

THE ARMOR PLAYS: CINCHED & STRAPPED

by
SELINA FILLINGER

directed by
LESLIE SWACKHAMER



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#t3armorplays

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This playbill is a publication of Theatre Three, Inc.
in support of *The Armor Plays: Cinched & Strapped*
(the eighth show in the 2018-19 season) on the Norma
Young Arena Stage.

Cinched and Strapped received a staged-reading at the
Alley Theatre. Gregory Boyd Artistic Director and Dean R
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The Armor Plays: Cinched & Strapped

by Selina Fillinger

Directed by Leslie Swackhamer

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Emily Neves

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Jocelyn Girigorie

COSTUME DESIGN CINCHED

Jeremy Bernadoni

COSTUME DESIGN STRAPPED

Aaron Patrick DeClerk

COSTUME ASSISTANT

Shahrazad Mazaheri

LIGHTING DESIGN

Phillip Powers

SOUND DESIGN

Madeleine Morris

ARTISTIC STAFF

(cont.)

VOICE & TEXT DIRECTION

Krista Scott

FIGHT CHOREOGRAPHER

Jeff Collangelo

CAST

LORD BURROWS, VED

James Crawford*

LORD WITHERTON, CAL

Seth Magill*

LADY GLESSING, ARB

Christie Vela*

LADY WITHERTON, GOO

Sophie Neff

LADY ADA, TOT

Ania Lyons**

CAST (cont.)

TABITHA, IGG

Ana Hagedorn*

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STAGE MANAGER

Michelle Foster*

PRODUCTION ASSISTANT

Emily Ann Probus

Charlotte McGaughy

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Marlow Romeo Muñoz-Magill

Anthony Bowling

Alyssa Dumas

Anastasia Muñoz

* indicates members working under Actors' Equity Association contracts in this production

** indicates members who are Equity Membership candidates

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■ DIRECTOR'S NOTES

I love the theatre. It's where I've spent my adult life, exploring fascinating people and ideas, and forging community with creative teams of talented artists, and dedicated audience members. Theatre of course does not exist without an intrepid audience, willing to brave the dark and a room of mostly strangers, and sit together for an hour or more voyaging into brave new worlds. It is an adventure, and a mystery, which has, since its inception, gone to the heart of what it means to be human and living in this world.

Welcome to our current adventure! From a Victorian dinner party gone hilariously wrong, to a brutal dystopian sewer-scape, *Cinched/Strapped* explores resilience, power, rebellion and gender across history and into the future. I'm so excited to be delving into the words and imagination of playwright Selina Fillinger, whose work teems with

verbal virtuosity, theatrical verve, and a questing spirit.

Fillinger prefaces the first of *The Armor Plays*, *Cinched* (set in Victorian England), with the powerful statement of noted philosopher and revolutionary, Frantz Fanon:

"We revolt simply because for many reasons we can no longer breathe"

Cinched's corsets, are central to the metaphor of unjust power structures restricting the breathing room of the oppressed. The corset is one of the most controversial garments in the cultural history of fashion. As a restrictive apparatus, the corset is viewed as a means by which patriarchal society controlled women and exploited their sexuality. As Leigh Summers

■ DIRECTOR'S NOTES CONT.

points out in her book Bound to Please (2001), the corset paradoxically sexualizes the female body, while containing it and constraining it. Historically, corsets were a leading cause of fainting fits, uterine failure and severe abdominal damage. If you can't breathe, it's hard to run, to eat, to be strong. Yet, when we threw off the corsets, did we become free? There has been progress, but how much?

The second of *The Armor Plays*, *Strapped*, presents a dystopian future world, where women have been driven underground by a power structure which has severely restricted reproductive rights. It is part of a current proliferation of plays, novels, movies and television written by women reflecting a growing preoccupation among writers with the tenuous status of women's rights, and the pervasive fear that progress toward equality between the sexes and social progress has stalled or may be reversed. The lenses of these feminist dystopian works project current concerns onto the future, and also reflect the past and the present.

Since we began rehearsals for this play, there has been a spike in news about men exerting control over women's bodies. In Alabama- 25 white men and one white woman passed the most restrictive anti-abortion legislation of my lifetime. It would outlaw all abortions except in cases where the mother's life is in danger- even rape and incest. A doctor would face 99 years in jail for performing an abortion. Governors in Kentucky, Mississippi, Ohio and Georgia have recently approved bans on abortion once a fetal heartbeat

is detected, which can happen in the sixth week of pregnancy, before many women know they're pregnant. Missouri lawmakers passed an eight-week ban. Other states, including Louisiana and Texas, are considering similarly restrictive laws. Make no mistake- laws against abortion do not prevent abortions. They force them underground. These laws disproportionately affect people of color, and people of the middle and lower class.

Cinched is prefaced with a quote from Simone de Beauvoir on the project of feminism.

"The point is not for women simply to take power out of men's hands, since that wouldn't change anything about the world. It's a question precisely of destroying that notion of power"

For myself, this demands that we take a hard look at our current social structures and power relations, and question whether we are creating a world that is sustainable or even desirable. Can we move away from constructs of domination and victimization, toward models built on collaboration and support? Current scientific and sociological thought has moved away from Darwinian ideas of "survival of the fittest", toward a recognition that the true survivors in evolution depend on ideas that stress the interdependence of life, kindness and generosity.

A brave new world, indeed- but one we need to consider making, together.

Leslie Swackhamer

■ BIOGRAPHIES

Artistic Staff Biographies

Leslie Swackhamer (DIRECTOR) is delighted to debut *Cinched and Strapped* with Theatre Three. A passionate advocate of new work and work by women, Leslie is the Executive Director of the Susan Smith Blackburn Prize, the oldest and

largest international prize specifically recognizing women playwrights. Leslie has workshopped, directed or produced over 100 new works at theatre and opera companies across America. Currently based in Houston, Leslie recently directed *Constellations* for the Alley Theatre and frequently directs for Stages

Repertory Theatre including *My Mañana Comes*, *Rabbit Hole*, *In the Next Room or the vibrator play*, *Amy's View*, *The Andrews Brothers*, *The Great American Trailer Park Musical*, *Man from Nebraska* and *NSFW*. Leslie's production of *Marie Antoinette* garnered the Houston Press Best Director Award. Other

■ CAST & CREW BIOGRAPHIES

theatres where Leslie has directed include South Coast Rep, Madison Rep, Seattle Rep, The Empty Space, Florida Studio Theatre, Seattle Shakespeare, The Cherry Lane, ACT Theatre, The Cleveland Play House, American Stage, Cleveland Public, Intiman Theatre, Brave New Works (Atlanta), and The Playwrights Center. Leslie founded the Women Playwright's Festival in Seattle at A Contemporary Theatre and Hedgebrook and has held artistic leadership positions at The Cleveland Play House and ACT Theatre (Seattle). Opera companies where Leslie has directed include the Washington National Opera (Kennedy Center), San Francisco Opera, Opera pa Skaret (Sweden), Vancouver Opera, Opera Carolina, Seattle Opera, Houston Grand Opera, Opera Omaha, Madison Opera, Dayton Opera, and Opera in the Heights. Leslie is currently working with noted American composer Sheila Silver on an operatic adaptation of Khalid Hosseini's best-selling novel, *A Thousand Splendid Suns* (Seattle Opera) as well as a new opera commission at Houston Grand Opera. Also an educator, Leslie and has enjoyed working with students at Rice University, the University of Washington, University of Texas, Cornish College of the Arts, USC, University of Houston, and Sam Houston State University in areas of directing, dramaturgy, stage movement, theatre history,

theatre management, new play development and dramaturgy. She holds an MFA in Directing from the University of Washington School of Drama and is a member of the professional unions AGMA and SDC. Website: www.leslieswackhamer.com

Emily Neves

(ASSISTANT DIRECTOR)

is honored to be working on her first production with Theatre Three on these phenomenal plays with such incredible artists. As an actor, Emily spent seven seasons in the Resident Acting company at The Alley Theatre in Houston and performed at many other theaters there. *Marie Antoinette* (Marie), also directed by Leslie Swackhamer, is her personal favorite. Emily is a staff writer/voice actor for Funimation and a playwright.

Michelle Foster

(STAGE MANAGER)

Recent credits include: Dallas Theater Center: *Twelfth Night*, *A Christmas Carol*; Theatre Three: *The Manufactured Myth of Eveline Flynn*, *The Moors*; Undermain Theatre: *Three Sisters*, *Annie Baker's John*, *Galileo*, *10 out of 12*, *Jonah*, *Long Day's Journey Into Night*; Stage West: *Don't Dress for Dinner*, *Sex with Strangers*; Trinity Shakespeare: *Romeo and Juliet*, *Twelfth Night*; Shakespeare Dallas: *The Complete Works of William Shakespeare Abridged*. Michelle has been the

production manager for the annual Living Black and White™ productions with Pegasus Theatre since 2014, and teaches props at Booker T Washington High School.

Jocelyn Girigorie

(SCENIC DESIGNER)

is excited to work with the Theatre Three Team once again. She is a recent SMU graduate, and is currently residing in New York City. Since graduating, Jocelyn has assisted in a few Broadway studios as well as designed and associate designed several works. Recent design credits include, *Blanks* at the Signature Theatre, *Lucretia* at the Flea Theatre, and *Decolonizing my Vagina* at Mabou Mines Theatre.

@jocelyn_designs

Jeremy Bernardoni

(CINCHED COSTUME DESIGNER)

is currently the assistant professor of costume design at Louisiana State University. He has taught, designed and draped professionally for film, theater, dance, musical theater and the fashion industry across the U.S. and in France. Jeremy received a B.A. in French and a M.F.A in Costume Design from the University of Oklahoma. He also received a Specialization in Draping, Patternmaking and Fashion Design from the Chambre Syndicale de Haute Couture in Paris,

■ CAST & CREW BIOGRAPHIES CONT.

France. He is a former U.S. Naval officer as well as a former professional ballet dancer who performed and toured with Oklahoma Festival Ballet, L'Opéra Municipale de Clermont-Ferrand, France and Les Ballets Trockadero de Monte Carlo, NY.

Aaron Patrick DeClerk, M.F.A. (COSTUME DESIGNER) Aaron has designed over 140 productions and garnered critical praise and numerous awards for his work. He was named Best Costume Designer in the Dallas Observers'100 Most Influential People of Dallas in 2010 and named an Artistic Associate for Trinity Shakespeare Festival in 2014. Highlights include: *King Lear* (Trinity Shakespeare Festival), *A Christmas Carol* (Northern Stage), *Critical Case of Murder* [Column Award 2007] (Pegasus Theatre), *House at Pooh Corner* (Alabama Shakespeare Festival), *Crucifer of Blood* [DFW Theatre Critic's Forum Award] (Theater Three), *Right Ho, Jeeves* [Column Award 2011] (Contemporary Theater of Dallas), *The Boxer* [Column Nomination 2007, Official Entry International NYC Fringe Festival 2009] (Bootstraps Comedy Theatre), *The Never Ending Story* [DFW Theatre Critic's Forum Award], *Sleeping Beauty* [Leon Rabin Award] (Dallas Children's Theatre), *Every Trick in the Book* [DFW Theatre Critic's Forum Award] (Classical Acting Company).

Phillip W. Powers (LIGHTING DESIGN) has been working in Western United States as a freelance lighting designer since the early 2000's. During this time Phillip has designed and assisted on over 100 productions spread between Theatre, Opera, Dance, Concert and Corporate Events. In 2012 Phillip W. Powers Co-Founded the event design firm, Luna Lux, LLC in Laguna Niguel, CA, specializing in design, equipment rental, and labor brokerage. Portfolio available for viewing at www.Powers.Lighting

Madeleine Morris (SOUND DESIGN) is excited to be sound designing for the very first time, and intimidated to be doing it for the Theatre Three stage. Most of her credits come from onstage work (Pocket Sandwich, Imprint Theatreworks, Proper Hijinx, Pegasus, Theatre Britain), stage management (Resolute Theatre Project, One Thirty, Imprint Theatreworks, MainStage Irving, Ochre House, Pocket Sandwich, The Drama Club, Theatre Three, Second Thought), and voiceover work (a lot of anime). [Twitter.com/MaddieMorrisVA](https://twitter.com/MaddieMorrisVA)

Krista Scott (VOICE & TEXT DIRECTION) credits include: Shakespeare Theatre in Washington, D.C., Illinois Shakespeare, Trinity Shakespeare. Dialect coach: Shakespeare Dallas,

Casa Mañana, Circle Theatre, Connecticut Repertory, Hangar Theatre, Kitchen Theatre. Directing: Shakespeare Dallas: *The King's Face*; Complete Works Series: *Macbeth*, *Coriolanus*; Circle Theatre: *Rasheeda Speaking*, *Funnyman*, *I and You*, *Venus in Fur*, *Exit Pursued by a Bear*; Stage West: *The Heir Apparent*; Amphibian Stage: *I'll Eat You Last*, *Mr. & Mrs. Fitch*. TCU Associate professor; associate teacher of Fitzmaurice Voicework.

Cast Biographies



James Crawford (LORD BURROWS/VED) is delighted to return to Theatre Three, where he appeared in *Stones in his Pockets*, *The Beauty Queen of Leenane*, and *As Bees in Honey Drown*. He has acted at Water Tower Theater, Kitchen Dog Theater, Echo Theatre, Contemporary Theatre of Dallas, Trinity Shakespeare Festival and in fifteen productions at the Dallas Theater Center. For sixteen years James taught acting at SMU, and now teaches at the University of the South in Sewanee, Tennessee.



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CAST & CREW BIOGRAPHIES CONT.



Seth Magill (LORD WITHERTON/CAL, FIGHT CAPTAIN) last walked the hallowed halls of Theatre Three as a co-creator and performer of the locally grown musical *On The Eve*. He is eternally grateful for Jeffrey Schmidt and Theatre Three's commitment to new works. Seth's credits include Eric in *Everything Is Wonderful* (Water Tower Theater); Hamlet in *Hamlet and Marlow in She Stoops To Conquer* (Shakespeare Dallas); Maks in *Ironbound* (Kitchen Dog Theater); Earthworm in *James and the Giant Peach* (Dallas Children's Theater); and Fred in *A Christmas Carol* (Dallas Theater Center). Seth enjoys creating music, collaborating with Arts Mission Oak Cliff, and working as a voice actor for Funimation Entertainment. He is represented by the Kim Dawson Agency and received his BFA in Acting from SMU.



Christie Vela (LADY GLESSING/ARB) was a founding member of The Diane and Hal Brierley Resident Acting Company

at Dallas Theater Center, where she has acted and directed. She's an Artistic Associate at Kitchen Dog Theatre and Second Thought Theatre, where she will direct *What We Were* by Blake Hackler later this summer. Her other local director credits include *Water Tower*, *Echo*, *Teatro Dallas*, *Shakespeare Dallas*, *Stage West*, and *Theatre Three*, where she has recently accepted the role of Associate Artistic Director. She is a guest director for Trinity Repertory Theatre in Providence, RI. Christie is also adjunct faculty at Booker T. Washington. She's an actual mom and a cat mom.



Sophie Neff (LADY WITHERTON/GOO) is beyond excited to make her Dallas debut with these fiery plays and this fantastic team. A Chicagoan until recently, her previous theatre credits include *Disco Pigs* (Silencio), *Scapin* (Citadel Theatre), and *St. Joan* (Poetic Forum Collective.) She is a founding member of site-specific company Silencio and a graduate of Northwestern University. She lives in LA.



Ania Lyons (LADY ADA/TOT) is so pumped to be making her Theatre Three debut! Most recently she was in *Disaster! The Musical* with Uptown Players. Other regional credits include *A Ghost Tale for Mr. Dickens* at Dallas Children's Theater, *Newsies* with Lyric Stage, *Elemental: Nature's Rhapsody* with the ATPAC's Elevator Project, and many exciting productions onstage and backstage with The Firehouse Theatre. So much love to this amazing production team for giving her the opportunity to exercise her acting chops in a professional setting!



Ana Hagedorn (TABITHA/IGG) is excited to be making her Theatre Three debut. Ana is a Brierley Resident Acting Company Member at Dallas Theater Center where her recent credits include *The Wolves*, *Steel Magnolias*, *A Christmas Carol*, and *Inherit the Wind*. Ana holds an MFA from SMU, is represented by Grogan Mgmt, LLC, and is the Director of Social Media for Second Thought Theatre. Follow her at @ana87h

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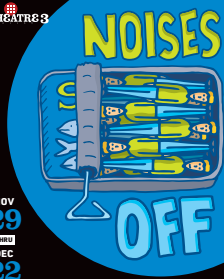
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