

University of Wyoming Dept. of Theatre & Dance Presents

GARRIE

THE MUSICAL

Music by **MICHAEL GORE**
Lyrics by **DEAN PITCHFORD**
Book by **LAWRENCE D. COHEN**
Based on the novel by **STEPHEN KING**

Directed by **MATTHEW GREENBERG**
Choreographed by **CAT KAMRATH**

"...a cultural touchstone...the great cautionary horror story of high school cruelty." – Ben Brantley, The New York Times

"...edge-of-your-seat all-out entertainment." – Larry S. Ledford, The Monitor

APR 26 - 29, 7:30PM, APR 30, 2:00PM
Buchanan Center for the Performing Arts Main Stage

TICKETS 307-766-6666 or www.tix.com/ticket-sales/uwyo/6984





Announcing the 27th Anniversary!

The Young Dancers' Workshop

July 17 - 21, 2023
Elevated Dance Training
Ages 13 - 16

Pre-Professional + Professional Intensive

July 24 - 28, 2023
Elevated Connections
Ages 16+

March 1, 2023 - Registration Available
May 1, 2023 - Scholarship Applications Due

snowyrangedance@gmail.com
Facebook + Instagram: @snowyrangedance



LARAMIE, WYOMING

There are no strangers here, only friends you haven't yet met.

Come In Before or After the Show

20 Beers on Tap Including Many Wyo Brews
Sandwiches • Burgers • Pizza
Pastys • Salads • Steaks

Within Walking Distance • Locally Owned





CONTENT WARNING: CARRIE contains depictions of bullying, religious extremism, homophobic slurs, violence, and death, as well as discussions of menstruation, sexual assault, and group violence in a school setting.

SYNOPSIS

Carrie White is a misfit, a teenage outcast who longs to fit in. Bullied by the popular crowd at school, and virtually invisible to everyone else, she's dominated by her loving but cruelly controlling mother. What none of them know is that Carrie's got a special power, and if pushed too far, she's not afraid to use it.

DIRECTOR'S NOTE

CARRIE...THE MUSICAL? Yep. You're here for this and we're glad you are. CARRIE is associated with camp, prom, cliques, and, of course, blood...however, the musical takes a deeper look into strained parent-child relations and bullying, ultimately asking the question, "What does it cost to fit in?"

When Stephen King's novel of the same name debuted in 1974, it was a horror masterpiece. The 1976 Brian DePalma film starring Sissy Spacek cemented CARRIE into the horror cannon for its theatrical use of telekinetic powers, while taking a stance on the dangers of religious extremism. The infamous prom scene showed us something scary: dozens of teens killed inside a sacred place of knowledge, Chamberlain High School. More scary is the ever-increasing school violence epidemic. Moreover, through the COVID-19 pandemic, we saw a rise of harassment through cyberbullying which has continued its upward trend.

As a director, CARRIE made me ask the question, "If we ignore a problem, does it get better or worse?" Sometimes, it does get better, and sometimes we need to solve the problem more proactively.

It is not lost on me that the first syllable of CARRIE is care: something in short supply in this fictional world. As we exit the theatre and enter our very, very real world, I implore us all to do something nice for a stranger and see how that ripple can lead us towards a kinder, more caring world.





DRAMATURG'S NOTE

Much has changed since Stephen King wrote *CARRIE* in 1974. While still a story about outsiders, bullying, abuse, and trauma, it takes on new meaning when considering the recent history of students tragically experiencing violence in their own schools. An audience today will have a vastly different reaction to the violence at the end of the story than readers did in 1974, audiences watching the original 1988 musical, or even audiences watching the 2012 revival. A production of *CARRIE* in 2023 must reckon with the weight of the growing total of mass killings in this country, a growing trend that only seems to be getting worse.

According to the Gun Violence Archive, over 200 Americans have been killed from mass shootings since the beginning of 2023, the most by this point in the year in over a decade. Although *CARRIE* doesn't directly discuss gun violence, it is hard to ignore the parallels that the show offers. Due to the nature of the plot and the time in which the story was written, *CARRIE* is unable to do much more than dance around the issue that appears most prescient to a contemporary audience.

What *CARRIE* can provide is a glimpse into the life of a young girl who feels broken, beaten, and ostracized by both her peers and family. She is pushed, bullied, humiliated, and unfortunately resorts to violence in response. The show repeatedly poses the question, "What does it cost to be kind?" suggesting kindness and acceptance is a remedy for violence. However, in our current social context, amidst debate about gun control, growing rates of mental illness, and no clear answer as to what drives these individuals to commit acts of violence, perhaps we should ask, what will it cost us when we don't act with kindness?

CARRIE THE MUSICAL is presented by arrangement with Concord Theatricals. www.concordtheatricals.com

Performance & rehearsal musical tracks provided by Right On Cue Services. www.RightOnCueServices.com

THE VIDEOTAPING OR MAKING OF ELECTRONIC OR OTHER AUDIO AND/OR VISUAL RECORDINGS OF THIS PRODUCTION AND DISTRIBUTING RECORDINGS OR STREAMS IN ANY MEDIUM, INCLUDING THE INTERNET, IS STRICTLY PROHIBITED, A VIOLATION OF THE AUTHOR(S)'S RIGHTS AND ACTIONABLE UNDER UNITED STATES COPYRIGHT LAW. FOR MORE INFORMATION, PLEASE VISIT: <https://concordtheatricals.com/resources/protecting-artists>

CREATIVE TEAM

DIRECTOR.....	Matthew Greenberg
CHOREOGRAPHER.....	Cat Kamrath Monson
MUSICAL DIRECTOR.....	Zachary McCulley
ASSISTANT DIRECTOR & DRAMATURG.....	Blake Watson*
INTIMACY CHOREOGRAPHER.....	Landee Lockhart
COSTUME DESIGNER.....	Lee Hodgson
HAIR, WIGS, & MAKEUP DESIGNER.....	Kate Backman
LIGHTING & VIDEO DESIGNER.....	Jason Banks
SCENE DESIGNER.....	Scott Tedmon-Jones
SOUND DESIGNER.....	Don Turner
PRODUCTION MANAGER.....	Scott Tedmon-Jones
PRODUCTION STAGE MANAGER.....	Alexandria Soto

CAST

CARRIE WHITE.....	Anna Johnston*
MARGARET WHITE.....	Kathryn Harding
SUE SNELL.....	Anna McClow*
TOMMY ROSS.....	Edward Bazzell*
CHRIS HARGENSEN.....	Sidney Thomas*
BILLY NOLAN.....	Oscar Erickson*
MISS GARDNER, SUE'S INTERROGATOR.....	Emma Sorensen*
MR. STEPHENS/REV. BLISS/SUE'S INTERROGATOR.....	Joshua Luper*
FRIEDA.....	Heather Craig*
NORMA.....	Rachel Golledge*
HELEN, U/S CARRIE WHITE.....	Emma Master*
GEORGE.....	Chase Nylander*
STOKES.....	Soren Ostergren*
FREDDY.....	Ethan Williams*
MICHAEL.....	Jackson Ellison*
OTHER KIDS, DANCE ENSEMBLE.....	Lindsey Little*, Tatiana Matsygorova*, Claire Rhein*, Bailey Sorensen*, Jessie Standley*

PRODUCTION STAFF

FIGHT CHOREOGRAPHERS.....	Matthew Greenberg and Blake Watson*
REHEARSAL ACCOMPANIST.....	Zachary McCulley
DANCE CAPTAIN.....	Rachel Golledge*
DANCE REHEARSAL ASSISTANT.....	Jackson Ellison*
SOUND ENGINEER.....	Don Turner
ASSISTANT SOUND ENGINEER.....	Alex Brown*
TECHNICAL DIRECTORS.....	Scott Tedmon-Jones & Don Turner
SCENE SHOP FOREMAN / MASTER CARPENTER.....	Don Turner
PROPERTIES SHOP SUPERVISOR.....	Scott Tedmon-Jones

ASST. PROP STOCK MANAGER / PROP ARTISAN..... Megan Wilson*
 CHARGE SCENIC ARTIST Scott Tedmon-Jones
 MASTER ELECTRICIAN Alex Brown*
 CARPENTERS/SCENIC ARTISTS/ELECTRICIANS ...Cameron Bullard*,
 Duncan Emmons*, Sydney Harris*, Sydney Sjolín*, Blake Watson*
 COSTUME SHOP COORDINATOR..... Kate Backman
 FIRST HANDS / COSTUME SHOP ASSISTANTSCarter Brown*, Ivy
 Grover*, Sheridan Rudziewicz*, April Sandoval-Eaton*, Kaitlin Soden*
 VISUAL ARTS / BCPA MAIN OFFICE.....Jana Schott, Jack Chapman,
 Seth Holmquist, Eric Smith, Alexandria Soto
 PUBLICITY / FINE ARTS COORDINATOR..... Kathy Kirkaldie
 PROGRAM COORDINATOR, FINE ARTS OUTREACH... Lexis Hamilton
 BOX OFFICEHeather Craig*, Jatin Cranmore*, Madylin Gooch*,
 Alex Huss*, Anna Johnston*, Bailey Lankford*,
 Racheal Pinkham*, Lauren Regnell*

PRODUCTION CREW

ASSISTANT STAGE MANAGER(S)Addie Hoskins*, Sen Sullivan*
 HOUSE MANAGER..... Duncan Emmons*
 USHERS..... Melissa Gleason*, Jocelyn Alvarado*
 LIGHTING OPERATOR Adrianna Hix*
 LIVE SOUND ENGINEER..... Alex Brown*
 SOUND & VIDEO OPERATOR..... Jaxton Braten*
 PROP CREW Colten Nielsen*
 FLY & DECK CREWSydney Harris*, Colten Nielsen*, Noah Roedel*
 WARDROBE SUPERVISOR..... Kaitlin Soden*
 WARDROBE CREW ...Inez O'Connor*, Kay McLean*, Ansel Lim*,
 Ivy Grover*

**Students*

ACKNOWLEDGEMENTS

Thank you to The University of Wyoming Department of Theatre and Dance faculty and staff, Visual and Performing Arts Business Center staff, Dr. Adrienne Freng, Megan Wilson, The University of Wyoming College of Arts and Sciences Dean's Office, and Dr. Margaret Wilson.

This production is supported by funding from the Wyoming Arts Council through a Community Support Grant and a College of Arts and Sciences 2022-2023 Faculty Research and Creative Activity award.





*The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by **David M. Rubenstein.***

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.

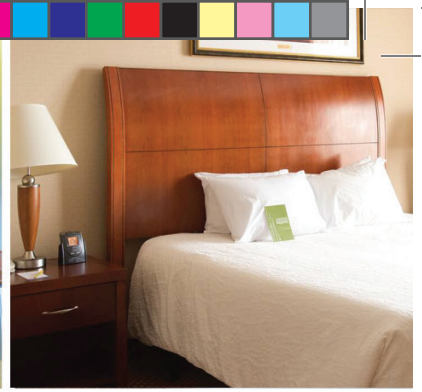
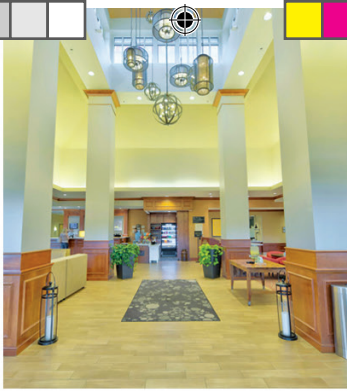
Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

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 1,500 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.





Hilton Garden Inn- Laramie

2229 Grand Ave.
Laramie, WY 82070



Located at the University of Wyoming Plaza across the street from the University of Wyoming Marian H. Rochelle Gateway Center and the Athletics facilities, the Hilton Garden Inn-Laramie has easy access to I-80 by way of Grand Ave., as well as the rest of the city of Laramie. Amenities include:

- Local airport shuttle
- Complimentary WiFi
- Complimentary 24/7 Business Center
- Pool & Fitness Center
- On-site Restaurant & Bar
- Suites & Standard Rooms Available
- Complimentary Parking
- Microwave, mini fridge, and Keurig in each room
- Function space
- The Shop convenience store open 24/7

www.laramie.stayhgi.com
307-745-5500

