



UTRGV Theatre Department proudly presents

OUT OF THE CANON

A Bilingual Celebration
of Women, Latinx,
BIPOC and LGBTQ
Voices

**SPECIAL EVENT:
STREAMING ONLINE
MARCH 27-29, 2021**

PERFORMANCE LIST

OUT OF THE CANON

	7:00 PM	8:00 PM	9:00 PM	10:00 PM	11:00 PM
UTRGV 18	ALESSANDRA ALMANZA- <i>THE FEIGN'D COURTEZANS</i> BY APHRA BEHN				
VAQUEROS 371	ETUAN HURTADO- " <i>JUEGAN TODOS LOS DIAS</i> ", PABLO NERUDA				
CHANNEL 411	SAMMY ALLEN- <i>EDWARD II</i> , CHRISTOPHER MARLOWE.				
THEATRE 123	JOHN MEDRANO- " <i>WHEN YOU WRITE AGAIN</i> ", INGRID JONKER				
CFA 519	BRIANNA GARCIA- <i>THE LONDON ASSURANCE</i> , DION BOUCICAULT				
LTI 210	SAVANNAH MARES- " <i>THE BEALE STREET BLUES</i> ", WC HANDY				
TYA 876	ELYZA RODAN- " <i>TONIGHT I CAN WRITE</i> ", PABLO NERUDA				
APO 394	FRANCESCA TURGEON- <i>THE VERGE</i> , SUSAN GLASPELL				
JEFFERS 739	JUSTIN VASQUEZ- <i>CHRIST</i> , SADAKICHI HARTMANN				
ELABS 125	HOPE HERNANDEZ- <i>THE CONVENT OF PLEASURE</i> , LADY MARGARET CAVENDISH				
TV&FILM 298	SAMANTHA VALENCIA HIDALGO- <i>AMOR ES MÁS LABERÍNTA</i> , SOR JUANA INÉS DE LA CRUZ.				
OUT OF THE CANON 625	MATEO RAMIREZ- " <i>WE ARE ALL A LITTLE HOLLY GOLIGHTLY</i> " ORIGINAL PIECE				

DIRECTORS NOTES | OUT OF THE CANON

	7:00 PM	8:00 PM	9:00 PM	10:00 PM	11:00 PM
UTRGV 18	<p>"Working on this play felt a little like alchemy.</p> <p>We started with base metals—national crises like national political unrest, a hurricane that walloped our costume stock, not to mention the pandemic and the resulting cancelation of theater worldwide (including our theatrical season). We upended all the hierarchies and traditions of theater and scavenged what we needed to tell this story effectively. Along the way we added a few ingredients: our need to tell stories to an audience, a huge pool of work that was 'out of the canon'—plays and poems mostly written by women, BIPOC, or LGBTQ+ writers, most of which are not often produced—and the unending support from the chair. We were blessed with a creative team of talented students possessing a willingness to collaborate and to experiment.</p> <p>In our process of discovery, we ended up with a tiny golden nugget. I hope it gives you as much joy in its watching as we had in its creation."</p> <p>- JENNY SAXTON</p> 				
VAQUEROS 371					
CHANNEL 411					
THEATRE 123					
CFA 519					
LTI 210					
TYA 876					
APO 394					
JEFFERS 739					
ELABS 125					
TV&FILM 298					
OUT OF THE CANON 625					

We are a loosely organized collective of faculty and students. We all worked to select scripts and other materials, and then chose a pool of monologues that we thought might be interesting. We sought a balance of genres and tones, and a balance of different voices, too. We were rooting hard for a few that got cut, including Luisa Capetillo's feminist play *Influencias de las ideas modernas*; and *The Black Doctor* by Ira Aldridge, an early 19th century African American who found great renown in Europe for his acting, writing and theater management.

Throughout the process, the creative team helped shape the show, and we collectively ran group rehearsals, individual monologue rehearsals, and supported each other through the process of experimenting with this new form. We were joined later by JJ Gaitan as the stage manager and Sam Marquez as editor.

Although in normal circumstances, my approach to theater is deeply hierarchical, this form of entertainment demanded something else. It was an unmitigated delight to approach it in this deeply collaborative fashion.

WE DEDICATE THIS PERFORMANCE IN LOVING MEMORY OF
DR. MARIAN MONTA

	7:00 PM	8:00 PM	9:00 PM	10:00 PM	11:00 PM
VAQUEROS 371	 <p>IN LOVING MEMORY OF DR. MARIAN MONTA</p>				
JEFFERS 739					
LTI 210					
ELABS 125					
TV&FILM 298					
CFA 519					
OUT OF THE CANON 625					
UTRGV 18					

INTERVIEW WITH THE CREATIVE TEAM

| OUT OF THE CANON

	7:00 PM	8:00 PM	9:00 PM	10:00 PM	11:00 PM
UTRGV 18	<div><div>Q:</div><div>ZOOM PLAYS ARE A FAIRLY NEW FORM. WHAT DID WORKING ON THIS PROCESS MEAN TO YOU? WHAT DID WE LEARN?</div></div> <div><i>Alessandra:</i> Ooh, fun question! It was an outlet I didn't know I had or could utilize. Theater was always live and in person, and it showed another way theater of the future could be performed, merging a bad situation with great opportunities. I appreciated the connections we could make from all over the Valley.</div> <div><i>Mateo:</i> So, what did we learn doing our first zoom show? Like a lot of theater is, it comes from necessity—this is the way we have to do it because of a global pandemic, or a state wide freeze. I think we made the best OF it. We had time and money constraints and are just doing it because we have to and seeing what came out of it is really fun. In a practical sense, directing over zoom was weird.</div> <div><i>Jenny:</i> Costume fittings in zoom were weird!</div> <div><i>Mateo:</i> It was weird! It was a lot of making things work, and being attentive, and getting to know people, and talking it all through. It's a communicative art form!</div>				
VAQUEROS 371					
CHANNEL 411					
THEATRE 123					
CFA 519					
LTI 210					

APO 394	<div><div>Q:</div><div>WHAT WAS BEST MOMENT FOR YOU IN THIS PROCESS?</div></div> <div><i>Jenny:</i> My best moment was when Alessandra and I were working through her scene and we had that lightning bolt of an idea that it could be channel surfing and bits of tv shows. And then we called a zoom meeting at a moment's notice, and everybody on the collaborative team came in and we brainstormed how to make the idea happen, and it was one of the coolest creative moments I've had in a long time. It felt like lightning in a bottle, for a minute.</div> <div><i>Mateo:</i> The best moment for me was working with an actor during rehearsal and helping them find a more genuine approach to the play. I really enjoyed the directing aspect of the project. And I loved workshoping my writing with you.</div> <div><i>Alessandra:</i> I loved our big giant group rehearsals, running the scripts over and over again. Working in those private rehearsals was also fun. We got to deep dive into the pieces, which we don't always get to do with director. It was exciting to discuss the character growths and arcs with someone else in depth.</div>				
JEFFERS 739					
ELABS 125					
TV&FILM 298					
OUT OF THE CANON 625					


INTERVIEW WITH THE CREATIVE TEAM


| OUT OF THE CANON

	7:00 PM	8:00 PM	9:00 PM	10:00 PM	11:00 PM
UTRGV 18	<div> WHAT WAS BEST MOMENT FOR YOU IN THIS PROCESS? (CONT.)</div> <p><i>Jenny:</i> Working in those one on one, you could see how everybody in the creative team put their own polish on it. And from week to week it was so different—so much improvement every time! It was fun to sort of explode those hierarchies a little and have all of us work with each of the actors in that way.</p> <p><i>Savannah:</i> Once we got the costumes together, after all the drilling and getting the pieces in our heads. And once we got the costumes and accessories together and it was time to film! AHH! I've missed that feeling of getting the costume on, and putting on the makeup and get the lights on you, and that's the moment where I was like, YAY! Getting to be part of that and help with that, and to watch it too.</p> <p><i>Sam:</i> Everything was just so cool, it was like somebody was building Lego and we were putting Lego blocks in. Editing was cool, just seeing everybody's work, and seeing what they've done, and figuring out what works best. The performances were so diverse. It gave me a lot of faith, watching all of that stuff and I thought once I get my part done, it's going to be so cool, so awesome. Editing was a great experience.</p>				
VAQUEROS 371					
CHANNEL 411					
THEATRE 123					
CFA 519					
LTI 210					
APO 394	<div> WHAT DO YOU WANT AUDIENCES TO TAKE AWAY FROM THIS?</div> <p><i>Savannah:</i> It's kind of a proclamation—hey, we are still here! We are going to make art in any form possible and we are going to keep doing what we love and this is why we do what we do. I felt this the entire time—there were points (during the production) where it felt impossible—but then I thought, oh we will figure it out. And when people see it, I hope they see all those little things, and little moments in the show, that we think make it good. That's why we are here--We are still going to do theater no matter what.</p> <p><i>Alessandra:</i> I want the audience to take away the idea that if people have the passion to do theater, they will do it no matter what, in dark times, and in sad times, no matter what.</p> <p><i>Sam:</i> We had the will, and we found the way, when it looked like there was no way to do it. And I hope the audience takes away that idea that it's not impossible to do things.</p>				
JEFFERS 739					
ELABS 125					
TV&FILM 298					
OUT OF THE CANON 625					

INTERVIEW WITH THE CREATIVE TEAM

| OUT OF THE CANON

	7:00 PM	8:00 PM	9:00 PM	10:00 PM	11:00 PM
UTRGV 18	 WHAT DO YOU WANT AUDIENCES TO TAKE AWAY FROM THIS? (CONT.)				
VAQUEROS 371					
CHANNEL 411					
THEATRE 123					
CFA 519					
LTI 210	<p><i>Mateo:</i> It may not be perfect, nothing is, but I hope people enjoy it. We have pieces in Spanish, women playwrights, playwrights of color. It's not really part of our mainstream culture. This was a cool way to make it accessible. Things matter more now after COVID. Why this play now? Let's think about that with plays. We need to focus on diversity and accessibility, and I want theater to be everywhere.</p> <p>We used the tv thing because once the idea clicks, there's nothing (for the audience) to overcome. We tried to make it feel familiar! I hope that they take away that theater is really accessible when it's done with passion, and with, you know, any sort of fun. There were so many questions—finding scripts, finding images and music—but theater is about finding the answers.</p> <p><i>Jenny:</i> I hope the audience takes away this sort of bouquet of different writers who are sort of outside of the canon and that we don't celebrate as much. We are doing these pieces about people who are outside of how we normally present theater, and I think that it's the kind of theater I want to do more of and the sort of voices I'd like to see more of in the future, and I hope that they take away the idea that even if they don't know the name, it's still worth seeing.</p>				

APO 394	 ANYTHING ELSE YOU'D LIKE TO SAY?
JEFFERS 739	
ELABS 125	
TV&FILM 298	
OUT OF THE CANON 625	
<p><i>Mateo:</i> I'd like your opinion on how we approach zoom theater, which feels like it's probably going to be part of our lives from now on. In terms of the new zoom theater what do you think we are going to do later on?</p> <p><i>Jenny:</i> I think if we keep doing this kind of entertainment, we will end up developing a series of theatrical conventions for zoom, like how do the actors interact with each other, fight, kiss, hand each other things? The kinds of conventions in theater that we don't even think of now, like driving a car onstage? Because it's in its infancy, a set of conventions will develop that we will accept as audience members and not think of anymore.</p> <p><i>Mateo:</i> I needed this to happen. In the beginning of this pandemic, it was so grueling. We need to have things lined up, we need to be working, and because there was nothing, it was really hard. It was such a lonely time. So when we finally got together and decided to do this, and asked Trey (the department chair) and he said yes, it was like a breath of fresh air!</p>	

INTERVIEW WITH THE CREATIVE TEAM

| OUT OF THE CANON

	7:00 PM	8:00 PM	9:00 PM	10:00 PM	11:00 PM
UTRGV 18	<div><div>Q:</div><div>ANYTHING ELSE YOU'D LIKE TO SAY? (CONT.)</div><div>Mateo: It was like the DMV around here last fall. Halls are quiet, nothing's going on. Crickets. It was killing me. It was hard to have the energy to do anything. But then we started this. Knowing that there was going to be any end product was just so great.</div><div>Sam: I'm glad it turned out well. I hope to be a part of new projects with you guys in the future. The hard work and dedication put into this project gets me excited for many more to come.</div><div>Mateo: I hope this is a sort of a gong! A call to do more theater. Right now this is a new way to do that. I hope that people get up and start doing stuff.</div><div>Savannah: Let's do it!</div></div>				
VAQUEROS 371					
CHANNEL 411					
THEATRE 123					
CFA 519					



"...IF PEOPLE HAVE THE PASSION TO DO THEATER, THEY WILL DO IT NO MATTER WHAT, IN DARK TIMES, AND IN SAD TIMES, NO MATTER WHAT."

- ALESSANDRA ALMANZA



DIRECTORS:

JENNIFER SAXTON
MATEO RAMIREZ

**ASSISTANT
DIRECTORS:**

ALESSANDRA ALMANZA
ETUAN HURTADO
SAVANNAH MARES

STAGE MANAGER:

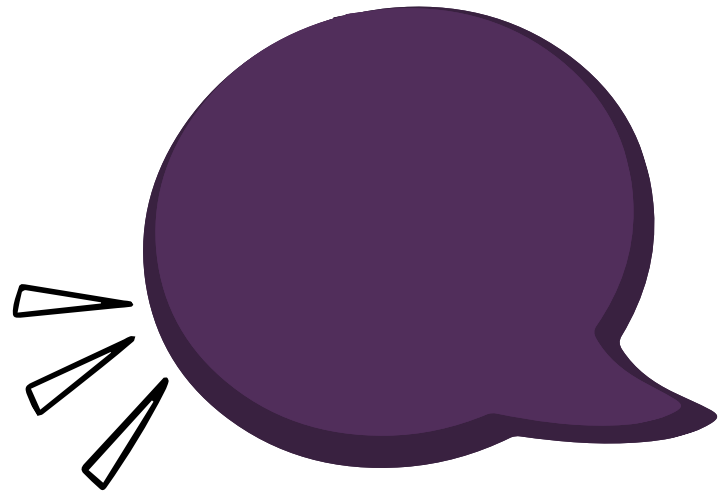
JJ GAITAN

FILM EDITOR:

SAM VASQUEZ

TRANSLATOR:

ETUAN HURTADO



**CREATIVE TEAM/
PROJECT LEADERSHIP:**

ALESSANDRA ALMANZA
ETUAN HURTADO
JENNIFER SAXTON
SAVANNAH MARES
MATEO RAMIREZ

**PRODUCTION
DESIGNERS:**

SAMMY ALLEN
MATEO RAMIREZ





**VOICE AND DICTION
COACH:**

TREY MIKOLASKY




	7:00 PM	8:00 PM	9:00 PM	10:00 PM	11:00 PM
UTRGV 18		<p>Mateo Ramirez is a sophomore from Brownsville. He is a theatre major with a concentration in design/tech. Mateo has credits both on and offstage. He's been seen on Brownsville's Camille Playhouse stage as Benvolio in <i>Romeo and Juliet</i>, Bobby in <i>A Chorus Line</i>, Milky White in <i>Into the Woods</i>, the doctor in <i>Macbeth</i>, Snug the Joiner in <i>A Midsummer Night's Dream</i>. Mr. Tumnus in <i>The Lion, The Witch, and the wardrobe</i>. Mr. Ismay in <i>Titanic: the Musical</i> and ensemble roles in shows that include <i>Mamma Mia!</i>, <i>Evita</i>, <i>Tarzan</i>, and <i>Rock of Ages</i>. Mateo has also served as the stage manager for <i>Grease!</i>, Tophér Payne's <i>Morningside</i> and <i>Othello</i>. Most recently he worked as a stitcher on UTRGV's <i>Best Little Whorehouse in Texas</i>. He would like to give his thanks to the audience and for the opportunity to do some version of theater again.</p>			
VAQUEROS 371					
CHANNEL 411					
THEATRE 123	<p>Etuan Hurtado is a Senior from Brownsville who is studying Theatre Education. This is his first performance in a mainstage/studio production at UTRGV, although he has crewed many UTRGV theater productions since he's been a student (Wardrobe supervision, assistant stage manager, and sound board operator to name a few) He is also a prolific contributor to directing two capstone projects, including work on scenes from <i>The Lion King</i>, <i>Seekers of the Light</i>, <i>Twenty Questions</i> and others. In addition to his work in and around the Albert L Jeffers and Studio stages, he has worked on many side projects in and around the RGV. After graduation, he hopes to teach so that he might share his passion for theater with future students.</p>				
CFA 519					
LTI 210					
TYA 876		<p>John Medrano is a junior from Elsa majoring in theater with a concentration in performance and a minor in American Sign Language (ASL). He recently performed the role of George Hastings in <i>She Stoops to Conquer</i> and has been active within the theatre department in various roles both on and offstage. He aspires to become an actor and work in TV/film productions in the future. He thanks everyone who loves and supports him, and he is genuinely grateful to be part of this production.</p>			
APO 394					
JEFFERS 739					
ELABS 125	<p>Brianna Garcia is a Junior from Progreso majoring in Theater with a concentration in Film Production and a minor in Graphic Design. Her main experience in theater is in performance, but she's interested in learning more about the art and craft of telling stories through the medium of film. She has worked previously as a performer on student film projects and with the Latino Theatre Initiative, including performing as <i>The Witch</i> in <i>The Witch Among Us</i>, which was recently entered in the 2021 online Festival De La Bête Noire in Montréal, Canada.</p>				
TV&FILM 298					
OUT OF THE CANON 625					

CAST BIOS | OUT OF THE CANON

	7:00 PM	8:00 PM	9:00 PM	10:00 PM	11:00 PM
UTRGV 18 VAQUEROS 371 CHANNEL 411			<p>Francesca Turgeon is a freshman at UTRGV who is set to transfer to UT Austin this upcoming fall to double major in Radio, Television, and Film and International Relations. She found her love for theatre as an award-winning actor at B.L. Gray Jr. High and Sharyland High School (performing most recently as Maggie in <i>The Shadow Box</i>) and could not be more excited to continue this journey into college. She can't wait for you all to see the innovative ways the UTRGV Theatre Department is working hard to keep the arts alive throughout the campuses and community during this pandemic.</p>		
THEATRE 123 CFA 519 LTI 210	<p>Justin Vasquez is a freshman from Brownsville who is majoring in Theatre with a concentration in performance. His acting experience includes working with both Veterans ECHS Theatre Department and Camille Playhouse throughout high school. Most recently, he was featured as Buff in Camille's production of <i>SubUrbia</i> and was in the ensemble for Veterans ECHS's One Act Play production of <i>Yerma</i>. This is his first production with UTRGV and he's incredibly excited that he has an opportunity to work with this department in the coming year. He'd like to thank both his parents and his friends for their support in his endeavors and he's absolutely grateful he gets to work with this amazing cast of people</p>				
TYA 876 APO 394 JEFFERS 739			<p>Alessandra Almanza is a junior from Brownsville who is pursuing a Theatre Education degree. She works under The Playground Experiment, an experimental theater based in NYC that produces new plays and workshops highlighting the work of up and coming playwrights. She is also active with the AI Conference, taking master classes with Broadway choreographers and casting directors. Some of her favorite show credits include <i>A Chorus Line</i>, <i>Morningside</i>, <i>Annie</i>, and <i>Rock of Ages</i> at the Camille Playhouse in Brownsville, TX. Some of her other work has been seen at UTRGV in <i>She Stoops to Conquer</i> (Kate Hardcastle) and <i>El pequeño gran circo de ilusiones</i>. She wants to thank all the collaborators, Jose-Manuel Pereyra, and above all her parents for their everlasting support! Enjoy the show!</p>		
ELABS 125 TV&FILM 298 OUT OF THE CANON 625	<p>Savannah Mares is freshman from Brownsville majoring in theatre with a performance concentration. This is her first production with UTRGV, but she has many credits with Brownsville's Camille Playhouse. She has been seen on the Camille stage as Anita in <i>West Side Story</i>, Vanessa in <i>In The Heights</i>, Sherrie in <i>Rock of Ages</i>, Florinda/Baker's Wife/Jack's Mom in <i>Into The Woods</i>, Sophie in <i>Mamma Mia!</i>, Sally in <i>A Charlie Brown Christmas</i>, and in ensemble roles in shows such as <i>Sweeney Todd</i>, <i>Evita</i>, and <i>Macbeth</i>. In 2018, she graduated from The American Musical and Dramatic Academy in NYC and was in their original showcases such as <i>Everything is Alright</i> and <i>Save the Date</i>. Film/TV credits include background work in <i>In the Heights</i> (2021). Savannah is thrilled to be performing again, in a whole new form, and would like to thank her friends and family for all the love and support she has received during this process</p>				

	7:00 PM	8:00 PM	9:00 PM	10:00 PM	11:00 PM		
UTRGV 18		<p>Hope Hernandez is a senior from Pharr majoring in Theatre with a concentration in performance. She has performed at both UTRGV and STC in performances of <i>The Elephant Man</i> (Mrs. Kendall), <i>The Witches</i> (The American Witch), <i>The Vagina Monologues</i>, and more. Hope loves art and science and while she plans to continue acting, she is also planning to pursue a graduate degree in theater and occupational therapy to either work in the medical profession or become a professor to share her knowledge with future students.</p>					
VAQUEROS 371							
CHANNEL 411							
THEATRE 123	<p>Elyza Roldan is a sophomore at UTRGV currently pursuing a BA in English with a concentration in Literature. Elyza is a Brownsville, Texas native but has lived in Florida and Virginia in the past year. A few of her favorite show credits include playing Fräulein Schneider in <i>Cabaret</i>, and Melka/Irene in <i>This Day Forward</i>. Her favorite writers are Jane Green and Jane Austen.</p> <p>This is Elyza's first production at UTRGV and she would like to thank the production team and her mom for their support.</p>						
CFA 519							
LTI 210							
TYA 876		<p>JJ Gaitan is a Theater major with a performance emphasis. He is from Mission and is the eldest of 8 children. JJ has been involved in many productions in various theaters throughout the Rio Grande Valley. His most recent gig was stage managing <i>The Best Little Whorehouse in Texas</i>. JJ also starred as Frog in the musical <i>A Year with Frog and Toad</i>. That is his most memorable experience in his collegiate career. He has also performed in <i>Lucero and the Giants</i>, <i>Barefoot in the Park</i>, <i>Theatre People</i>, <i>Antigone</i>, and <i>Legally Blonde</i> (Dancing at Tiffany's). He has also crewed many shows including <i>In the Heights</i> and <i>Death and the Maiden</i>. He hopes you enjoy the show and wishes all his cast and crewmates to 'Break a Leg!'</p>					
APO 394							
JEFFERS 739							
ELABS 125	<p>Sam Allen is a Theatre Major with a concentration in performance. This is Sam's first time working with the UTRGV Theatre and he is excited to be a part of this production. Although it has been about two years since his last show, Sam was last seen in Camille Playhouse's <i>A Chorus Line</i> as Paul San Marco. You may have also seen him as Dracula and Jonathan Harker in <i>Dracula</i>, Jack in <i>Into the Woods</i>, Nick Carraway in <i>The Great Gatsby</i>, or JD in <i>Heathers the Musical</i>. In addition to his work onstage, he has also served as the lighting designer in <i>Tarzan the Musical</i> and the Sound Designer and score composer for <i>Dracula</i>.</p>						
TV&FILM 298							
OUT OF THE CANON 625							

CAST BIOS | OUT OF THE CANON

	7:00 PM	8:00 PM	9:00 PM	10:00 PM	11:00 PM				
UTRGV 18		<p>Sam Valencia Hidalgo is a senior from Monterrey, Mexico. She is a theater major with a concentration in performance and will be graduating this spring. She performed in the Latino Theatre Initiative's Pastorela <i>La apuesta</i> as Divina and in the reading of <i>Miriam's Song</i> as Mia. She also previously worked on <i>The Best Little Whorehouse in Texas</i> as an Assistant Stage Manager. Thank you and enjoy the show!</p>							
VAQUEROS 371									
CHANNEL 411									
THEATRE 123									
CFA 519									
LTI 210									
TYA 876		<p>Jenny Saxton is an Associate Professor in the Theater department, where she teaches costume design and construction, professional internship and other courses. She holds a BFA from Tarleton State University (hey, Oscar P!) and an MFA from Minnesota State University Mankato. She has worked as a freelance costume designer and/or costume shop manager from the Midwest to the Northeast and Texas, most recently serving four summers as the assistant costume shop manager/cutter/drafter at Chautauqua Theater Company.</p> <p>Favorite designs at UTRGV include scenery and costumes for <i>She Stoops to Conquer</i> and <i>The Hobbit</i>; costumes for <i>A Midsummer Night's Dream</i>, <i>Chemical Imbalance</i>, and <i>She Kills Monsters</i>; and scenery for <i>A Year with Frog and Toad</i>. Directing credits include <i>The BFG: The Big Friendly Giant</i> and <i>The Vagina Monologues</i>. While she claims Leelanau County, Michigan; Galena, Illinois; and Stephenville, Texas as her hometowns (depending on what she's feeling nostalgic for at the moment), she now calls the Valley home.</p>							
APO 394									
JEFFERS 739									
ELABS 125									
TV&FILM 298									
OUT OF THE CANON 625									



APHRA BEHN

(1640–1689) was an English Restoration playwright, poet and novelist. She is the first known English woman to make her living with writing. She was a spy in South America and Europe for Charles II. Behn is most well known for her play *The Rover*, about cavaliers in Italy during Carnival, and for the novel *Oroonoko*, the first known novel with an African protagonist. She wrote under the name of Astrea, which was her code name from her days as an intelligence officer.

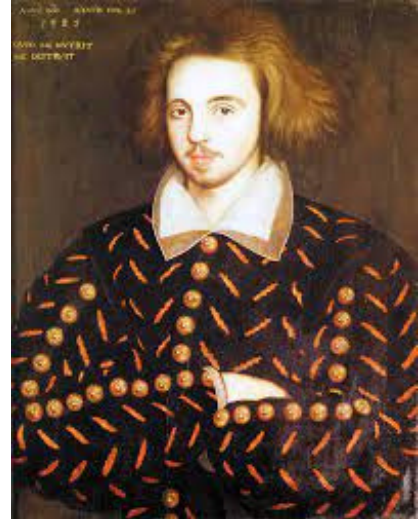
<https://www.poetryfoundation.org/poets/aphra-behn>



PABLO NERUDA

(1904–1973) was a Chilean poet, Nobel laureate, diplomat and politician. He is famous for his prolific poem writing, but especially for a series of love poems he wrote as a young man, *Viente poemas de amor y una cancion desesperada*. He served as the Chilean consul in Spain at the beginning of the Spanish Civil War, and in other locations. He was a fervent communist, and wrote a poem, *Canto general*, about his political feelings. He died just days after a right-wing military coup seized control of Chile, ending the socialist administration of Salvador Allende.

<https://www.poetryfoundation.org/poets/pablo-neruda>



CHRISTOPHER MARLOWE

(1564–1593) was an Elizabethan poet and playwright. Marlowe was set to become a lawyer, and during his graduate school days, he found the theater. He was notable as a student for his long absences, which were excused by the Queen. There is a substantial amount of evidence that speaks to his activities on the continent as a spy for Queen Elizabeth I and for Francis Walsingham. His plays include *The Tragedy of Doctor Faustus* and *Edward II*, the first play centering a gay couple. Marlowe was accused of homosexuality and atheism and was then murdered under mysterious circumstances in an inn in Deptford. His plays were a tremendous influence on other writers including William Shakespeare.

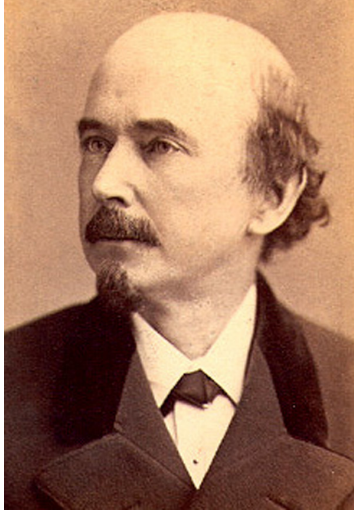
<https://www.poetryfoundation.org/poets/christopher-marlowe>



INGRID JONKER

(1933–1965) was a South African poet and activist who worked toward human rights and democracy in her country. She was a member of *Die Sestigers*, a group of writers and poets who sought to change the literary norms of South African's apartheid society. She wrote many poems which have been translated into English, German, Polish, Zulu, Hindi, etc. She died by suicide in 1965. Jonker was awarded the Order of Ikhamanga in Silver in 2004 for her work in human rights and contributions to literature.

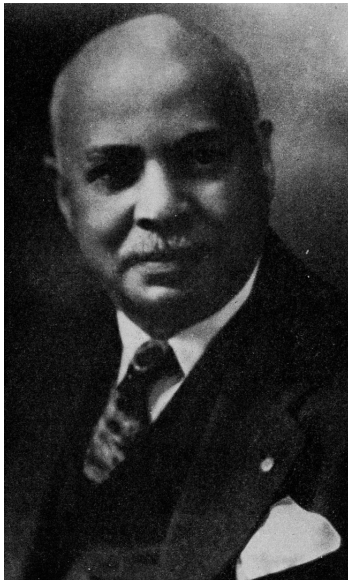
<https://www.sahistory.org.za/people/ingrid-jonker>



DION BOUCICAULT

((1820–1890) was an Irish actor, actor manager, and playwright. He wrote many melodramas and comedies, and often collaborated with renowned actor manager Madame Vestris. He spent much of his life in England and the United States. His most famous plays are the comedy *The London Assurance* (1841) and the melodrama *The Octoroon, or Life in Louisiana*, (1859) which deals with abolitionism and slavery in 19th century America.

<https://lib.usf.edu/boucicault/>



WC HANDY

(1873–1958) William Christopher Handy was an international music star, businessman and songwriter. He holds the moniker *The Father of the Blues*. He was born in Alabama the son of former slaves. He was a prolific composer, penning “Joe Turner’s Blues”, “The St. Louis Blues,” “The Beale Street Blues” and many others. His songs have inspired a number of narrative fiction works including plays by August Wilson and others. He wrote an autobiography, *Father of the Blues*, in 1941.

<https://memphismusichalloffame.com/inductee/wchandy/>

<https://www.biography.com/musician/wc-handy>



LADY MARGARET CAVENDISH, THE DUCHESS OF NEWCASTLE

(ca 1623–1673) A member of a wealthy English royalist family, Cavendish was educated on a variety of subjects including science, philosophy and literature. She wrote under her own name, unusual for women at this time, and was a prolific writer of natural philosophy, biographies, poetry, plays. Cavendish is famous for writing one of the first known works of science fiction, *The Blazing World*.

<https://www.bl.uk/people/margaret-cavendish>

<https://www.poetryfoundation.org/poets/margaret-cavendish>



SOR JUANA INES DE LA CRUZ

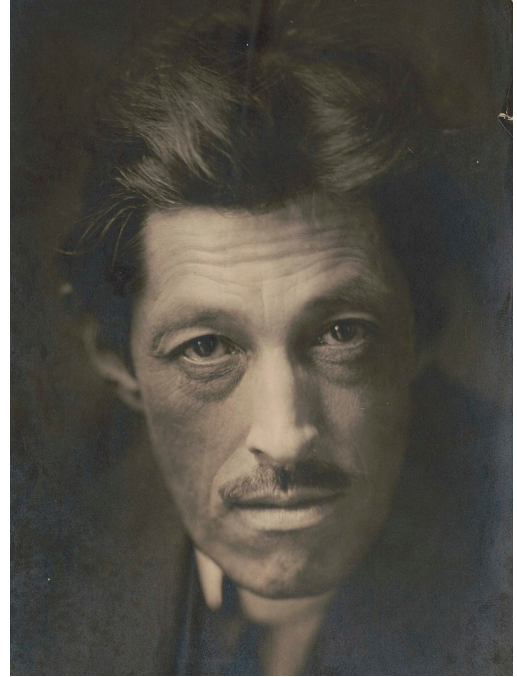
(1648–1695) was a Mexican nun and woman of letters. She was a child prodigy who taught herself several languages at a young age. After a short time at the court, she became a nun, which allowed her to amass a huge collection of books, and to write and study. She wrote plays and poetry that were published in Spain, which eventually drew a great deal of controversy after the plays became known in Mexico. Her works include *Amor es más laberinto* and *El divino narciso*, among others. She was eventually censured for her writing, and gave up her literary pursuits afterwards. She sold her library to help the poor and died while nursing others during an epidemic.

<https://legacyprojectchicago.org/person/sor-juana-ines-de-la-cruz>

**SUSAN GLASPELL**

(1876–1948) was born near the Quad Cities of Illinois and Iowa. Glaspell made her career as a novelist, Pulitzer prize winning playwright, actress and journalist. She co-founded the Provincetown Players, an influential theater group in the early 20th century. Glaspell was also, with noted director Hallie Flanagan, one of the leaders of the Federal Theater Project--which was organized to give actors, directors, and designers work during The Great Depression. While she sometimes wrote realist pieces and autobiographical works, she also wrote Expressionist pieces such as *The Verge*. Her most famous play, *Trifles*, was inspired by a murder trial she covered as a young journalist.

<https://americanliterature.com/author/susan-glaspell>

**SADKICHI HARTMANN**

(1867–1944) was an American critic, actor, poet, anarchist and playwright. He was an eccentric of some renown in later life. Hartmann was born in Japan of German and Japanese parents, was brought to Germany by his parents, and then emigrated to the US as a teenager. His play *Christ*, is about the story of Jesus as an "ordinary commoner". This interpretation scandalized audiences, leading to the banning of the play and his arrest in Boston. He spent many years in California, where he was a fixture in the arts community.

https://www.foundsf.org/index.php?title=SADAKICHI_HARTMANN

SPECIAL THANKS | OUT OF THE CANON



EVER CORONADO

OMAR RODRÍGUEZ

ANNE SAXTON

PETER "TREY" MIKOLASKY

RYAN MOORE

BIANCA RAMIREZ





ON BEHALF OF THE UTRGV DEPARTMENT OF THEATRE,
THANK YOU!!

	7:00 PM	8:00 PM	9:00 PM	10:00 PM	11:00 PM
VAQUEROS 371					
JEFFERS 739	<p>The Center for Diversity & Inclusion and DREAM Resource Center at UTRGV provides Ally Safe Zone Training. The purpose of Ally Safe Zone Training is to provide a welcoming environment for LGBTQIA+ individuals by establishing an identifiable network of allies who can provide support, information, and a safe place for the community at UTRGV.</p> <p><i>Other programming areas and support services are available; check out our website for more information.</i></p> <div> Center for Diversity & Inclusion</div> <div>utrgv.edu/diversity</div> <div> ALLY SAFE ZONE</div>				
LTI 210					
ELABS 125					
TV&FILM 298					
CFA 519					
OUT OF THE CANON 625					
UTRGV 18					



The purpose of the **Center for Diversity and Inclusion (CDI)** is to provide a safe space and direct support to underrepresented and/or marginalized students and enhance programming that builds cultural competence, identity development, and civil discourse.

The **DREAM Resource Center** (which functions within the CDI) provides support services and resources for undocumented and Deferred Action for Childhood Arrivals (DACA) students.

Services and Resources	Description
Diversity & Inclusion: LEAP 	<p>A workshop series designed to educate students on diversity & inclusion. Learn about diversity. Empower yourself and others. Advance initiatives. Promote Inclusion.</p> <p>Service: activities and workshops; scheduled and as requested</p>
DREAM Zone 	<p>To provide members of our campus community with information on how we can work together to create a safe, supportive, and inclusive community for our undocumented and DACA students.</p> <p>Programs: Social, Advocate Training, Roundtable Discussion</p>
Meditation and Prayer 	<p>To provide a welcome sanctuary for people of all faiths and for meditation and reflection. Designated hours are identified each semester. Additional spaces and/or hours are also coordinated as needed.</p> <p>Programs: Learn how to meditate, guided group meditation sessions.</p>
Ally Safe Zone 	<p>To provide a welcoming environment for LGBTQIA+ individuals by establishing an identifiable network of allies who can provide support, information, and a safe place for the community at UTRGV.</p> <p>Programs: Ally Training, Community Meeting, Meet & Greet</p>
Support for DACA or undocumented students	<p>Learn more about available support resources for students who are <u>undocumented</u> or <u>DACAmented</u>.</p> <p>Programs: TASFA preparation assistance sessions for current and prospective students.</p>

Locations

Brownsville, Student Union, 1.20
Edinburg, University Center, 306A

Phone

(956) 665-2260

Emails

diversity@utrgv.edu
dreamer@utrgv.edu

utrgv.edu/diversity

Jose Aaron Hinojosa

Program Coordinator, Student Life
Center for Diversity & Inclusion and
DREAM Resource Center
aaron.hinojosa@utrgv.edu
956-665-2260



FACULTY & STAFF

UTRGV DEPARTMENT OF THEATRE

	7:00 PM	8:00 PM	9:00 PM	10:00 PM	11:00 PM
UTRGV 18					
VAQUEROS 371	ERIC WILEY, PH. D. - PROFESSOR				
CHANNEL 411	DAVID CARREN, MFA- PROFESSOR				
	BRIAN WARREN, ED. D. - ASSOCIATE PROFESSOR				
THEATRE 123	PETER (TREY) MIKOLASKY, MFA- ASSOCIATE PROFESSOR				
	JENNIFER SAXTON, MFA- ASSOCIATE PROFESSOR				
CFA 519	FERENC MOLDOVÁNYI, DLA- ASSISTANT PROFESSOR				
	MIGUEL SALAZAR, MFA- ASSISTANT PROFESSOR				
LTI 210	RICHARD EDMONSON, MA - LECTURER II				
	LAWRENCE GISE, MFA - LECTURER II				
TYA 876	THOMAS GRABOWSKI, MFA - RETIRED ASSOCIATE PROFESSOR				
	MARIAN MONTA, PH. D. - PROFESSOR EMERITA				
APO 394	JACK S. STANLEY, PH. D. - PROFESSOR EMERITUS				
JEFFERS 739	RYAN MOORE - COSTUME SHOP MANAGER				
	ERIC SANCHEZ - PRODUCTION MANAGER				
ELABS 125	BIANCA RAMIREZ - IT MEDIA SYSTEMS TECHNICIAN I				
	ANITA REYES - ADMINISTRATIVE ASSISTANT II				
TV&FILM 298	ALEXANDRA GONZALEZ - THEATRE BUSINESS MANAGER				
OUT OF THE CANON 625	