degree from Front Range Community College, where she was inducted into the Phi Theta Kappa Honor Society and was named to the President's List, both for her academic achievements. Victoria wishes to thank her family and friends for all their love and support!



DENNIS BIGELOW, *Sound Engineer,* has been involved in theatre and music for as long as he can remember. After earning a degree in music composition from Webster University in Saint Louis, Missouri, Dennis returned to Fort Collins, his hometown, to give back to the community that has helped to foster his creativity. For many years, Dennis was the Music Director for KRFC Radio, where he also served as the coordinator for the station's Live@ Lunch program. He has taught and directed at Debut Theatre Company and has acted as a consultant and mentor to Debut students interested in theatrical sound. Dennis is a founding board member of the Fort Collins Musicians Association, which puts on

the FoCoMX music festival every April. As a musician, he has played acoustic bass for Danielle Ate the Sandwich and is a multi-instrumentalist and arranger for vee device. *Hedwig* is the second production Dennis has worked on with OpenStage, but he is certain it won't be his last.



MIRANDA GUETTLEIN, *Dialect Coach,* is a Fort Collins-based dialect coach, actor, and a professor of voice, speech, and accents at the University of Northern Colorado. She has an MA in linguistics from the University of Colorado Boulder and a BA in linguistics from Regis University. Her favorite coaching credits include *Murder on the Orient Express*, *The Scarlet Pimpernel*, and *Shout!*



GRANT PUTNEY*, Master Electrician,* is a Lighting and Sound Designer whose recent lighting designs include *Clue: On Stage*, *Murder on the Orient Express* (Henry Award nominated), *Steel Magnolias, And Then There Were None, The Flick, Romeo and Juliet, Noises Off, The Ladies Man, 33 Variations*, and *A Child's Christmas in Wales* for OpenStage Theatre and *Hide Sky* for Bas Bleu Theatre. His recent sound designs for OpenStage include *Avenue Q* (2018-2019 OpenStage OPUS Award), *The Comedy of Errors, The Three Musketeers, The Servant of Two Masters, Scapin*, and *A Midsummer Night's Dream*. Grant also co-designed the stage projections and built the soundtracks for *Frankenstein* and *33 Variations*. For Bas Bleu Theatre he has designed sound for *Ghosts, Over the Tavern, King of the Moon*, and *Outgoing Tide* (Colorado Henry Nomination). He received the 2009 OpenStage Founders' Award for his outstanding contributions to the Company and has received OpenStage OPUS Awards for Lighting Design for *Henry IV Part 1* and *The Rimers of Eldridge* and Sound Design for *Spring Awakening, The Tempest*, and *Who Will Carry the Word*.



JAMES BURNS, *Scenic Painter*, graduated from Colorado State University with a degree in Theatre Arts in 1997. He worked at the Arvada Center during the 2000, 2001 and 2002 seasons as a scenic painter and technician before moving to New York City. He stage managed *On Love and Lies* and *Square One* at the 2004 Edinburgh Fringe Festival, and *Box of Fools* for the 2005 American Living Room Festival in NYC. Since moving back to Fort Collins in 2010, James has worked extensively with both OpenStage Theatre and Bas Bleu as an actor, fight choreographer and scenic artist. He appeared onstage most recently as

Mr. Green in *Clue: On Stage*, Comte de Guiche in *Cyrano de Bergerac*, Benedick in *Much Ado About Nothing*, Phillip Lombard in *And Then There Were None*, Steve Heidebrecht in *August: Osage County*, Petruchio in *The Taming of the Shrew*,The Husband in *Stage Kiss*, Austin in *True West* and Sharky in *The Seafarer*, all with OpenStage Theatre. In addition, James recently co-directed OpenStage's *Sherwood* and directed *etcetera's* productions of *Fool for Love* and *Christmas Chaos*. He sends thanks to his wife, Jessica and love to his daughters, Scarlett and Sterling.



AUBREY STALNAKER, ***Assistant Director/Stage Manager,*** is thrilled to be joining OpenStage for a ninth season! She has been stage managing for over fifteen years and has a Bachelor of Fine Arts degree with an emphasis in stage management from the University of Oklahoma. Previous OpenStage Assistant Director/Stage Manager credits include *Sense and Sensibility*, *The Full Monty*, *Frankenstein*, *Spamalot*, *August: Osage County*, *The North Plan*, *Spring Awakening*, *Journey to the West*, *The Tempest* and *Dangerous Liaisons*. She received the 2015 OpenStage OPUS Award for Outstanding Technical Support for the season. Other Fort Collins Assistant Director/Stage Manager credits include *Harvey*, *Equus*, *The Blue Flower*, *A Tuna Christmas*, *Juno and the Paycock*, *Our Town*, *The Year of Magical Thinking*, *Ghosts*, and *Rabbit Hole* with Bas Bleu Theatre Company. Aubrey feels truly blessed to be able to work with OpenStage and to be a part of this amazing Fort Collins theatre community. She would like to thank her incredibly supportive fiance, friends, and parents who always understand when she says, "Sorry I can't, I have rehearsal." She loves you guys!

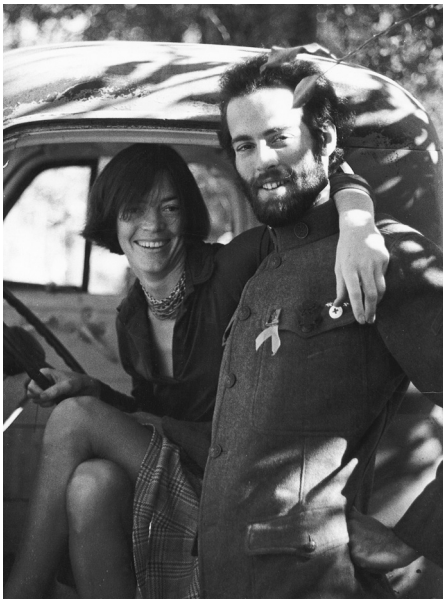


KIERNAN ANGLEY, ***Assistant Director***, enjoys playing dress-up ever so much, and so far, no one has had the heart to tell her to stop. Kiernan received OpenStage OPUS Award nominations for Outstanding Actor portraying Romeo in *Romeo and Juliet*, Jake in *H2O*, and won Outstanding Supporting Actor in the musical *Spamalot*. In October 2020, Kiernan devised, directed, and produced a spooky, immersive theatrical experience in partnership with the Lyric Cinema and in collaboration with local artists. Other notable performances include Ray Rawlings in the world premiere of *Hide Sky* with Bas Bleu Theatre and Kiernan in *Real Life*. When not creating on stage or screen, Kiernan enjoys crafting fantastical narratives for friends and family through tabletop roleplaying games and, in general, loves helping people escape to another world for a while.

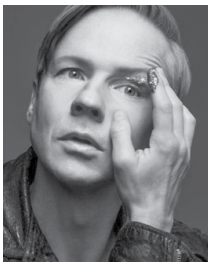


CALEB GILBERT ***Technical Director/Head Carpenter,*** started his career in 2008 with a degree in Fine Arts, specializing in sculpture awarded by Rocky Mountain College of Art and Design. In 2012, Caleb graduated from Cranbrook Academy of Art based just outside Detroit, MI, specializing in sculpture. After graduating he started at Eleventh Street Workshop in Brooklyn, NY as a Carpenter. Eleventh Street Workshop is a full-service design and production facility specializing in the set world. They design and build sets for events, commercials, photo shoots and short films. While working there, Caleb was a project manager, designer, and production coordinator. By 2020, Caleb was the Head Production Designer, running upwards of five million dollars in projects. Some of his favorite clients/projects included Google, Nike, Saturday Night Live, and Refinery 29. Caleb is now excited to use his skills and talents as the first (paid) Technical Director for OpenStage Theatre & Company. OpenStage has always been a home for Caleb ever since his first show over 20 years ago.

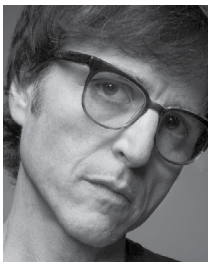
BRUCE and DENISE FREESTONE, ***Founders,*** founded OpenStage Theatre in 1973 and have provided leadership to both the Company and to the development of the arts in Northern Colorado for the past 50 years. The Freestones have passed the Theatre's primary leadership to Producing Artistic Director, Sydney Parks Smith, while still remaining involved in the theatre's productions, operations, and strategic planning. Both Bruce and Denise have extensive experience as actors, directors, producers, and designers; they have garnered regional awards and recognition for both themselves and the Theatre, including the Governor's Award for Excellence in the Arts and the Tree of Peace Medallion, which signifies a lifetime of contributions to the Arts and Culture Industry.



ABOUT THE AUTHORS



JOHN CAMERON MITCHELL, *Playwright*, is a performer, director, and playwright in the performance and film industries. Mitchell wrote and starred in *Hedwig And The Angry Inch* in 1998. Three years later, he directed and starred in the feature-film version of the musical for which he won Best Director at the 2001 Sundance Film Festival. His performance was nominated for a Golden Globe as Best Actor in a Musical or Comedy. Both the play and the film were critical hits and have spawned cult followings around the world. Mitchell reprised his performance in the role of Hedwig on Broadway for a limited run in early 2015, opposite Lena Hall as Yitzhak. He received a 2015 Special Tony Award for his return to the role.



STEPHEN TRASK, *COMPOSER*, is an American musician and composer who graduated from Wesleyan University. He was the music director and house band member at the New York City club Squeezebox, where he performed with stars such as Debbie Harry, Lene Lovich and Joey Ramone. Trask's real-life band, Cheater, performed as Hedwig's band "The Angry Inch" in the film version of *Hedwig And The Angry Inch.* He received an Obie Award for the play and a Grammy Award nomination for the movie. Trask has done five films with filmmaker Paul Weitz. He composed the score for 2004's In Good Company and American Dreamz, for which he also co-wrote the numerous songs the contestants sing, as well as the 2009 film Cirque du Freak: The Vampire's Assistant. He also scored the films Camp and The Station Agent, as well as Dreamgirls, In the Land of Women, The Savages, and The Back-up Plan, among other works. Some of his recent work includes the 2013 films Lovelace, directed by Rob Epstein and Jeffery Friedman and Admission, directed by Paul Weitz.

Learn more about the show, the characters, the creators, different productions, and more!

READ OUR DRAMATURGY

SCAN ME

In the first place, let me treat of the nature of man and what has happened to it; for the original human nature was not like the present, but different. The sexes were not two as they are now, but originally three in number; there was man, woman and the union of the two, having a name corresponding to this double nature, which had once a real existence, but is now lost, and the word "Androgynous" is only preserved as a term of reproach. In the second place, the primeval man was round, his back and sides forming a circle; and he had four hands and four feet, one head with two faces, looking opposite ways, set on a round neck and precisely alike; also four ears, two privy members, and the remainder to correspond. He could walk upright as men now do, backwards or forwards as he pleased, and he could also roll over and over at a great pace, turning on his four hands and four feet, eight in all, like tumblers going over and over with their legs in the air; this was when he wanted to run fast. Now the sexes were three; and such as I have described them; because the sun, moon and earth are three and the man was originally the child of the sun, the woman of the earth, and the man-woman of the moon, which is made up of sun and earth, and they were all round and moved round and round like their parents. Terrible was their might and strength, and the thoughts of their hearts were great, and they made an attack upon the gods; of them is told the tale of Otys and Ephialtes who, as Homer says, dared to scale heaven, and would have laid hands upon the gods. Doubt reigned in the celestial councils. Should they kill them and annihilate the race with thunderbolts, as they had done the giants, then there would be an end of the sacrifices and worship which men offered to them; but, on the other hand, the gods could not suffer their insolence to be unrestrained. At last, after a good deal of reflection, Zeus discovered a way. He said: "Methinks I have a plan which will humble their pride and improve their manners; men shall continue to exist, but I will cut them in two and then they will be diminished in strength and increased in numbers; this will have the advantage of making them more profitable to us. They shall walk upright on two legs, and if they continue insolent and will not be quiet, I will split them again, and they shall hop about on a single leg." He spoke and cut men in two, like a sorb-apple which is halved for pickling, or as you might divide an egg with a hair; and as he cut them one after another, he bade Apollo give the face and the half of the neck a turn in order that the man might contemplate the section of himself: he would thus learn a lesson of humility. Apollo was also bidden to heal their wounds and compose their forms. So he gave a turn to the face and pulled the skin from the sides all over that which in our language is called the belly, like the purses which draw in, and he made one mouth at the center, which he fastened in a knot (the same which is called the navel); he also molded the breast and took out most of the wrinkles, much as a shoemaker might smooth leather upon a last; he left a few, however, in the region of the belly and navel, as a memorial of the primeval state. After the division the two parts of man, each desiring his other half, came together, and throwing their arms about one another, entwined in mutual embraces, longing to grow into one, they were on the point of dying from hunger and self-neglect, because they did not like to do anything apart; and when one of the halves died and the other survived, the survivor sought another mate, man or woman as we call them — being the sections of entire men or women — and clung to that. They were being destroyed, when Zeus in pity of them invented a new plan: he turned the parts of generation round to the front, for this had not been always their position, and they sowed the seed no longer as hitherto like grasshoppers in the ground, but in one another; and after the transposition the male generated in the female in order that by the mutual embraces of man and woman they might breed, and the race might continue; or if man came to man they might be satisfied, and rest, and go their ways to the business of life: so

ancient is the desire of one another which is implanted in us, reuniting our original nature, making one of two, and healing the state of man. Each of us when separated, having one side only, like a flat fish, is but the indenture of a man, and he is always looking for his other half. Men who are a section of that double nature which was once called Androgynous are lovers of women; adulterers are generally of this breed, and also adulterous women who lust after men: the women who are a section of the woman do not care for men, but have female attachments; the female companions are of this sort. But they who are a section of the male follow the male, and while they are young, being slices of the original man, they hang about men and embrace them, and they are themselves the best of boys and youths, because they have the most manly nature. Some indeed assert that they are shameless, but this is not true: for they do not act thus from any want of shame, but because they are valiant and manly, and have a manly countenance, and they embrace that which is like them. And these when they grow up become our statesmen, and these only, which is a great proof of the truth of what I am saying. When they reach manhood they are lovers of youth, and are not naturally inclined to marry or beget children — if at all, they do so only in obedience to the law; but they are satisfied if they may be allowed to live with one another unwedded; and such a nature is prone to love and ready to return love, always embracing that which is akin to him. And when one of them meets with his other half, the actual half of himself, whether he be a lover of youth or a lover of another sort, the pair are lost in amazement of love and friendship and intimacy, and one will not be out of the other's sight, as I may say, even for a moment: these are the people who pass their whole lives together; yet they could not explain what they desire of one another. For the intense yearning which each of them has towards the other does not appear to be the desire of lover's intercourse, but of something else which the soul of either evidently desires and cannot tell, and of which she has only a dark and doubtful presentiment. Suppose Hephaestus, with his instruments, to come to the pair who are lying side by side and to say to them, "What do you people want of one another?" they would be unable to explain. And suppose further, that when he saw their perplexity he said: "Do you desire to be wholly one; always day and night to be in one another's company? For if this is what you desire, I am ready to melt you into one and let you grow together, so that being two you shall become one, and while you live a common life as if you were a single man, and after your death in the world below still be one departed soul instead of two — I ask whether this is what you lovingly desire — and whether you are satisfied to attain this?" — there is not a man of them who when he heard the proposal would deny or would not acknowledge that this meeting and melting into one another, this becoming one instead of two, was the very expression of his ancient need. And the reason is that human nature was originally one and we were a whole, and the desire and pursuit of the whole is called love. There was a time, I say, when we were one, but now because of the wickedness of mankind God has dispersed us, as the Arcadians were dispersed into villages by the Lacedaemonians. And if we are not obedient to the gods, there is a danger that we shall be split up again and go about in bas relief, like the profile figures having only half a nose which are sculptured on monuments, and that we shall be like tallies. Wherefore let us exhort all men to piety, that we may avoid evil, and obtain the good, of which love is to us the lord and minister; and let no one oppose him — he is the enemy of the gods who opposes him. For if we are friends of the God and at peace with him we shall find our own true loves. I believe that if our loves were perfectly accomplished, and each one returning to his primeval nature had his original true love, then our race would be happy.

—Translated by Benjamin Jowett

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