



IPHIGENIA

Crash Land Falls On
The Neon Shell That
Was Once Her



HEART

(A RAVE FABLE)

BY CARIDAD SVICH

Directed by Dr. Kevin Brown

April 24-28, 2024

Studio 4



Theatre

University of Missouri



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CO-DIRECTORS

Dr. Kevin Brown
Virginia Martinez

**COSTUME DESIGNER
FILMING COORDINATOR**

Marc W. Vital II

SCENIC DESIGNER

Ryan J. Zirngibl

LIGHTING DESIGNER

Vincente Williams

SOUND DESIGNER

Eliza Brooks

STAGE MANAGER

Elise Hawley

**INTIMACY CHOREOGRAPHER
AND CONSULTANT**

Bart Williams
Virginia Martinez

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Theatre

University of Missouri

Welcome to Mizzou Theatre's final performance of the academic season; *Iphigenia Crash Land Falls on The Neon Shell That Was Once Her Heart* by Caridad Svich.

We greatly appreciate your patronage this season and hope you will join us this summer. The Larry D. Clark Summer Repertory Theatre returns in June with performances of *Charlotte's Web* in our studio space and the popular *9 to 5* on the Rhynsburger stage, as well as the hilarious Comedies in Concert. Watch for an announcement of our 24-25 season lineup in early May.

Thank you for your continued support of Mizzou Theatre
Enjoy the show!

Dr. Mimi Hedges
Chair, MU Department of Theatre

DIRECTOR'S NOTES

Iphigenia Crash Land Falls on the Neon Shell that Was Once Her Heart (a rave fable) is a play as complex as the title suggests. An inspired adaptation of Euripides' *Iphigenia in Aulis*, Caridad Svich's revisioning places the action of the play in a "fluid" time period, roughly between 1993 and when the play was written and first published in 2004 (roughly between the years of femicides in and around the border town of Juárez). The setting is also fluid, set in, "An unnamed country in the Americas during a time of unrest." This could be the border between the United States and Mexico, or any of the many other borders between countries in the Americas where there is conflict today and fluidly into the past.

At the core of the play are several concepts and ideas, that are conceits of the adaptation that create layers of meaning for contemporary audiences, and in many ways it is a challenging play, both to stage and to experience. There are many difficult themes (of which Greek Tragedy as a genre does not shy away from). Among these are the power of Empire, the question of Sacrifice, and an interrogation of who has to be sacrificed and for what reasons. For Iphigenia, her body has been claimed by the State, and her father has selfish plans for her future. The many other characters in the play face similar questions about Empire and Sacrifice.

It is important to remember that it is a non-realistic play, and that the characters in the play, such as Iphigenia, Achilles, and Orestes are themselves part gods, goddesses, and heroes of the Greek pantheon. They have abilities and powers beyond those of mortal humans. Still, these gods and heroes have mortal concerns such as wanting to be loved, wanting a supportive family, and wanting to feel like they are complete, especially when control of their own bodies is being taken from them.

A question that often comes up in discussions of staging the play, and a subject that is worthy of inclusion here, is why use “bodies with edges” (or perhaps non-binary or other than feminine bodies) in the roles of the Fresa Girls? These characters represent some of the many women who were murdered on the border. A key to unlocking this choice is the concept of the de-romanticization of femicide. In other words, the playwright is asking us to consider interrupting the cycle of violence on women by interrupting the toxic gaze of Empire. One way to do this is to challenge our notions of binary gender and present characters with complex, fluid identities.

Consider that putting female bodies in these roles may risk a further reinscribing and titration of toxic masculinity and of the bodily effects and trauma that the surveillance gaze writes onto those bodies. This tactic is a way to interrupt the gaze. Because the characters in this play are trying to break away from that surveillance. They are trying to break away from the claims that State and Empire have made on their bodies. They are trying to be “whole” once more. I invite the audience into this difficult play, but with redemption and hope, and also do not forget one of the most important themes of all that runs throughout the play, love.

Dr. Kevin Brown



The Kennedy Center

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.

CAST

Zachary Vajda	Virtual MC
Jasmine Butler	Iphigenia
Sebastian Kearney	Adolfo/ Glass-Eyed Man/General's Ass/ Soldier X/Fresa Girl 1
Camille Purkey	Camila
Sophie Campos.....	News Anchor
Jordyn Hill.....	Violeta Imperial/ Hermaphrodite Prince
Chance McKim	Orestes/Virgin Puta/ Fresa Girl 2
Will Morris.....	Achilles/Fresa Girl 3

SETTING: The present in an unnamed country in the Americas during a time of unrest.

INTERMISSION: There will be one 15-minute intermission between Act I and Act II.

Iphigenia Crash Land Falls on the Neon Shell That Was Once Her Heart, is a surreal, rave themed experience utilizing music, abstract storytelling, and symbolism. The work explores identity, gender, sexuality, politics, social pressure, and the pursuit of happiness.

The play includes adult subject matter including strong language, sexuality, explicit discussion of sexual assault, allusions to incest, parental abuse, drug use, murder and kidnapping, as well as flashing lights and sounds.

PRODUCTION STAFF

Assistant Stage Managers	Danni Haynes, Ben Tatum
Properties Crew	Sophia Axelbaum, Ariel Hall
Light Board Operator	Jamie Hill
Sound Board Operator	Eliza Brooks
Projections Operator	Ryan Cohen
Running Crew	Macy Monical
Electrics Crew	Hamza Abu, Ryan Cohen, Aidan Engbert, Aria Garcia, Isabella Sokolova
Scenic Studio 1320 Assistants	Alex Drury, Mike Melillo, Abby Murphy, Dani Myers, Michael Kuria
Assistant Costume Designers	Summer Dunkley, Sina Golzy
Stichers	Sophie Campos, Chris Dixon, Alyson Evans, Claudia Lindgren, Yada Olson, Melody Tate, Grace Hall
Wig/Make-up Management	Millie Brode
Stock Management	Madison Ade, Keshae Holloway
Wardrobe	Ace Roach, Aria Garcia, Hayley Conklin, Ashlee Cooper
Hair/Make-up Designer	Brandi Whitmore
Costume Crafts	Bri Schenck, Aeryn Yonke, Camille Purkey, Malakai Howard, Haylee Allen

MU DEPARTMENT OF THEATRE CREW AND STAFF

Director of Production/Artistic Director Mimi Hedges
Head of Costumes Marc W. Vital II
Technical Director Zach Alley
Scenic Studio Supervisor.....Cyan Crockett
Assistant Technical Director Vincente Williams
Costume Shop Manager.....Manda Apony-Moriarity
Cutter/Draper..... Mackenzie Miller
Costume Shop Tech Lydia Taylor
Academic AdvisorsAlex Anderson,
Katie Brueggeman
Front of House DirectorJabarbara Jennings
Assistant Box Office Manager Andrew Schulte
Scenic Studio Assts.....Maggie McCormick,
Carter Davidson, Robert Dresselhaus,
Emma Pavik, Evan Saunders,
Joey SeEVERS, Ellie Utterson
Front of House Staff.....Cecil Cantrell-Harris,
Alex Drury, Delaney Eischen,
Bryleigh Giffin, Syed Ali Hashmi,
Abigail Henshaw, Jack Kunkel,
Catelynn Liniger, Chance McKim,
Andrew Shulte, Shrushti Shah
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2023-2024

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Ryan Cohen	Kaylah Janssen	Daniel Smith
Brayden Corniels	Aaliyah Jones	Cedric Singleton
Zachary Czarnik	Jaeden Knehans	Ben Tatum
Angelina Derry	Gabe Levi	Zach Vajda
Lucian DiPofi	Kasey Lynch	Sara Wiley
Delaney Eischen	Chance McKim	
	Wren Miller	

MU DEPARTMENT OF THEATRE FACULTY

Kevin Brown, Associate Professor
M. Heather Carver, Professor
David Crespy, Professor
Les Gray, Assistant Professor
Mimi Hedges, Department Chair, Associate Teaching Professor
Joy Powell, Associate Teaching Professor
Claire Syler, Associate Professor
Marc W. Vital II, Assistant Professor

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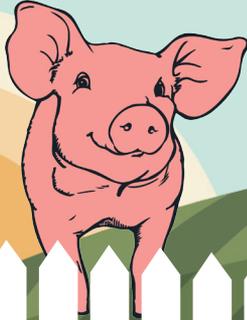


LARRY D. CLARK

SUMMER REPERTORY THEATRE PRESENTS:

Charlotte's Web

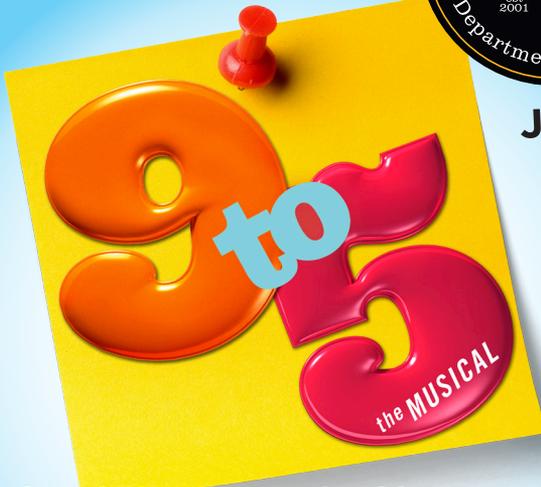
Adapted by
Joseph Robinette
Based on the book by E.B. White



Directed by Kasey Lynch
June 12-16, Studio 4



June 4, 7 p.m.



Directed and choreographed by Brandon Riley
July 3-14, Rhysburger Theatre



Theatre
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