

Thursday, January 5, 7:30 pm

Lincoln Center Mini-Theatre – 417 West Magnolia Street, Fort Collins

Contains some mature subject matter



A Bright Room Called Day

By Tony Kushner

2005-2006

FREE Student Previews

A BRIGHT ROOM CALLED DAY

By Tony Kushner

January 5, 2006

THE SOLID GOLD CADILLAC

By Howard Teichmann &

George S. Kauffman

February 23, 2006

THE EXONERATED

By Jessica Blank & Erik Jensen

April 6, 2006

ROSENCRANTZ AND GUILDENSTERN

ARE DEAD

and *THE 15-MINUTE HAMLET*

By Tom Stoppard

May 25, 2006

To access our study guide online, please visit
www.openstagetheatre.org/productions/student.php

And click the appropriate study guide link

A discussion with the cast will follow the performance.

RESERVATIONS are Requested.

Call (970) 484-5237 to make reservations for you & your students.

For questions and information, contact OpenStage Theatre at 970-484-5237



Theatre & Company

*OpenStage Theatre is delighted
to have you experience
Student Night Performance
at the Lincoln Center!*

THERE ARE, HOWEVER, SOME THINGS
YOU WILL AND WON'T WANT TO DO
AT THE PERFORMANCE!
THESE DOs AND DON'Ts ARE COMMONLY CALLED

Theatre Etiquette

- **DO dress up a bit.** You don't have to be fancy, but don't wear shorts. Absolutely no hats are allowed.
- **DO enjoy the performance.** Listen, laugh when appropriate, applaud!
- **DON'T embarrass yourself** by yelling out, whistling, clapping at inappropriate times, or acting as if you were at a sports game instead of a theatre. Don't, above all, fall asleep!
- **DON'T bring food!** This is not like a movie theatre, so food is totally inappropriate. No eating at any time.
- **DON'T talk to your friends during the performance.** If you don't understand something or wish to make a short comment once or twice, that's fine, but constant conversation is the ultimate in rudeness.
- **DON'T leave the performance unless you feel ill.** Stay in your seat during the play and during the blackouts between scenes.
- **DO focus on details, listen and watch carefully,** and take some memories of the performance with you!
- **If necessary,** you will be asked to leave the theatre, which could be embarrassing.



Theatre & Company

STUDY GUIDE

A Bright Room Called Day

By Tony Kushner



From the Pulitzer Prize-winning author of *Angels in America* comes a powerful portrayal of individuals confronted with political catastrophe. *A Bright Room Called Day* follows a group of artists and activists struggling for preservation in 1930s Berlin as Germany surrenders to the seduction of fascism. The play creates a stark counterpoint between then and now through the passionate outpourings of Zillah, a slightly paranoid and extremely passionate contemporary American woman. Kushner's first play is a lyrical, savagely funny piece of theatre. *"Brash, audacious and ... a good deal of theatrical fun."* -Chicago Tribune

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A Bright Room Called Day

By Tony Kushner

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The Play A Bright Room Called Day

A Bright Room Called Day takes place in Agnes Egging's apartment, a small flat in a large nineteenth-century apartment building in a low-rent district in Berlin. The play fluctuates between modern day and the early 1930s during the decline of the Weimar Republic in Germany and follows a group of artists and activists as the Republic weakens and Hitler comes to power. While the Nazi party rises, these friends retreat into hiding one by one, until just a single woman -- Agnes -- remains in her apartment. The story is enmeshed with the commentary of Zillah Katz, who compares the German events with contemporary U.S. government. The juxtaposition of modern day and historical time periods, as well as the appearance of two characters who are either fictional or from another reality (you decide), are key elements that place the play in the genre of Magical Realism [see page 2]. The play is a powerful portrayal of individual resolution, irresolution, and dissolution in the face of political catastrophe.

A Bright Room Called Day was first produced by the Heat and Light Company at Theatre 22 in New York City in April 1985. Productions at the Eureka Theatre in San Francisco in October 1987 and at the Bush Theatre in London in 1988 followed. In 1991 the New York Shakespeare Festival presented the play at the Joseph Papp Public

Theatre in New York. It went through several sea changes during all of these productions per Kushner's desire to see a "continual updating ... in the form of references to whatever evildoing is prevalent at the time of the production." With Kushner's awards for *Angels in America*, this earlier play is again being produced by repertory companies and universities all over the country.

In a Berkeley interview Kushner said the play was written during his senior year as a graduate student at New York University in response to his despair following the re-election of President Reagan. Kushner "concentrated on the history of the last phase of the Weimar Republic, rather than on the crimes of the Third Reich, intending to rescue the play from hopelessness by showing a period of choices, when things might have turned out very differently if only"

Exquisitely lyrical and exhilaratingly intelligent, the poetic world of the play moves beyond historical reality. Zillah is a character from the modern world. Her monologues compare the 1930s world to ours. Her fury spans politics from the 1960s through today's administration, bringing into stark relief the discomfiting similarities between then and now. Although Kushner's comparison to our post-September 11th America may seem naïve, it is also unnervingly prophetic. Current newspaper reports reveal a parade of war crimes in Iraq; our Supreme Court considers whether the U. S. government's state-sanctioned capture and detainment of its own citizens is constitutional; Americans passively debate the efficacy of the Patriot Act, while hard-fought freedoms are eradicated beneath our very noses. Kushner's amazing, messy, agitprop bedazzlement is vibrantly, unsettlingly current. It challenges us to remember that, although evil may seem



Unemployed and looking for work in 1930s Germany.

inevitable, it is never irresistible.

Quotes from Reviews of the Play

Nina Metz for the *Chicago Tribune*: "Tony Kushner ... is a probing thinker, political and intellectually rigorous and occasionally — thankfully — prone to the ridiculous and hilarious. Kushner knows how to wiggle into the intellectual inner lives of his audience."

Sid Smith for the *Chicago Tribune*: 'It's brash, audacious, and, depending on your politics, anything from infuriatingly naive to intoxicatingly visionary.'

Anthony Adler for *The Reader*: "It's fun to see a show this engaged. This passionate and ready to talk. Wild, uneven, pugnacious, ragged, committed, smart, dumb, satirical, and utterly serious...Always dramatically and intellectually forceful and, most important, always passionately committed. *A Bright Room Called Day* is an assertion of the need for commitment."

Edited copy from <http://tonykushner.biography.ms/>; <http://www.berkeley.edu/news/berkeleyan/1995/1101/struggles.html>; <http://www.bestprices.com/cgi-bin/vlink/155936078XBT.html>; http://metromix.chicagotribune.com/stage/mmx-g6722dgh.9oct21.0.6295786.story?coll=mmx-stage_heds; <http://www.broadwayplaypubl.com/Kushner.htm>; <http://www.providencexphoenix.com/theater/top/documents/05066077.asp>

The Play's Genre Magical Realism

Although the term “magic realism” has surfaced in the recent past as a significant factor in South American novels and Latino plays, the actual process has been part of fictional writing for a long time, often surfacing in Spanish and Jewish fiction, but occasionally found in other world literature, too. It can be defined as the juxtaposition of realism and fantasy in the same time and space to clarify and expand the perceptions of the reader or viewer. Cervantes uses the technique in *Don Quixote*, setting the mad knight in the same context as his earthy squire, Sancho Panza. Reading both characters’ different experiences of the same event enlarges the tale and enhances its message. Jorge Luis Borges brought the technique into this century in his Latin American novels and short stories. His roots trace back to Franz Kafka, a Czechoslovakian writer from the early 20th century, who writes about a man waking up as a cockroach in *Metamorphosis*. Other modern writers who have used these techniques to great advantage are Gabriel Garcia Marquez, Isabel Allende, Laura Esquivel, Salman Rushdie, and Toni Morrison. Similar ideas show up in the paintings of Frida Kahlo and Marc Chagall.

The theatre has seen many of the techniques of magic realism come into vogue and slip away during its long history. Early Greek theatre juxtaposed timeless gods with short-lived men. The medieval play,



Magical Realism in Tony Kushner’s *Angels in America* (graphic from the HBO movie).

Everyman, turned vices and virtues into characters. Shakespeare’s plays often include ghosts, fairies, and fools who teach us to see. The expressionistic plays of German writers and Strindberg in the late 1800s are forerunners of the current magic realism. Currently, there are several Latino playwrights whose plays have elements of magic realism. Milcha Sanchez-Scott in the play *Roosters* and Jose Cruz Gonzalez’ *September Shoes*, currently playing at the Denver Center, both use

magic realism. Tony Kushner uses the techniques in several of his plays: ghosts and angels in *Angels in America*, as well as Herr Swetts and *Die Alte* in *A Bright Room Called Day*. Also in *A Bright Room Called Day* you find a modern character intruding and interacting with past occurrences, another facet of magic realism.

Often metaphor, fantasy, and juxtaposition are a shorthand to understanding, more intriguing and sometimes more fulfilling than the lengthier process of realistic story telling.

For more information on Magic Realism and *September Shoes* see http://www.denvercenter.org/behind_scenes/study_guide.cfm?id_pdf=58525603

Historical Background The Weimar Republic

The name “Weimar Republic” is history’s invention. It describes the era from 1919 to 1933 in Germany when Germany’s legal name was still the *Deutsches Reich* (German Empire). A parliamentary government was established in Germany in 1918 following the human and military disaster of World War I. The Weimar Republic was a constitutional democracy, Germany’s first experiment with the form, in which authority was divided between an elected President, an elected national parliament (the *Reichstag*), regional parliaments, and a chancellor (roughly equivalent to a Prime Minister) appointed by the President to shape and oversee workable parliamentary coalitions. The Republic survived attempts by the German Army High Command to seize power, as well as a failed community revolution in 1919 and several aborted fascist coups during the 1920s.

For most of its existence, the Weimar government was marked by its inability to arrive at stable parliamentary coalitions. The *Reichstag* was stalemated time and again, and the President repeatedly dissolved it. While the parties of the Right moved closer to cooperation and political solidarity, the main powers of the German Left, the gigantic Social-Democratic Party (SPD) and the German Communist Party (KPD), were entirely unable to form a united front to stop the rise of fascism. Instead, the SPD wasted critical time and energy seeking common ground with the Right, while the KPD’s energies were increasingly strangled by interference from the Comintern, Moscow’s international communist directorate.

The National Socialist German Workers’ Party (the Nazis) grew from political obscurity to prominence in the early 1930s. In 1932 they became the largest voting bloc in the *Reichstag*, having received 37.5% of the popular vote in the July parliamentary elections. Although their popularity began to decline immediately after this, and though the KPD’s popularity began concurrently to rise, the Nazis were able, through the support of the conservative and Catholic center parties, and of the military and major industrialists, to secure from aging President Hindenburg the appointment of their leader, Adolf Hitler, to the post of Chancellor of the German Reich.

Hitler was sworn in as Chancellor on the morning of January 30, 1933. By February, communist and left-wing meetings were banned and moderate Center Party figures had been physically threatened and attacked. A quasi-legal outlawing of communism in mid-February included the plainly illegal arrests of *Reichstag* Deputies. On February 27th a fire in the *Reichstag* was blamed on the Communists. Hitler used this as a pretext for the emergency *Reichstag Fire Decree*, which suspended civil liberties.

At the March 15th meeting of the new cabinet, Hitler proposed the Enabling Act, which included arbitrary power allowing him to arrest democratic opposition SPD deputies. The Enabling Act was passed and legal dictatorship was born in Germany. Hitler established himself as the Fuhrer, ending the Weimar era and marking the beginning of the Nazi regime, which culminated in the atrocities of World War II.

Edited copy from “A Brief Historical Note” by Tony Kushner on *A Bright Room Called Day* and from http://en.wikipedia.org/wiki/Weimar_Republic; and http://encarta.msn.com/encyclopedia_761579498/Weimar_Republic.html



Election poster, 1932. Translation: "Against Papen, Hitler, Thälmann; List 2, Social Democrats". The poster shows the socialists crushing their three ideological enemies, Monarchism, Nazism and Communism.

Political Parties and Organizations in the Weimar Republic

ATBD	Workers Theatre League of Germany
BPRS	League of Proletarian and Revolutionary Writers
COMINTERN	Communist International
DASB	German Workers Singing League
DASZ	German Workers Singing Newspaper
IAH	International Workers Aid
Ifa	Syndicate for Working-Class Culture
KdA	Collective of Fighting Working-Class Singers
KJVD	German Communist Youth League
KPD	Communist Party of Germany
MASCH	Marxist Workers School
RGO	Revolutionary Trade Union Opposition
RH	Red Aid
SPD	Social Democratic Party of Germany



1932 KPD poster



Bertholt Brecht, a prominent German Agitprop playwright of the 1920s and 1930s.

Agitprop Theatre Troupes

Agitprop theatres like those discussed in the play were similar to other working class groups in the Weimar Republic. They were loosely associated with the KPD party in Germany, but performances reflected the everyday concerns of German workers rather than adhering strictly to party lines. Many performers joined the party but most were not well versed in communist theory. The KPD instituted educational opportunities in meetings and MASCH schools set up for the workers, but the workers ultimately could only apply what they learned to the specific political circumstances in Germany at the time. They worked to control their environment in the same way that gangs and political protest groups work in our country today.

The SPD and the KPD

The KPD saw the SPD as a servant to big business and other reactionary groups. Although both parties were working class groups, they could not agree on policies, philosophy, or procedure. Many experts feel this schism ultimately weakened both parties and opened the door for the Nazi takeover and the demise of the Weimar Republic.



The Playwright Tony Kushner

Tony Kushner was born in 1956 in New York City, but his parents, William and Sylvia (Deutscher) Kushner, both classically trained musicians, returned to Lake Charles, Louisiana shortly after his birth. There his father ran the family lumberyard. His parents continued their music interests, filled their home with art, and encouraged Kushner in his artistic pursuits. He dates his interest in theater to early memories of his mother onstage.

He attended Columbia University earning a degree in medieval studies and theater in 1974. While there he reviewed theater for the *Spectator*. Kushner began writing and producing plays in the 1980s with a New York theater group he founded. At the same time he was pursuing a master's degree in directing at New York University, where he graduated in 1984. In April 2003 he married his long-time partner, Mark Harris, a New York magazine editor.

By turns realistic and fantastic, the plays of Tony Kushner are witty and sophisticated with a wide-ranging examination of politics, sexuality, religion, economics, and character. He sees his plays as part of a greater political movement concerned with moral responsibility during politically repressive times. Kushner brings the lofty into the sphere of the approachable

by creating everyday characters who collide both comically and tragically on stage. A noted speaker and lecturer, Kushner also speaks about timeless matters -- faith, death, and life.

Among his early plays are a children's play (1985) produced in St. Louis; *Stella* (1987), an adaptation from Goethe produced in New York; *A Bright Room Called Day* (1987), first produced in New York City, and *The Illusion* (1988), adapted from Corneille, and produced in New York and in Hartford in 1990. He worked with Argentinean playwright Ariel Dorfman to adapt Dorfman's play, *Widows*, produced in Los Angeles in 1991. *A Bright Room Called Day* was also produced in New York in 1991. The New York press didn't like it, but others did.

Shortly after this production, The Eureka Theater in San Francisco commissioned him to write a play, which became *Angels in America: A Gay Fantasia on National Themes* (1992). This play catapulted him to international prominence. *Angels in America* is really two full-length plays: *Millennium Approaches* and *Perestroika*. Between the two of them, the plays have received a Pulitzer Prize, two Tony Awards, two Drama Desk Awards, the Evening Standard Award, two Olivier Award Nominations, the New York Critics Circle Award, the Los Angeles Drama Critics Circle Award, and the LAMBDA Literary Award for Drama. In 1998, London's National Theatre selected *Angels in America* as one of the ten best plays of the 20th century. The 2003 HBO production, directed by Mike Nichols and featuring Al Pacino, Meryl Streep, and Emma Thompson, gained *Angels* an even wider audience.

Kushner has received grants from the New York State Council on the Arts, the NEA, the Whiting Foundation, and the American Academy of Arts and Letters. He was awarded a Lila Wallace/Reader's Digest Fellowship and a medal for Cultural Achievement from the National Foundation for Jewish Culture. He has also taught at New York University.

Openly gay and a self-avowed socialist, Kushner continues exploring the personal and the political in subsequent plays: *Slavs!* (1994) and *Homebody/Kabul* (2001). His 2004 musical, *Caroline, or Change*, was inspired by his childhood and features an African American maid working for a Jewish family in the South of the 1960s. Kushner's original screenplay about the 1972 Munich Olympics, directed by Steven Spielberg, is set for release in December 2005. Currently he is working on a 3-play series about the effects of economics on poor and wealthy individuals. Kushner says, "I've always been drawn to writing historical characters. . . . The best stories are the ones you find in history."



Edited copy from: <http://www.bedfordstmartins.com/litlinks/drama/kushner.htm>;
http://c250.columbia.edu/c250_celebrates/remarkable_columbians/tony_kushner.html;
http://encarta.msn.com/encyclopedia_761581162/Tony_Kushner.html; <http://tony-kushner.biography.ms/>; <http://www.barclayagency.com/kushner.html>

Plays by Tony Kushner

The Age of Assassins, produced at Newfoundland Theatre, NYC, 1982.

La Fin de la Baleine: An Opera for the Apocalypse, produced at Ohio Theatre, NYC, 1983.

The Umbrella Oracle, produced at The Yard, Inc., Martha's Vineyard, 1984.

Last Gasp at the Cataract, produced at The Yard, Inc., Martha's Vineyard, 1984.

Yes, Yes, No, No: The Solace-of-Solstice, Apogee/Perigee, Bestial/Celestial Holiday Show, produced at Imaginary Theatre Company, Repertory Theatre of St. Louis in St. Louis, Missouri, 1985; *Plays in Process*, 1987.

Stella (adapted from the play by Goethe), produced in New York City, 1987.



A Bright Room Called Day, produced at Theatre 22, NYC, April 1985; at Eureka Theatre, San Francisco, October 1987; at Bush Theatre, London, 1988; NYC, 1991; Broadway Play Publishing, 1991.

The Heavenly Theatre, produced at Tisch School of the Arts, New York University, 1986.

In Great Eliza's Golden Time, produced at Imaginary Theatre Company, Repertory Theatre of St. Louis, St. Louis, Missouri, 1986.

Hydriotaphia, produced in NYC, 1987.

The Illusion (adapted from *L'Ilusion Comique* by Pierre Corneille) produced in NYC, 1988; revised and produced in Hartford, CT, 1990; Broadway Play Publishing, 1991.

In That Day (Lives of the Prophets), produced at Tisch School of the Arts, New York University, 1989.

And The Torso Even More So, produced at Actors Theatre of Louisville, Humana Festival, 1988-89.

With Ariel Dorfman, *Widows* (adapted from Dorfman's book), produced in Los Angeles, 1991.

Angels in America: A Gay Fantasia on National Themes: Part I: Millennium Approaches, produced in San Francisco, 1991; at the Hern, 1992; and at the Cottesloe Theatre, National Theatre, London, 1993.

Angels in America: A Gay Fantasia on National Themes, Part II: Perestroika, produced in NYC, 1992 and at the Cottesloe Theatre, National Theatre, London, 1993.

Angels in America: A Gay Fantasia on National Themes (Parts I and II), Theatre Communications Group, New York, 1995.

Slavs! Thinking About the Longstanding Problems of Virtue and Happiness, Actors Theatre of Louisville, Humana Festival, KY, USA, 1993-94, Theatre Communications Group, New York, 1995.

Reverse Transcription: Six Playwrights Bury a Seventh, A Ten-Minute Play That's Nearly Twenty Minutes Long, Humana Festival of New American Plays, Actors Theatre of Louisville, Louisville, March 1996.

A Dybbuk (adapted from Joachim Neugroschel's translation of S. Ansky's play), produced at the Joseph Papp Public Theater, NYC, 1997; Theatre Communications Group, New York, 1997.

The Good Person of Szechuan (adapted from the play by Bertolt Brecht); Arcade, 1997.

Love's Fire: Seven New Plays Inspired by Seven Shakespearean Sonnets, with other playwrights: Morrow, 1998.

Terminating, or Lass Meine Schmerzen Nicht Verloren Sein, or Ambivalence, from *Love's Fire*, produced at Guthrie Theater Lab, Minneapolis, January 1998 and at Joseph Papp Public Theater, NYC, June 1998.

Henry Box Brown, performed at the Royal National Theatre, London, 1998.

Homebody/Kabul, performed at Chelsea Theatre, London, 1999; NYC, December 2001.

Caroline or Change, musical, first performed at the Joseph Papp Public Theater, NYC, 2002.

Helen (with Director, Ellen McLaughlin) produced at the Joseph Papp Public Theater, NYC, 2002.

Only We Who Guard The Mystery Shall Be Unhappy, 2003.

Books by Tony Kushner

A Meditation from Angels in America, Harper, San Francisco, 1994.

Thinking about the Longstanding Problems of Virtue and Happiness: Essays, a Play, Two Poems, and a Prayer, Theatre Communications Group, New York, 1995.

"Three Screeds from Key West: For Larry Kramer," in *We Must Love One Another or Die: The Life and Legacies of Larry Kramer*, ed, Lawrence D. Mass, St. Martin's Press, New York, 1997, pp. 191-199.

Plays by Tony Kushner, Broadway Play Publishing, New York, 1999.

Death & Taxes: Hydriotaphia, and Other Plays, Theatre Communications Group, New York, 2000.

Brundibar, illustrations by Maurice Sendak, Hyperion Books for Children, 2003.

The Art of Maurice Sendak: 1980 to the Present, 2003

Wrestling with Zion: Progressive Jewish-American Responses to the Israeli-Palestinian Conflict, with Alisa Solomon, Grove, 2003.

Creating a Theatrical Production

From start to finish, it takes an incredible number of artists to create a theatrical production, and the greatest productions are frequently realized by individuals who respect each others' talents and abilities and develop a strong sense of teamwork—camaraderie, dedication, and joy in the work being accomplished are often the first signs that an excellent work of art will soon be created. First, and obviously foremost, is the **Playwright**. In modern theatre, the vast majority of plays are in written script form. However, other types of scripts are still developed today, such as scripts that are loosely based on a “scenario” or plot line and then improvised by the actors and director with no specific spoken lines ever being formally written.

For OpenStage Theatre, the plays to be performed in a given season are selected by the **Artistic Director**, with a great deal of input and recommendations made by the Company's regular directors and key Company Members. Once the season is chosen, the Artistic Director then selects the individual **Directors** for each play. Each spring, OpenStage holds auditions for all of the shows to be produced the following season, which runs from August through the following June. The Directors cast their plays from actors and actresses who are new to the Company as well as those who have worked with the Company previously (some for as long as thirty-three years).

Each production rehearses for six to seven weeks, four to five times a week, usually for three hours per rehearsal. During the rehearsal process, the **Assistant Director** helps the Director in numerous capacities, including recording stage blocking, making notes for the Director, communicating necessary information to the performers and designers, etc. Prior to the beginning of rehearsals, the Director meets with the **Design Team**, which is composed of the **Set Designer, Costume Designer, Lighting Designer, Properties Designer/Set Dresser, Sound Designer, Hair Designer, and Make-Up Designer**. The Design Team determines all of the physical design elements for a production, from how an individual character's hair is styled to what quality, intensity and hue the lights will have during individual scenes. All of these elements—set, costumes, hand properties, furniture, set dressing, lights, sound, make-up, hair, and special effects (if needed)—must be coordinated so that they work together to actualize the Director's vision in the best possible way. The Design Team continues to meet throughout the rehearsal period, and their expertise in visualizing the final physical product of the play is a vital element for the play's success. The **Producer or Production Manager** oversees all of these efforts, as well as the realization of the designs—such as set construction, costume construction, etc. This realization may be accomplished by the Designers or by **Theatre Technicians**, such as **Master Carpenters, Stitchers, Master Electricians, Sound Engineers, Hair or Make-Up Stylists**, etc. Other Theatre Technicians vital to mounting a finished production include the **Stage Hands**, who run the show backstage, the **Lighting and Sound Board Operators**, and, most importantly, the **Stage Manager**, who is in charge of all aspects of the play once the design aspects and the acting are merged together. This “merging” occurs when the play “sets in,” or moves out of the rehearsal and construction space and into the performance space for technical rehearsals and dress rehearsals, which usually last one week. The Stage Manager makes sure the stage is set appropriately, that all equipment is operating correctly, that all performers are present for their entrances, and “calls” all the cues during performances by telling the Board Operators and Stage Hands when to execute a change in lighting, sound or stage setting.

All of these individuals are vital to the final product and, in essence, are present on the stage during the performance through their artistic contributions. They create the world the **Actors and Actresses** reside in during the actual performance. But all of these efforts would be meaningless without the **Audience**. The following quote, from the play *The Dresser* by Ronald Harwood, captures the true purpose of theatre:

“I had a friend once said, ‘Norman, I don’t care if there are only three people out front, or if the audience laugh when they shouldn’t, or don’t when they should, one person, just one person is certain to know and understand. And I act for him.’ That’s what my friend said.”



Theatre & Company

A Brief Overview of OpenStage Theatre & Company

Founded in 1973, OpenStage Theatre & Company has committed itself to a professional orientation for the serious theatre artist. The organization's goal has always been to establish a nationally recognized theatre in Northern Colorado. Excellence, discipline and artistic integrity are the principles that continue to guide the Company, as evidenced by the Company receiving the 1997 Governor's Award for Excellence in the Arts. OpenStage Theatre has been actively producing and promoting live performing arts in Northern Colorado since its inception, making it one of the longest practicing theatrical producers in Colorado. The Company has grown steadily and consistently and is a strong member of the statewide arts producing community. The Theatre produces shows for a wide range of audiences, including adult and family fare in both the contemporary and classical genres, and supplements its six regular season shows with challenging and original works through *openstage etc* and original radio drama through Rabbit Hole Radio Theatre. The Company has produced comedies, dramas, histories, grand operas, musicals and original works and has toured regionally. OpenStage Theatre continues an ambitious policy of community outreach and development, providing materials, personnel and professional advice to schools, government and social service agencies, businesses, and other art producers. The Company is an active partner in the planning efforts of Arts Alive Fort Collins, the Chamber of Commerce, the City of Fort Collins, the Convention and Visitors Bureau, the Colorado Council on the Arts and the Colorado Theatre Guild. OpenStage Theatre & Company is committed to the development of Fort Collins as an important and viable cultural center for Colorado. Its reputation for quality and consistency has been built through years of hard work and with the talents of many fine performers and theatre artists. The Company has been paying honorariums to actors and technicians since 1977. In numerous instances, the training and experience acquired through OpenStage have provided individual artists with the expertise to launch successful professional careers. During its history the Theatre has produced over 400 theatrical productions, and the caliber of its shows has been compared with professional companies in Chicago, Houston, San Francisco, Los Angeles, Seattle, Denver and...yes...even New York.

"OpenStage Theatre Company – the trailbreaker, the stalwart, the adventurer, almost all things to all theater people in Northern Colorado for [over] thirty years..." *Loveland Reporter Herald*

"OpenStage ...can easily take its place among Colorado's best companies..." *The Denver Post*

"OpenStage productions rival anything to be seen in Denver..." *Greeley Tribune*

"Northern Colorado does not have a Radio City Music Hall, a Metropolitan Museum of Art or a Rockefeller Center. But it does have OpenStage Theatre & Company, a premiere performing arts organization whose caliber of professionalism makes Fort Collins theatre-goers feel like they are in New York City...Whether you're looking for an evening of theatrical professionalism or non-traditional innovation, OpenStage Theatre & Company is a sure bet for quality entertainment."
Scene Magazine