



Letter from the Chair

Dr. Cynthia Allan
Department of Communication

Welcome to the 2016-2017 season of the Pittsburg State Theatre! This is our second full season in the Dotty and Bill Miller Theater here at the Bicknell Family Center for the Arts. The facility is a wonderful and intimate space for live performance. With every production we learn more about the possibilities of this terrific new home for Pitt State Theatre!

The 2016-2017 season begins October 27-30 with *Frankenstein*, the classic tale of horror and suspense. Join us for an outstanding spectacle that asks us to

consider the line between human and monster. Directed by Gil Cooper, this is the perfect show to kick-off the Halloween season.

Then, on December 2-3, we continue our tradition of Theatre Unplugged with the student-directed one-act plays produced in the Studio Theatre (entrance on Joplin Street). The Studio Theatre remains the venue for student-produced theatre offerings. This year, four of our senior theatre students will present their one-act plays.

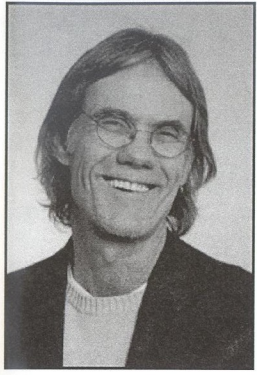
In the spring of 2017, Joey Pogue directs the riveting political and family drama, *Other Desert Cities*. When the grown daughter of a powerful family returns home to announce the publication of her memoir, she digs up unexpected family secrets. Alternately cruel and compassionate, this sharply written drama will have you on the edge of your seat. Runs from February 23-26, 2017.

In our final production of the season, from April 27-30, the Advanced Performance Ensemble will create a newly written original work, *Grave Matters*, conceived and directed by Cynthia Allan. This production will also feature the music of local indie-folk band, DeadEye. Join us as we spend a few days at Restful Acres Cemetery in this play about life, loss, and lawn care.

Finally, I want to remind our patrons that the move to a new space created new opportunities for Pitt State Theatre – specifically the addition of Saturday matinees for each of our productions. This provides you with 3 evening (Thursday-Saturday) and 2 matinee (Saturday-Sunday) productions for your convenience.

I am sure the faculty, staff, and students of the Department of Communication and PSU Theatre join me in expressing our gratitude for your support and our sincere hopes that you enjoy the 2016-2017 season.

Warm regards,
Dr. Cynthia Allan

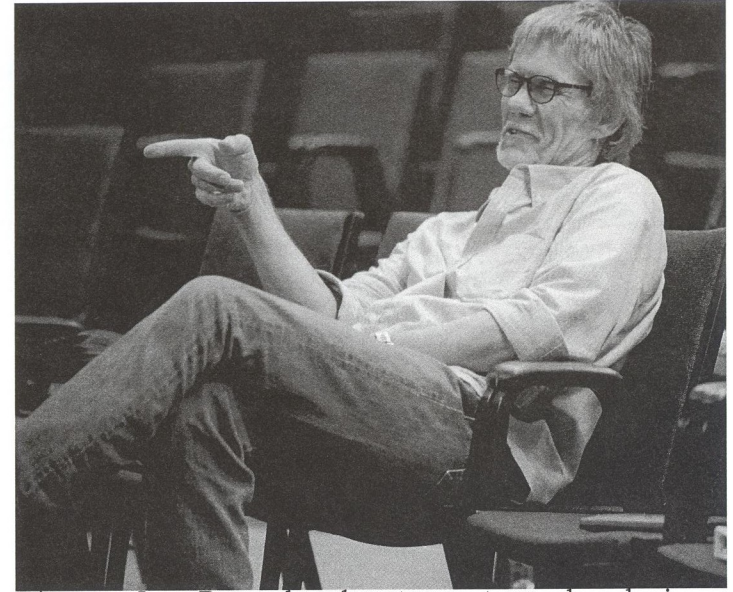


Director's Notes Joey Pogue

Within the context of a university setting, the stage and all that it offers must reflect much more than mere entertainment for our community. Our task is a heuristic endeavor, one that we cannot afford to take lightly. Given the current state of our nation and the world, it is important for us,

as educators, to confront the problematic issues that could jeopardize the maintenance of our democratic way of life. One of the most salient of those issues in our age is our apparent capacity to adhere to "alternative facts" in our process of survival. As critical scholarship reminds us, the truth behind alternative facts can be challenging to access. However, when pursuit of the truth is abandoned, the world can evolve into a dangerous place. The family represents an institution where we first begin to receive the tools we need to pursue and sustain authentic truth.

Other Desert Cities depicts a family that, in the interest of protecting its members, resorted to the use of alternative facts while attempting to survive shifts in the cultural, social, and political forces that structured their lives. Grappling with the residual effects of the Vietnam War era that were exacerbated by a post 9/11 anxiety, the Iraq and Afghanistan campaigns, the Wyeth family faced a double bind and resorted to telling lies. For a while, their strategy appeared to work. However, as time passed, the family discovered themselves failing to clean up the mess caused by their initial turn away from the truth. As members of our own families, perhaps we can all relate to aspects of the Wyeth's quest. In countless ways, parts of their story, their aspirations, and their failures, are likely to be parts of our own story. As we tell it on the stage, we should reflect upon how we go about representing whom we are and what we do. Hopefully, as we experience their dilemma, we can aim for higher levels of authenticity in our own lives, escape the appeal of alternative facts, and refrain from further perplexing a world that is already in too much danger.



Director Joey Pogue laughs at a cast member during a rehearsal.

To the Actors,

When Dr. Allan suggested to me that *Other Desert Cities* would be a good play to direct because of its educational value for the campus and the community, I was a bit hesitant. This is very serious stuff, I said! Could young actors pull this one off? Well, as the last six weeks have revealed to me, yes, they can! The five individuals who developed these characters are some of the most dedicated and courageous students with whom I have ever worked in the theatre. To achieve the level of excellence that they did, they had to venture directly into some rather dark corners of the human heart. What they have achieved as artists has amazed me and I feel especially honored to have had the opportunity to work with them.

Sincerely,
Dr. Pogue

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During rehearsal, cast members Logan Qualls (left) and Katlyn Weve (right) argue in a sibling showdown.



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Other Desert Cities

by John Robin Baitz

Director.....Joey Pogue
 Scenic Designer/Technical Director.....Linden Little
 Costume Designer.....Lisa Quinteros
 Lighting Designer.....Ryan Urban*

Cast of Characters

Brooke Wyeth.....Katlyn Weve*
 Polly Wyeth.....Megan Reed*
 Lyman Wyeth.....Austin VanBecelaere*
 Trip Wyeth.....Logan Qualls*
 Silda Grauman.....Ila Phelps*

Setting

2004

The Wyeth House
 Palm Springs, CA

There will be one 10 minute intermission.
 Produced by special arrangement with Dramatists Play Service.

No flash photography or video recording is permitted during the performance.
 Please make sure ALL cell phones are turned off. For the comfort of other audience members, take crying or fussy children to the lobby.

Production Staff

Stage ManagerStephen Reida*
 Assistant Stage Manager.....Erika Moore
 Properties MasterJaley Hoyt*
 Makeup.....Ayman Syed
 Stage Runner.....Eddie Murphy
 Sound Board Operator.....Katia Arians*
 Master Electrician.....Curtis Wilkins
 PR/Advertising Manager.....Chelsea Foster
 Poster/Program Cover Art.....April Huninghake
 Production Photographer.....Paige Bowman
 House Manager.....Grace Hendrickson

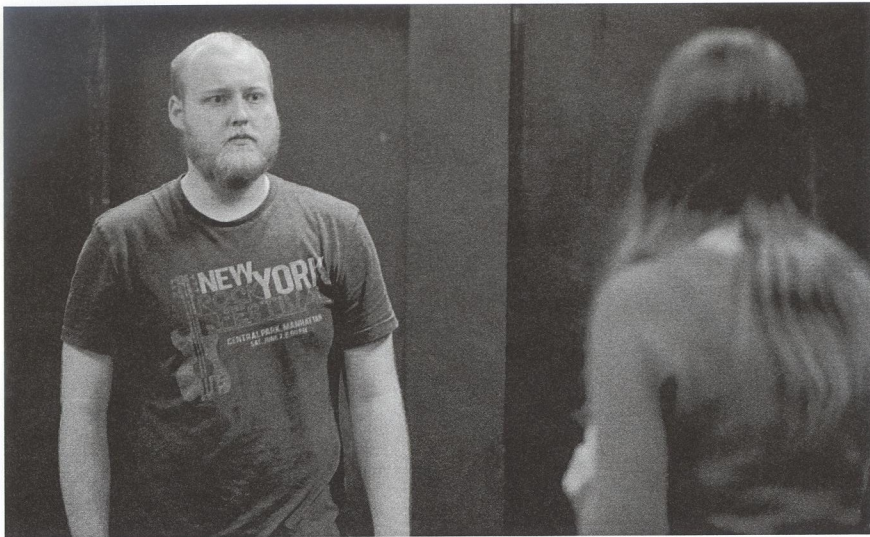
"DR. ALLAN TREATS THIS LIKE PROFESSIONAL THEATER. SHE HAS A PROGRAM PUT TOGETHER HERE THAT IS PURELY PROFESSIONAL. I HAVE AWONDERFUL STAFF AND MY TWO STAGE MANAGERS ARE ON TOP OF THEIR GAME. IT'S DEFINITELY A UNIQUE EXPERIENCE, BECAUSE FOR YEARS I HAD TO DO ALL THIS WORK BY MYSELF."

--JOEY POGUE



Director Pogue watches on as Weve and Qualls act out a scene. Although you wouldn't know it, this is Weve's first role in a PSU production. Of the experience, Weve says "I have far less acting experience than any of these actors, so I was just baffled when I got the part and I'm just continuously amazed by how involved and how deep this show is."

* Indicates member of Alpha Psi Omega, Theatre Honor Society



Actor Austin VanBecelaere runs a scene as Lyman Wyeth, the family patriarch.

Costume Designer

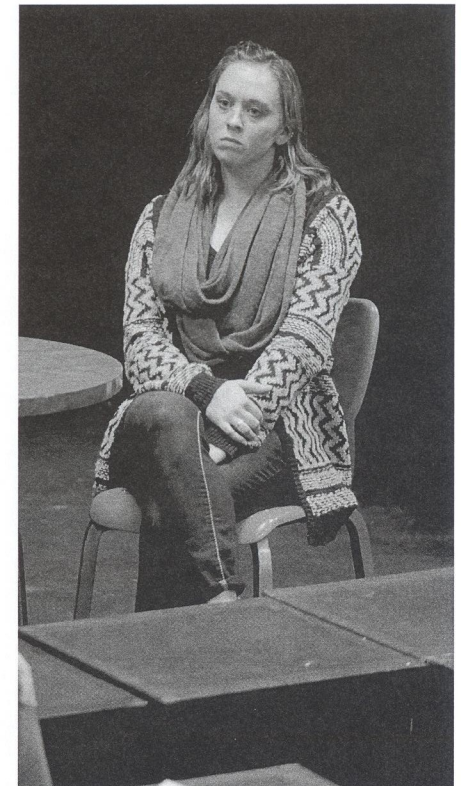
Lisa Quinteros

The clothing at the turn of the millennia presents a unique time in style, as clothing showed a markedly lower degree of new observable styles, but rather a mix and mash of ANY style. The uniqueness of dress was that "anything goes," and items from every era, vintage to contemporary, were placed together in a blending and merging of visual creativity that has not been observed in modern times. Contemporary fabrics, comfort and ease of wear are the hallmark ideas, which still continue in today's clothing. The features which have changed are in the advanced technology in materials, and treatments in textures, cuts, inks, and prints. This is a process which still continues to evolve and inform what we wear in this decade.

Palm Springs is a community that carries an Old Hollywood golden age feeling in its architecture and design, to it's very core. Mid-century modern is still at the forefront of it's aesthetic, and relates that relaxed, affluent feel to the style of clothing, where country clubs, golf courses, beautiful resorts, the heat, and a sleek playfulness all contribute to the identity of this unique desert oasis.

Technical Director Linden Little

Other Desert Cities is a character driven work. This calls for a different approach when it comes to the scenic environment. Spectacle takes a backseat and the focus shifts to a few well-appointed details. An adobe curved wall evokes the arid paradise of Palm Springs. Built-in shelves hold the family photos and the liqueur. Both take a central role in the life of the Wyeth domicile. Sliding patio doors hint at the pool just beyond the audience's view. The sofa is lowered to place the action directly in front of the viewer. The total effect of these details is an environment that allows the Wyeth family story to unfold before viewer.



Actor Megan Reed really gets into character as the overly controlling Polly Wyeth. Reed says she gets frustrated with her character for being so controlling.

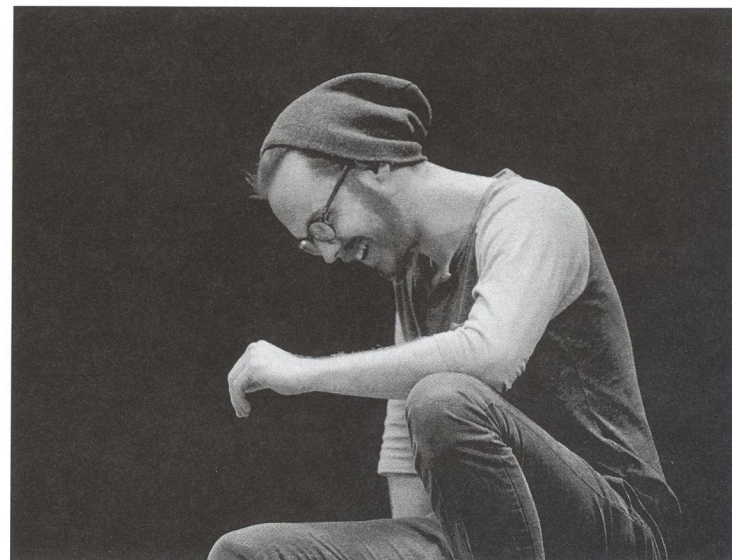
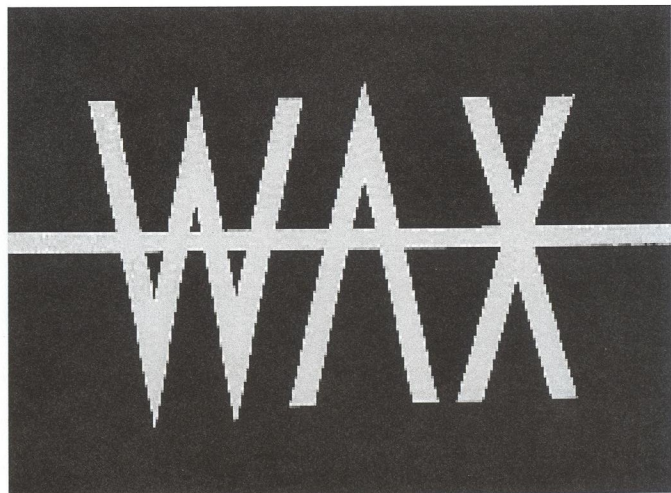


"I REALLY ENJOYED THE EXPERIENCE BECAUSE WE'VE OPENED OURSELVES UP TO SUCH A PHILOSOPHICAL STANDPOINT, AND THANKS TO POGUE WE'VE BEEN GIVEN THE TOOLS TO REALLY CREATE AND MOLD OUR OWN SHOW...I FEEL LIKE THAT CREATIVE FREEDOM IS SO IMPORTANT"

--MEGAN REED (POLLY WYETH)



Katlyn Weve (Brooke Wyeth) gets intense during a rehearsal. One of the unique traits of this play is the level of creative freedom and flexibility the actors have been given.



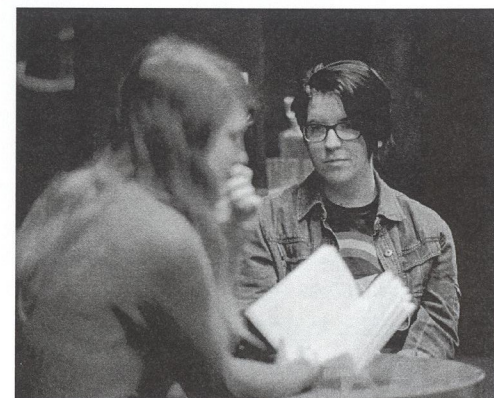
Logan Qualls (Trip Wyeth) laughs at a cast member during a scene.

Lighting Designer Ryan Urban

As a native to Albuquerque, New Mexico, I almost immediately understood the climate *Other Desert Cities* takes place in. The next step? Reproduce it on the Miller Theater's stage.

In a show all about dragging the skeletons out of the closet, I knew I didn't want to just reproduce the glamour shots of Palm Springs; it was ultimately decided early on to pull back the surface and dig deep into the substance of the show. The emotion of this production drives so many design aspects of the show, and I wanted to showcase both Palm Springs, 2004 as a setting, but also the raw emotion experienced by the Wyeth family.

Sigmund Freud claimed "our beds are crowded" and the phrase has always stayed with me; our guilts, passions, and the phantoms of our past all follow and lay with us throughout our lives. I encourage you to keep this phrase in mind as you watch *Other Desert Cities*.



Special Thanks

Pat McLean

Edward Caffrey

Bobby Winter

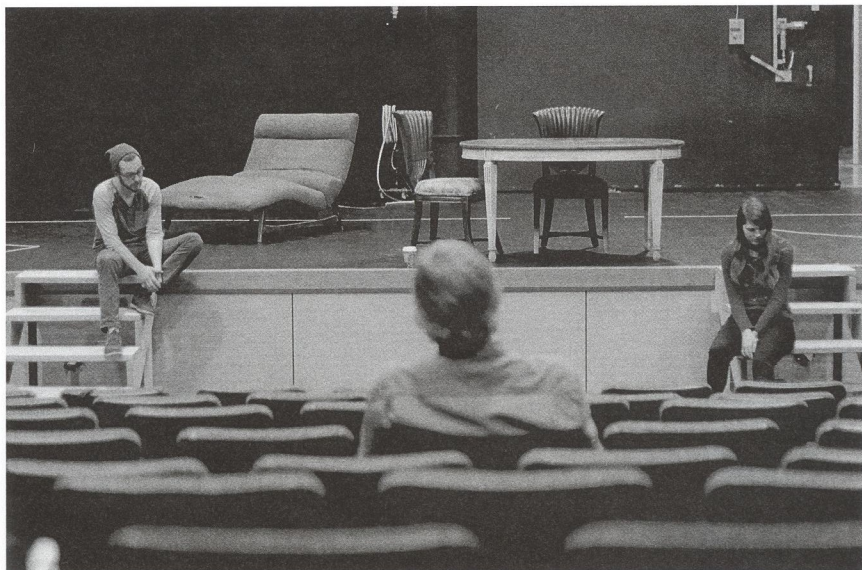
Mimi Little

Jason Huffman, Memorial Auditorium

Colin Terry

"IT'S EASY [TO PLAY THIS PART] BECAUSE I KNOW WHERE TO DRAW FROM, BUT IT'S ALSO HARD BECAUSE YOU HAVE TO KEEP RELIVING THE NOT SO GOOD STUFF...IT'S DEFINITELY A CHALLENGE."

--ILA PHELPS
[SILDA GRAUMAN]



Pogue watches on as Weve and Qualls have a somber heart-to-heart as the Wyeth brother and sister duo.