



University of Wisconsin-La Crosse Department of Theatre and Dance




THEATRE & DANCE 


WHAT THE CONSTITUTION MEANS TO ME

By Heidi Schreck

NOVEMBER 14-17, 2024
FREDERICK THEATRE
MORRIS HALL

TICKETS AVAILABLE ONLINE OCTOBER 1
IN PERSON STARTING NOVEMBER 11, OR CALL 608-785-6696
Box Office open 1:00-3:00 p.m. or one hour before performance

2024-2025 

 WWW.UWLAX.EDU/VPA

Director

Greg Parmeter

Stage Manager

Grace Happe

Costume & Makeup Designers

Michelle Collyar
Anna Wooden

Dramaturg

Laurie Kinckman

Technical Director

River Podjasek*

Scenic Designer

Amber Meyers*

Lighting & Props Designer

Mandy Kolbe

Sound Designer

Coleman Breedlove*

*denotes student designer/manager

November 14-16, 2024 at 7:30 p.m.
November 17, 2024 at 2:00 p.m.
Frederick Theatre, Morris Hall

What the Constitution Means to Me is presented by special arrangement with
Concord Theatricals on behalf of Samuel French, Inc.
www.concordtheatricals.com

Cast

Heidi
Taylor Rammer

Debater
Stella Hayward

Legionnaire
Cameron Cavaiuolo

Production Credits

Original Broadway production produced by Diana DeMenna, Aaron Glick, Matt Ross, Madeleine Foster Bersin, Myla Lerner, Jon Bierman, Jenna Segal, Catherine Markowitz, Jana Shea, Maley-Stolbun-Sussman-Rebecca Gold, Jose Antonio Vargas, Level Forward Cornice Production, Lassen Wyse Balsam Nederland Productions, Kate Lear.

What the Constitution Means to Me was commissioned by True Love Productions.

This production originated as part of Summerworks in June and July 2017, produced by Clubbed Thumb in partnership with True Love Productions.

West Coast premiere produced by Berkeley Repertory Theatre, Berkeley, CA.

Tony Taccone, Artistic Director
Susan Medak, Managing Director

What the Constitution Means to Me had its Off-Broadway premiere in New York City at New York Theatre Workshop.

Jim Nicola, Artistic Director
Jeremy Blocker, Managing Director
2018



Biographies

Coleman Breedlove (Sound Designer)--Coleman is a sophomore Theatre Design and Technology major. Coleman is excited to contribute to the production as the sound designer. Coleman wants everyone to enjoy the performance and to dive deep into the characters' arguments.

Cameron Cavaiuolo (Legionnaire)--Cameron is a senior attending UWL with a Theatre Performance major. He plans on graduating this semester to pursue voice acting.

Michelle Collyar (Costume Designer)--With an MFA in design and technology, Michelle manages the costume shop at UWL and teaches costume technology. She has designed, patterned and constructed costumes and dancewear for regional and academic theatres, and for dance companies and commercial catalogs. She spent some time in Canada working on the set of *Let's Get Physical*, starring Jane Seymour and *This Hour Has 22 Minutes*, a Canadian mock news series. Michelle recently spent a season on the opera *Carmen*, directed by Denyce Graves, an Emmy and Grammy Award-winning vocalist, at the Glimmerglass Opera Company in New York.

Dylan Curvin (Asst. Technical Director/Scene Shop Supervisor)--Dylan is excited to begin his first year with the UWL Department of Theatre and Dance. Dylan is from Piedmont, Alabama, and studied at Jacksonville State University where he obtained his B.A. in Integrated Studies with a focus on Theatre. He also has been working professionally in theatre for around 10 years with most recent credits including *Sweeney Todd and The Barber of Seville* with Des Moines Metro Opera Theatre, *The Cher Show*, *STOMP*, and *Fiddler on the Roof* Broadway tours.

Grace Happe (Guest Stage Manager)--Grace is a freelance stage manager from Minneapolis, MN. She is thrilled to be back at her alma matter and to be working with some of her favorite people! Thank you to her friends and family for their continued love and support. Recent credits include: *Taming of the Shrew* at Powerhouse Theatre, *We are Gathered Together - A Soundpainting Performance* at the New Works Play Festival, *5 Lesbians Eating a Quiche* and *Dog Sees God* at La Crosse Community Theatre and *Secret in the Wings* and *She Loves Me* at UWL. Visit GraceHappe.com.

David Harlan (Master Electrician)--David is in his first year with UWL Department of Theatre and Dance as faculty Sound Designer and Sound/Lighting Supervisor. He has an MFA in theatre from the University of Idaho and worked for UI, Idaho Repertory Theatre and his own theatre company - Moscow Art Theatre (Too) - as an actor, director, designer and technician for the past 17 years.

Biographies

Stella Hayward (Debater)--Stella is a sophomore at UW-La Crosse studying Psychology and Theatre. She is estatic to be a part of her first show here on campus. A big shout out to her mom, dad, and amazing roommates.

Laurie Kincman (Dramaturg/Production Manager)--Laurie is Chair of the Department of Theatre and Dance where she teaches stage management, arts administration, dramaturgy, and serves as the Production Manager. She has worked professionally in theatre, dance, and opera. Laurie was co-author and projections designer for the department's world premiere of *Severe Clear-September 11 from Memory to History*. Other UWL credits include stage management of *Art in Motion*, *The Miraculous Journey of Edward Tulane*, *Big Fish*, and *26 Pebbles*, and dramaturgy for *Doctor Faustus*, *Proof*, and *The Laramie Project*. She is a member of the United States Institute for Theatre Technology, the Stage Managers Association, the Literary Managers and Dramaturgs of the Americas, and Actors' Equity Association. Laurie is the author of *The Stage Manager's Toolkit*, published by Routledge Press.

Mandy Kolbe (Lighting & Props Designer)--Mandy earned their MFA in scenic and lighting design from Ohio State University. Mandy has designed over 50 shows at UWL including *A Christmas Carol*, *Eleemosynary*, *26 Pebbles*, *Hair*, *Twelfth Night*, *Urinetown*, *The Last Days of Judas Iscariot*, and many more. Mandy has also designed for the Ashland Theatre, Arrow Rock Lyceum Theatre, The Brick, and the Hudson Guild.

Amber Meyers (Scenic Designer)--Amber is a third-year Design and Technical major with a Stage Management minor at UWL and is excited to be working on this production as her first scenic design. Amber enjoys all aspects of theatre, and has done work with lighting, sound, scenic, and makeup design while here. She would like to thank the people who helped get her here, as she is thankful for all of the new opportunities. She is excited for you all to watch, and hopes you enjoy the show!

Morgan Millard (Asst. Stage Manager)--Morgan is a sophomore at UWL, majoring in Stage Management and minoring in Arts Administration. Recent credits include *A Chorus Line* (Stage Manager) and *Grease School Edition* (Stage Manager) at Sunset Playhouse, and *James & The Giant Peach* (Assistant Stage Manager) at UWL. Endless gratitude to her entire support system and Aunt April!

Biographies

Nate Mohlman (Technical Direction Supervisor)--Nate begins his first year as the Technical Director of the UWL Department of Theatre and Dance. He teaches Theatre Technology, Stagecraft, Drafting, and Theatre Foundations. Nate holds an MFA in Technical Direction from the University of Southern Illinois and specializes in rigging, structural design for the stage, entertainment automation, drafting, and metal fabrication. He has worked professionally as a Technical Director at the La Crosse Community Theatre and as an Assistant Technical Director at both the Des Moines Metro Opera and the Utah Shakespeare Festival.

Greg Parmeter (Director)--Greg is an actor, director, and fight choreographer who teaches voice, movement, and performance here at UWL. He earned his MFA in Acting from the University of Nebraska-Lincoln and spent seasons with the Nebraska Rep, Virginia Shakespeare Festival, Hampstead Stage Company, and Northern Fort Repertory. Greg was the Artistic Director at La Crosse Community Theatre for nine years where he directed the regional premiers of *Les Miserables* and *Mary Poppins* as well as the national community theatre premier of *Billy Elliot the Musical*. Productions at UWL include *The Laramie Project*, *James and the Giant Peach*, *Murder on the Orient Express*, and *Romeo and Juliet*. He also co-wrote and directed UWL's national award-winning original production *Severe Clear: September 11 from Memory to History*.

River Podjasek (Technical Director)--River is a third-year student at UWL and is thrilled to work on *What the Constitution Means to Me* as a first-time technical director. His previous technical direction credits include *The Wolves* (Assistant Technical Director) and *James and the Giant Peach* (Assistant Technical Director). River would like to thank his friends and his partner for always being supportive of his journey as a theatre technician. He hopes this show is just as impactful for you as it was for him.

Taylor Rammer (Heidi)--Taylor is incredibly grateful to be portraying Heidi in UW-La Crosse's *What the Constitution Means to Me*! Her most recent UWL productions include *James and the Giant Peach* (Ladybug) and *The Wolves* (#46). She would like to thank her family and friends for their love and encouragement throughout this process. Enjoy the show!

Anna Wooden (Costume Designer)--Anna is excited to join the UWL Department of Theatre and Dance for her first year as faculty. She teaches Costume Design/History, Costume Crafts, Stage Makeup, and Rendering for the Designer. She received her MFA in Stage Design from Northwestern University. Anna specializes in costume design while also working in props, puppetry, sculpture, illustration, and fabrication. She is an artistic associate of Cloudgate Theatre. Favorite credits include *Get Out Alive* (Haven), *Pinnocchio* (The House), *Footloose* (Marriott Lincolnshire), *Second Skin* (Cloudgate), and *Marys Seacole* (Griffin). Currently her work can be seen at film festivals in the short musical documentary *Happy Songs About Unhappy Things*.

Production Team

Asst. Stage Manager.....Morgan Millard
 Light/Sound Supervisor.....David Harlan
 ATD/Scene Shop Supervisor.....Dylan Curvin
 Costume Shop
 Supervisor.....Michelle Collyar
 Production Manager.....Laurie Kinckman
 Sound Board Op.....Madelyn Turnacliff
 Light Board Op.....Nathan Zirk
 Costume Shop Staff.....Ella Dummer,
 Lillie Helseth, Miranda Logan,
 Vienna Tomkalski, Elin Voegeli
 Costume Shop Crew.....Grace Feyen,
 Megan Gabrielse, Trinity Hobot,
 Lauren Maresh, Ella Meyers,
 Corin Milne, Ori Vega
 Costume Run Crew.....Reis Hitz,
 Lexi Mincoff
 Light Shop Staff.....Coleman Breedlove,
 Sage Goetsch, Amber Meyers
 Light Crew.....Ephraim Anglemyer,
 Jordan Hurley, Apollo Kasprzyk,
 Mazin Khorsed, Caleb Lor, Ava Macintyre,
 Aiden Magnusson, Will Meier,
 Noah Petrick, Jayden Sayles,
 Addison Strauss, Abby Waters
 Sound Shop Staff.....Connor Pangburn

Publicity.....Anna Abel,
 Naomi Golisch, Paige Latzl
 Box Office.....Eva Mason, Ella Mertes,
 Morgan Millard, Julia Grace Sanchez
 Run Crew.....Mikayla Fischer,
 Kambel Sell, Marie Weizenicker
 Poster Design.....Laurie Kinckman
 Cast Photos.....David Harlan
 Lobby Display.....Laurie Kinckman
 House Manager.....Paige Huling
 Front of House.....Nick Bilyeu, Molly Frey,
 Jackson Nekolny, Addy Nysse,
 Libby Sondeleski, Henry Tranel
 Scene Paint Staff.....Natalie Giddings,
 Sage Goetsch, Magdelana Stauffer,
 Avery Weston
 Scene Paint Crew.....Madeline Borski,
 Abby Chalmers
 Scene Shop Staff.....Josh Kaiser, Hailey Kluck,
 Jezelyn Lorraine, Josie Lucksted,
 Michael Muma, River Podjasek,
 Caden Prentice, Avery Weston
 Scene Shop Crew.....Carly Anderson,
 Anna Barganz, Landon Beyer,
 Stone Buchanan, Carson Dorn,
 Quinten Freiss, Hailey Goemer,
 Rachel Hosch, Aiden Johnson,
 Charlie Johnson, Christian Jorstad,
 Nevin Krause, Nolan Krivos, Brady Kuhn,
 Mitchell Lane, Gaven Lange,
 Abby Offerdahl, Jake Prestigiaco,mo,
 Olivia Roe, Ty Schneider, Emma Schrimpf,
 Elliott Sjoquist, Michael Stadler, Jack Strong,
 Anna Vandermause, Alexander Wagner,
 Josalyn Ward, Casey Wells, Luke Williams



LIKE OUR FACEBOOK PAGE:

UW-La Crosse Department of Theatre and Dance

JOIN OUR FACEBOOK GROUP:

UW-L Theatre and Dance

FOLLOW US ON INSTAGRAM:

@uwltheatreanddance

Special Thanks

Dr. Kate Parker
 Kelly Quinnett--University of
 Idaho Department of Theatre Arts
 Dr. Nic Barilar
 Mary Trotter
 Michael Slevin
 University Centers

Director's Notes

“Sometimes, I feel like you're shining a light backwards into the darkness so I can follow you into the future.”

This is my favorite line in this play. It appears roughly half-way through the play, and Heidi, our playwright and lead character, is speaking to the young people in the room. And I love this line because, for the first time, somebody has given voice to how I feel about my students. I spend every day in classrooms with students between the ages of 18-23. I spend that time ostensibly teaching them, but I learn oh so much from them day in and day out. I am in awe of how smart these students are. Can they be naïve and irresponsible? Of course. Do they struggle with focus? Daily. Are they whiny and entitled? Frequently. But greater than their flaws are their gifts: they are smart, and generous, and empathetic, and passionate.

Was I ever so smart at that age? Or passionate? I don't think so. I remember feeling overwhelmed and frightened much of the time. The problems of adulthood at 18 and 19 felt so very far away and so very scary. Whiny, lazy, and entitled? I suspect these kids had nothing on me at 19.

I'm done hearing this generation run down, scoffed at, and worst of all, dismissed. Because I know something about this generation that many don't: that this generation is wise beyond their years; they are powerful; and they are sick and tired of the status quo. They are coming, and we can't stop the flood. Nor should we.

To the young artists of this cast and production team--Taylor, Stella, Cameron, Morgan, Coleman, Amber, River, and Grace: thank you. Thank you for what you are doing here. Knowing that our future is in your hands makes the present a little less scary.

Kennedy Center/American College Theatre Festival

Started in 1969 by Roger L. Stevens, the Kennedy Center's founding chairman, the Kennedy Center American College Theater Festival (KCACTF) is a national theater program involving 18,000 students from colleges and universities nationwide which has served as a catalyst in improving the quality of college theater in the United States. The KCACTF has grown into a network of more than 600 academic institutions throughout the country, where theater departments and student artists showcase their work and receive outside assessment by KCACTF respondents.

The goals of the Kennedy Center American College Theater Festival are: to encourage, recognize, and celebrate the finest and most diverse work produced in university and college theater programs; to provide opportunities for participants to develop their theater skills and insight; and achieve professionalism; to improve the quality of college and university theater in America; to encourage colleges and universities to give distinguished productions of new plays, especially those written by students; the classics, revitalized or newly conceived; and experimental works.

Through state, regional, and national festivals, KCACTF participants celebrate the creative process, see one another's work, and share experiences and insights within the community of theater artists.

The KCACTF honors excellence of overall production and offers student artists individual recognition through awards and scholarships in playwriting, acting, criticism, directing, and design.

The KCACTF is a year-round program in eight geographic regions in the United States. Regional activities are coordinated through eight KCACTF regional chairs and eight KCACTF playwriting awards chairs. With funding and administrative support from the Kennedy Center, the regional chair coordinates with the Co-Managers of KCACTF all aspects of the adjudication of productions on the local and regional level and supervises regional-level KCACTF award competitions. The playwriting chair works with schools that have entered new and student-written plays by providing expertise in the development of new scripts--assessment specifically designed for a developing play--and by providing information on the numerous playwriting awards offered.

In January and February of each year, regional festivals showcase the finest of each region's entered productions and offer a variety of activities, including workshops, symposia, and regional-level award programs. Regional festival productions are judged by a panel of three judges selected by the Kennedy Center and the KCACTF national committee. These judges in consultation with the Artistic Director select four to six of the best and most diverse regional festival productions to be showcased in the spring at the annual noncompetitive national festival at the Kennedy Center, all expenses paid.

Since its inception, KCACTF has given more than 400,000 college theater students the opportunity to have their work critiqued, improve their dramatic skills and receive national recognition for excellence. More than 16 million theatergoers have attended approximately 10,000 festival productions nationwide.