Director's Note

There is a growing sense that we are living in a barren, lawless land. Of the many toxic tendrils that grow out of a dry apathetic government, the NRA's influence and interpretation of the second amendment has been developing some hearty roots that are choking the life out of our basic notion of freedom.

The topical discourse has been overrun with unconstructive argumentation and a "survival of the fittest" mentality where there is only one opinion that needs to be tallest in spite of all the other trees. This becomes problematic very quickly when articulate, righteous rhetoric gets confused with inflammatory and opinionated commentary disguised as truth while contending for the same light.

This play isn't intended to give you an answer or opinion of who is right or wrong. We've tried to build around some of the many voices that are involved in the conversation in order to understand that there is a greater problem and whether or not anyone is winning their argument becomes moot. Some in our community enjoy their freedoms through lawful respect, some modify their own policies to fit their public reality, some need access to mental health care, and some need to exist in order to guide us through the hardest of times with lessons of actionable morality. It is possible for all our voices to be heard AND make social change. After the Oregon District shooting there was evidence that differing individual opinions can be heard as one voice. We saw each other, we heard each other, we stood up for each other.

There should be no disillusion that simply seeing this play or reading these words is enough. We have tragically been thrust into this conversation and will be devoured if we mimic our leaders' apathy. We can not afford to live in a limbo between the yearning for a peaceful past and the longing for a better future. You must also became part of our fertile forest - where the wind howls through us inspiring action, commanding us to Do Something.
**Meet the Cast**

**Brett Bartlett** is a junior at UD majoring in Women/Gender Studies with a concentration in Sexuality Studies. She is a graduate of Kettering Fairmont High School Theatre and Muse Machine. You may have previously seen her in UD's production of *Unfinished*, performing spoken word all around Ohio, acting with UD's theatre club, Studio Theatre, or modeling for Clash Dayton. Despite being a seasoned performer, Brett's real passion is activism. She would like to thank Dr. Andrea Chenoweth Wells and Chelsea Fricker for believing in her dreams, no matter how many tears she shed on a weekly basis about them. For booking inquiries and to see her modeling portfolio visit @babartlett9 on Instagram or email brettbartlettactor@gmail.com.

**Faith Burns** is a first year Music Therapy major at the University of Dayton. She is from the small town of Marietta, Ohio. During high school in Barlow-Vincent, she took drama classes and performed in four shows throughout her highschool career. She has acted in *The Crucible, Our Town, Almost Maine*, and *Radium Girls*. She also worked the sound board and became a student director her senior year. Faith also had the opportunity to be cast in two of Missoula Children's Theater plays— *Pinocchio* and *Cinderella*.

**Khalia Callahan** is a first year at the University of Dayton and is currently an International Business major. She is from the wonderful city of Chicago, Illinois and has been dancing since the age of three. This is her first year with the University of Dayton Dance Ensemble. In addition to dance, Khalia also enjoys cooking, singing, and learning different languages. As for theatre experience, Khalia has played Willy Wonka in a production of *Willy Wonka Jr.*, and danced in the dance ensemble of all spring musical productions her high school produced.

**Lauren Fields** is a sophomore in the Sinclair-University of Dayton Academy studying Elementary Education. This is her second year as a part of the UD Dance Ensemble. She performed in the University of Dayton's TDP production of *Babes in Toyland, Eunice: Star, Shine, and Clay*, and the University of Dayton and Dayton Contemporary Dance Company collaboration, *Balance*. This is her eighteenth year of dancing. She danced competitively with Miami Valley Dance Center for nine years and has been trained in many different styles of dance.
Isabella Genovesi is a sophomore Education major from Columbus, Ohio. She was a competitive dancer for seven years and this is her first year with the University of Dayton Dance Ensemble.

Claire Greco is a freshman at UD, and is majoring in Applied Theatre! She traveled six and a half (LONG) hours in a car with her family to get to UD— coming from her hometown: St. Louis, Missouri! Her favorite role is Eleanor Widener in Titanic: A New Musical with GCPA, however, some of her other favorite credits include: In The Heights, Crazy For You, and A Little Princess! She is extremely grateful for the opportunity to have been able to partake in the production of The Yearnin’ Heart Longs. Claire would like to thank Jerome, Amy, Lauren, and all of the cast and crew, but most of all she would like to thank her family for continuing to support her even though they are three-hundred sixty-four miles away!

Kaitlin Hall is a first year Computer Science major at UD. This is her first year with UDDE. In the past, she has performed in her high school's production of Beauty and the Beast. Over the past ten years, she has trained and performed at Second Story Studio in her home city of Nashville, Tennessee.

Allison Indelicato is a Junior from Connecticut with a double major in Psychology and Theatre, Dance and Performance Technology with a concentration in dance. This is her third season of being a part of UDDE. Some of her past theatre credits at UD have been Grease (2017) and Babes in Toyland (2018). She has also been a part of Balance (2019), Transparency (2018), Eunice: Star, Shine and Clay (2018) and ...and the Greatest of These is LOVE (2017) with UDDE. She would like to thank Amy Renee Gibbons and Jerome Yorke for this opportunity!

Rachel LaFerriere is a sophomore Theatre/Communication major concentrating in Media Production. She is originally from Toledo, Ohio. This is her second year working with UDDE. Fun fact: Rachel has a cat named after her favorite musical, Thoroughly Modern Millie.

Jacob Lee has been performing for local audiences for the last five years, having been in roles such as Gomez in The Addams Family Musical, as well as Trevor Graydon in Thoroughly Modern Millie. You might have also seen him last year as Ryan in the University of Dayton and Playground's collaboration, The Library, or Tom in Babes in Toyland. Jacob has not yet done a devised performance, but has enjoyed the experience devised theatre has to offer. Jacob is currently a sophomore at the University of Dayton studying Theatre and plans to go further into film and directing after he graduates. He is also a part of the Common Good Players, an organization created to display social justice issues and spark change through theatre.
**Tim Macuski** is a first year Undecided Business major, and *The Yearnin' Heart Longs* is his first theatrical production. In his free time, he likes to keep up with various sports, watch movies, and spend time with friends and family. In the future, he hopes to eventually become a professional actor.

**Audrey Melton** is a sophomore from Rock Falls, Illinois studying Theology and Theatre, Dance, and Performance Technology with a concentration in Theatre Studies. She made her debut to the UD stage as Grumio in *Babes in Toyland* (2018), is a member of UD's Common Good Players, and works in the TDP Program office. Her favorite roles have been Fiona in *Shrek the Musical* (Newman High School) and Alice in *Death By Design* (Dixon Stage Left). She also has experience as the assistant director and stage manager for Shakespeare's *The Tempest* (Dixon Stage Left). Audrey would like to thank all the wonderful directors and music instructors she has had over the years for keeping her involved in the arts, her parents for supporting her theatre education, and God for giving her the talents she has.

**Elizabeth Musco** is a senior at the University of Dayton, working towards her Bachelor's degree in Mechanical Engineering with a double major in Theatre, Dance, and Performance Technology. This will be her fourth season with University of Dayton Dance Ensemble (UDDE). She has performed in multiple DCDC collaboration dance concerts as well as *Babes in Toyland* and *Eunice: Star Shine and Clay*. She is originally from Fort Wayne, Indiana where she began her dance training with hip-hop at the age of twelve. Since her involvement with UDDE, she has expanded her training to contemporary, jazz, and ballet and had the opportunity to work with various new choreographers. Although she has pride in her cities of Dayton and Fort Wayne, one of her potential career paths after graduation is traveling the world with a non-profit and sharing her knowledge of engineering and passion for dance with others.

**Kristen Sitzman** is a sophomore Early Childhood Education major at the University of Dayton. This is her second year with UDDE, and she performed in UD's production of *Balance* last semester. She has been dancing for fourteen years. Kristen's hometown is Indianapolis, Indiana.
Meet the Student Production Team

Willie Lindsey (Sound Designer) is a junior Theatre, Dance & Performance Technology major from Dayton, Ohio. He has experience working audio for two of TDP's productions: Balance and Eunice: Star Shine and Clay. Being a part of this amazing theatre program has given him numerous skills and opportunities to work with not only during his college career but beyond. Being able to work on sound design elements has greatly influenced and pushed him in his career path in the right direction. He would like everyone to know that being apart of this team is an amazing overall experience.

Daniel Peters (Properties Master) is a sophomore from Jacksonville, Florida. He has been involved in theatre since the eighth grade. Some of his favorite past show credits are High School Musical, The Addams Family, and Luann.

Michaela Veres (Stage Manager) is delighted to be Stage Managing her first ever production at the University of Dayton. She is a freshman Theatre, Dance, and Performance Technology major with a concentration in Performance Technology. She was very involved in backstage aspects of her high school theatre program. She would like to thank the faculty for the opportunities she has been given. Michaela tells the cast and crew to break a leg!

Meet the Production Team

Michelle Hayford, Ph.D. (Producer) is the Director of the Theatre, Dance, and Performance Technology Program. She came to the University of Dayton in Fall 2014 from Florida Gulf Coast University, where she served as Theatre Program Leader and Assistant Director of the Bower School of Music, Theatre & Visual Art. Michelle holds a Ph.D. in Performance Studies from Northwestern University. Her original creative scholarship combines her passions of creating live plays with utilizing the craft of theatre as a necessary response to community and civic engagement. Previous original works include Spectacle (with Nick Cardilino, 2018), Sustenance (2016) created in collaboration with the Hanley Sustainability Institute, Dog Wish (2013) commissioned by The Humane Society of the United States, and Suit My Heart (2011) created in collaboration with Footsteps to the Future, a foster youth non-profit. She is co-author and co-editor (with Susan Kattwinkel) of Performing Arts as High-Impact Practice, published by Palgrave MacMillan (2018) and Arts and Humanities Division editor of the journal SPUR: Scholarship and Practice of Undergraduate Research. Michelle is proud to have worked with her colleagues to realize a new vision for the Theatre, Dance, and Performance Technology Program that aligns with the mission and values of UD.
Jerome Yorke (Co-Director) is an Assistant Professor at the University of Dayton Theatre, Dance and Performance Technology program specializing in Physical Theatre; acting, movement, puppetry, mask, and clowning. His physically based work and approach to theatre making blends imaginative storytelling with styles ranging from eccentric characterization to acrobatic dance. He is a core member of UpLift Physical Theatre, is an Alexander Technique International Teacher Trainee, and holds an MFA from Dell’Arte International.

Amy Jones Gibbons (Co-Director, Director of UDDE, Co-Choreographer) is from Huntington, WV and graduated Magna Cum Laude from Point Park University with a BA in Dance. She performed with the Dayton Contemporary Dance Company from 2008-2016 and continued to guest with the company until 2018. Amy also served as joint director of DCDC2 during the company’s 2014-2015 season. Amy is currently the DCDC Artist in Residence for the Theatre, Dance, and Performance Technology Program at The University of Dayton and the Director of the UD Dance Ensemble. She is also the UD resident choreographer for both musicals and operas performed at the University. In addition to her commitment to UD, Amy is on faculty at the Miami Valley Dance Center and Dance Expressions as both choreographer and instructor. Amy is also the Artistic Director of the Onyx Contemporary Dance Company. She has created choreography for the Ohio Northern University’s Dance Department, Wright State University’s 2015 Faculty Concert, DCDC, DCDC2, Midwest Starz National Talent Competition, Sinclair Community College.

Lauren Daidone (Assisant Director of UDDE, Co-Choreographer), born and raised in Dayton, Ohio, graduated cum laude from Ohio University with a BFA in Dance Performance and Choreography. She is currently an Adjunct Professor at the University of Dayton and Assistant Director of the UD Dance Ensemble, 200 HR Registered Yoga Teacher at Day Yoga Studio, and teacher and choreographer at Dance Expressions Dance Studio and Miami Valley Dance Center. She is an instructor and adjudicator for the Showcase America Unlimited Competition Circuit and a guest teacher for DCDC2.
Matthew J. Evans (Technical Director, Lighting Supervisor) creates scenic, audio, and lighting environments for theatre, opera, dance, devised, and other live events. Matthew is honored to be working with some of the most creative and talented students he has had in his eight years working at the University of Dayton. Matt serves as a faculty member in the Theatre, Dance, and Performance Technology Program at the University of Dayton, and is the Theatre Manager of Boll Theatre and The Black Box Theatre. He has worked as the Technical Director, Lighting Designer, Sound Designer, and Scenic Designer for several UD productions. Professionally, Matthew has designed the original lighting plots for the following Dayton Contemporary Dance Company productions: The Bench, Reunited, Wynton Works, Vantage Points, The Littlest Angel, Etchings, and Tapestries at ARTS 651 in Brooklyn, New York. Internationally Matthew has designed and stage managed for DCDC touring productions in Russia, Kazakhstan, and China. U.S. Regional Theatre credits include: LaComedia Dinner Theatre, Springboro, Ohio, Opera Saratoga in Saratoga Springs, New York, The Barter Theatre in Abingdon, Virginia, University of Wisconsin – Platteville, Circa 21 Dinner Theatre in Rock Island, Illinois, Enchanted Hill Playhouse in Nappanee, Indiana, Sorg Opera in Middletown, Ohio, Ghostlight Theatre Inc. in Davenport, Iowa, and Horsefeathers and Applesauce Dinner Theatre in Winfield, Kansas. Originally from Davenport, Iowa, Matthew graduated in 1994 from Teikyo Marycress University with a Bachelor of Arts in Theatre Arts. Matthew resides in Lebanon, Ohio with his wife Melanie, his son Camden and Walter kitty.

Ryan Wantland (Technical Director - Production) is a Lecturer and Technical Director of Production for the Theatre, Dance, and Performance Technology Program. He joined the University of Dayton in August 2016, having previously worked at Indiana University South Bend as staff technical director for the Department of Theatre and Dance. Additionally, he has assumed various roles including technical director, draftsman, carpenter, welder, and stage manager with Utah Shakespeare Festival, Tantrum Theatre, Notre Dame Shakespeare Festival, and Schuler Shook Theatre Planners. He holds an M.F.A. in Theatre Production Technology from Ohio University. Ryan would like to thank the Student Technicians of the Theatre, Dance, and Performance Technology Program for all of their hard work on this production!

Kehler Welland (Costume Coordinator, Costume Shop Manager) is a Costume Designer and Lecturer for the Theatre, Dance and Performance Technology Program. Originally from Ohio, she received a Bachelor of Arts from Denison University and Master of Fine Arts in Costume Design from University of Nevada, Las Vegas. Kehler previously taught Costume Design in the UNLV Dance Department. She was the resident costume designer for Fort Peck Summer Theatre in Montana for three years. She was the resident costume designer for the British National Theatre of America and a costume technician for The Beatles’ LOVE by Cirque du Soleil for five years. She continues to design regularly for community and professional productions and her design work has been seen in several venues on and off the Las Vegas Strip. Favorite design credits include The Producers (Super Summer Theatre), The Mystery of Edwin Drood (SST), Hairspray (FPST), Chicago, (FPST), A Midsummer Night’s Dream (Nevada Conservatory Theatre), and The Importance of Being Earnest (NCT).
<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directors</td>
<td>Jerome Yorke and Amy Jones Gibbons</td>
</tr>
<tr>
<td>Director of UDDE, Co-Choreographer</td>
<td>Amy Jones Gibbons</td>
</tr>
<tr>
<td>Assistant Director of UDDE, Co-Choreographer</td>
<td>Lauren Daidone</td>
</tr>
<tr>
<td>Producer</td>
<td>Michelle Hayford</td>
</tr>
<tr>
<td>Technical Director of Design, Lighting Supervisor</td>
<td>Matthew Evans</td>
</tr>
<tr>
<td>Technical Director of Production</td>
<td>Ryan Wantland</td>
</tr>
<tr>
<td>Set Designers</td>
<td>Amy Jones-Gibbons and Jerome Yorke</td>
</tr>
<tr>
<td>Costume Design and Coordination/Costume Shop Manager</td>
<td>Kehler Welland</td>
</tr>
<tr>
<td>Sound Designer</td>
<td>Willie Lindsey</td>
</tr>
<tr>
<td>Sound Operator (A-1)</td>
<td>Feifan Ren</td>
</tr>
<tr>
<td>Lighting Programmer</td>
<td>Nicholas Rollin</td>
</tr>
<tr>
<td>Stage Manager</td>
<td>Michaela Veres</td>
</tr>
<tr>
<td>Properties Master</td>
<td>Daniel Peters</td>
</tr>
<tr>
<td>Costume Shop Assistants</td>
<td>Mariah Berryman, Cassady Calder, Micah Hung, Sarah Newman, Cassandra Siler, Kristen Sitzman</td>
</tr>
<tr>
<td>Scenic Artists</td>
<td>Maggie Gallegos and Tessa Jatczak</td>
</tr>
<tr>
<td>Wardrobe Crew</td>
<td>Sarah Newman and Cassandra Siler</td>
</tr>
<tr>
<td>Backstage Crew</td>
<td>Megan Spears</td>
</tr>
<tr>
<td>Shop Carpenters</td>
<td>Kyla Boehringer, Alexa Denney, Maggie Gallegos, Caleb Hoch, Tessa Jatczak, Willie Lindsey, Daniel Peters, John Porcari, Nicholas Rollin, Evan Ryan, Nicholas Salvino, Benjamin Stone, Rebecca Trumbull, and Michaela Veres</td>
</tr>
<tr>
<td>House Management</td>
<td>Kyla Boehringer and Maggie Gallegos</td>
</tr>
<tr>
<td>Graphic Design</td>
<td>Carly Delois</td>
</tr>
<tr>
<td>Program</td>
<td>Teejai Dorsey</td>
</tr>
</tbody>
</table>
Upcoming TDP Productions

2019 - 2020 SEASON

GENERAL ADMISSION | $12    STUDENTS & FACULTY | $8*

Tickets can be purchased at tickets.udayton.edu or by calling the Box Office 937-229-2545

UNTOLD STORIES

Presented in collaboration between Dayton Contemporary Dance Company's pre-professional DCDC2 and the University of Dayton Dance Ensemble, Untold Stories translates diverse choreographers' works through real or imagined stories, personal adventures, kept secrets and spiritual journeys. This concert demonstrates the power of dance to express those areas of the human psyche where words and logic fail.

THURSDAY AND FRIDAY, MARCH 12-13 | 8 P.M.

Boll Theater, Kennedy Union

CHICAGO

Presented by special arrangement with Samuel French, Inc., a Concord Theatricals Company.

Book by Fred Ebb and Bob Fosse
Music by John Kander
Lyrics by Fred Ebb
Based on the play by Maurine Dallas Watkins
Script adaption by David Thompson

Celebrity. Jazz. Murder. Chicago, a musical by Fred Ebb and Bob Fosse, is a powerhouse with music that swings and a story that packs a punch. Join the Theatre, Dance & Performance Technology program and the Department of Music for an evening of crime, compassion and collusion as we examine the criminal justice system and the impact that celebrity and privilege hold in a culture influenced by money and media.

THURSDAY, APRIL 23 | 8 P.M.
FRIDAY, APRIL 24 | 8 P.M.
SATURDAY, APRIL 25 | 8 P.M.

Boll Theatre, Kennedy Union
The Kennedy Center
THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The Kennedy Center American College Theater Festival™ 48, part of the Rubenstein Arts Access Program, is generously funded by

David and Alice Rubenstein.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; the Blanche and Irving Laurie Foundation; the Dr. Gerald and Paula McNichols Foundation; The Harold and Mimi Steinberg Charitable Trust; Hilton Worldwide; and Beatrice and Anthony Welters and the AnBryce Foundation.

Education and related artistic programs are made possible through the generosity of the National Committee for the Performing Arts and the President’s Advisory Committee on the Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.
Dr. Mark Ryan has been a full time lecturer at UD since 2014 and teaches Christian Ethics in relation to business practices. His most recent writing contribution can be found in *American Gun Culture Encounters Christian Ethics: A Clash of Narratives*. After reading the description of his chapter below, click the link in order to access Dr. Ryan's full chapter.

**Chapter Description**

The ethical debate about guns in America pivots around the themes of harmful consequences and individual liberty. Gun control advocates argue for greater legal control of guns on the grounds that such a policy would save lives. They envision a society ruled by an enlightened policy that seeks to minimize harm and maximize benefit for all. On the other hand, proponents of gun control shift the focus in the debate from consequences to individual liberty, which they elevate to a position of overriding value. The government's primary aim should be to protect individual liberty rather than promote the good of society as a whole. Of course, one important way in which liberty of choice is to be exercised is in using guns to protect myself against the choices of others. The circularity of this logic seems to fall beneath the radar.

The most noteworthy characteristic of this ethical debate is how quickly it leads to antagonism rather than resolution, as the parties seem unable to discover common ground. Yet I will be concerned here as much with what is not often made explicit in these debates. Why do appeals to harmful consequences—supported increasingly by hard evidence—fail to create moral consensus on gun policy? And why do we prize a conception of freedom that results in defensive fear toward our neighbor?

In this essay I hope to bring out the underlying vision of persons in society on which the familiar debate rests, though in inchoate form. Charles Taylor helpfully refers to such visions as “social imaginaries (Taylor 2007, 171-176).” Social imaginaries are worlds of human significance, ontological landscapes for meaningful action. They are, Taylor argues, grounded in narratives that orient human agents in a timeful world (Taylor 1989, 25-52).” As Stanley Hauerwas has noted, we can only act in the world we see, and our vision is shaped by the narratives we grant authority in our lives. I will there make reference in what follows to rival “theo-ethical visions,” and draw on this concept to open new horizons for ethical discourse. The debate outlined above, I will argue, rests on a vision where society exists to serve the interests of the private individual. Moreover, it is one that instructs us to regard others as a continuous source of threat to “my good.” It is a short step from here to the normalization of violence.

To read Dr. Ryan's full chapter, click [here](#).
We would like to extend a special thank you to Maureen Schlangen and Ohioans for Gun Safety. Their presence at each of our performances offers an immediate and accessible option to engage with the legislative process. Ohioans for Gun Safety has an initiative to eliminate the loopholes in background checks for gun sales. You can find more information, ways to get involved, and donation opportunities on their website, http://ohioansforgunsafety.com/.