THE BIG DAMN DOOR FESTIVAL
AUG. 25-28 & SEPT. 1-4

Re-Imagine
PERDIDO EN MI CABEZA
8/25, 8/28, 9/2, 9/4

Re-Vision
THE EMPEROR AND THE FOOL
CHRONICLES OF THE HOUSE OF YIM
8/26, 8/28, 9/3, 9/4

Re-Invent
TILLAGE!
8/27, 8/28, 9/1, 9/4

CHOOSE LIVE THEATRE
BLUEBARN.ORG
402-345-1576
1106 S. 10TH ST, OMAHA NE
WITH YOU WHERE YOU ARE.

For the big and small moments.

FNBO is proud to support the arts and how they make our communities unique and prosperous.

fnbo
The great big small bank
fnbo.com
SHOW SPONSORS

Omaha Community Foundation
Growing good, together.

NATIONAL ENDOWMENT for the ARTS
arts.gov

fnbo

Adah and Leon Millard Foundation

SEASON SPONSORS

HOLLAND foundation
Fred & Eve Simon Charitable Foundation
Anonymous Foundation
Mammel Foundation

The Shubert Foundation
Giger Foundation

MAVEN SOCIAL

Would you or your company like to sponsor a BLUEBARN production? Contact Heather at 402.345.1576 x6 or hhoyt@bluebarn.org.
THE BIG DAMN DOOR FESTIVAL

12 CHANGE-MAKING ARTISTS
3 WORLD PREMIERES
4 REALLY BIG DAMN DOORS
AUG. 25-28 & SEPT. 1-4

Re-Imagine
PERDIDO EN MI CABEZA

Re-Vision
THE EMPEROR AND THE FOOL
CHRONICLES OF THE HOUSE OF YIM

Re-Invent
TILLAGE!

Please silence all cell phones, smart watches, and other noise-making devices.

For your safety and the safety of those around you, masks are strongly encouraged.
ABOUT THE FESTIVAL

With our inaugural Big Damn Door Festival, BLUEBARN invites artists to join together in developing transformative work for the stage, while exploring new ways of collaborating and creating community among both artists and audiences.

The Big Damn Door Festival cultivates three artist-driven approaches to innovation in the creation of theatre, while centering projects that advance America’s progress toward equity, inclusivity, and social and economic justice. BLUEBARN supported four artists in each category in limited residencies while they co-created both process and project through a six-month Development Phase. Each team then expanded to include four or more artists to bring the project to life in the Production Phase.

Our Big Damn Doors are not just a primary feature of the architecture of the BLUEBARN, but a metaphor for the festival itself: wide-open doors and unbounded possibilities. BLUEBARN is proud to support emerging artists from the Omaha-Council Bluffs Metropolitan area whose work has the power to drive change in our community, and who’ve been most impacted from systemic biases in opportunity. Artists that identify as Global Majority (Black, Indigenous, People of Color), LGBTQIA2s+, neurodiverse, and artists with disabilities have been prioritized.
BLUEBARN Theatre is committed to ensuring that our boundary-breaking theatre is accessible to everyone. We are committed to easing cost barriers for young professionals and students. We are committed to providing low-cost, last-minute opportunities for anyone to see a show. We are committed to recognizing those that give the most in service to our community.

BLUCrew - Young Patron Development Program
Anyone 35 or under is eligible. Members receive rush pricing for most Sunday and Thursday shows throughout the season with no upfront cost.

Rush Tickets
Every unsold seat. Every show. $20. Available only at the box office, 45 minutes before curtain. If we’re not sold out, you have a new way in.

Nebraska Educators, Healthcare Workers, and Military Personnel
$5 off all tickets. All the time.

Radical Hospitality
Sometimes you need a break. It doesn’t matter why. For pay-what-you-wish tickets to any show, contact Sydney at sreadman@bluebarn.org.

Audio Enhancement Devices are available at the box office for mainstage productions. BLUEBARN also utilizes ‘Listen Everywhere,’ a Bluetooth-enabled application to stream audio directly to your smartphones, headphones, and compatible hearing aids. See box office staff for assistance.

Captioning is available for virtual performances upon request.

An American Sign Language interpreted performance is offered for mainstage productions on the 2nd Friday of each run, generously supported by the Nebraska Arts Council.

An Audio Description Service is provided through Outlook Nebraska upon request. Audio described performances fall on the 3rd Thursday of each run, when requested.

Sensory Kits are available at the box office and the lobby is always available as a respite from the performance environment.

To request these or additional accommodations, or for more information, please call (402) 345-1576 or email Sydney at sreadman@bluebarn.org.
ANTI-RACISM | ANTI-OPPRESSION ETHOS

BLUEBARN Theatre owns that systemic racism is real, always at play, and intersects with multiple systems of oppression, and that all must be fought against wherever and however they show up - in our community, in our theater, in ourselves.

ANTI-HARASSMENT & INCLUSION

BLUEBARN Theatre is committed to fostering a culture of civility, dignity, and respect as a right and responsibility of all who walk through its doors. Employees, guest artists, volunteers and patrons are entitled to and responsible for maintaining an environment of mutual trust - free from intimidation, exploitation, harassment, and discrimination. Offensive, abusive, or unwelcome verbal or physical conduct will not be tolerated. Adhering to this standard is vital to the BLUEBARN’s mission.

DIVERSE AUDIENCE PRACTICES PRINCIPLE

Hospitality has always been one of the BLUEBARN's core values. Welcoming you to this space is our great joy. You are invited to bring your full self to the experience. Audible reactions and responses are absolutely welcome. For some people this is church, for some a meditative space, for others an escape, and we invite you to respect the ways that others engage in the experience based on their individual or cultural practices. By gathering at the BLUEBARN, you have committed to a shared experience in community with others, free from etiquette shaming, microaggressions, and entitled behavior.

CASTING STATEMENT OF PRINCIPLE

BLUEBARN Theatre acknowledges the historic exclusion and lack of opportunity for artists who identify as Global Majority (Black, Indigenous, and people of color), LGBTQIA2S+, neuro-diverse. and artists with disabilities. We are committed to identity-conscious casting and actively working against the field-wide implicit bias and systemic inequities that result in default white, cisgender, heteronormative casting. BLUEBARN is likewise committed to countering ablism, agism, sexism, sizeism, lookism, and other modes of discrimination in casting that continue to create barriers to participation and employment in the theater.

BLUEBARN is indebted to the work of countless BIPOC artists who have labored to make our cultural spaces truly inclusive and welcoming to all cultures and identities.

*If you have experienced harm at the BLUEBARN Theatre, please reach out to any staff member or connect with board members Kasey Hesse at petersonkasey@hotmail.com or Laura Peet Erkes at lauraerkes@gmail.com.*
LAND ACKNOWLEDGEMENT

The BLUEBARN invites you to join us in practicing an acknowledgement of the land, a baseline step in recognizing the effects of colonization and anti-Indigeneity. We invite you to draw your awareness to your physical relationship to the earth, from wherever you are joining us today, if possible by making direct contact or grounding yourself in whatever way is accessible to you in this moment.

We acknowledge that the land on which we find ourselves is occupied territory. This is true of anywhere we find ourselves or gather in the United States. It is the traditional land and ancestral home to Native American, Indigenous, and First Nations peoples. The BLUEBARN is located on the unceded territory of the Umonhon ("umAHhah") and Očhéthi Šakówič, in colonized Omaha, NE. We invite you give focus to and honor the people whose lands were forcibly taken from their stewardship. (Use this website, native-land.ca/, to discover the occupied native land on which you reside or currently find yourself.)

We also invite you to draw your awareness to the way we are connecting in these times, virtually, digitally. The BLUEBARN recognizes that our internet-based activities use technology and equipment not available to many Indigenous communities and communities of color today. This technology and equipment have a negative impact on the environment. Climate change has a disproportionately negative impact on indigenous communities and communities of color worldwide.

We invite you to join us in recognizing these truths, and the tensions they bring up, as well as our shared power and responsibility to radically re-imagine and boldly co-create a different world. As we recognize our collective participation in the ongoing process of colonization, we invite you to take a step within the next week that furthers your education about the Indigenous peoples of your region and how you can combat anti-Indigeneity... and share it with another person.

This acknowledgement was developed in community with our partners k+r strategies, a local anti-racism and anti-oppression firm, and is rooted in their practice whenever they gather. BLUEBARN will continue to refine and build on this practice as we all collectively journey toward equity and justice. Below please find further resources for exploration and ways to connect with the peoples of the native lands where the BLUEBARN is located.
Re-Imagine
PERDIDO EN MI CABEZA

After fleeing his country due to prosecution, Miguel, a queer Latinx, grapples with his identity. Torn between opposing forces, Miguel must discover whether he left one hostile country for another. An exciting new drama exploring sexuality and what it means to be an illegal Latinx immigrant in Omaha, NE.

Written by T.E. Mantil
in collaboration with Francisco Franco, David Diaz,
and Jackson Newman.

Thu 8/25 @ 7pm, Sun 8/28 @ 3pm,
Fri 9/2 @ 7pm, Sun 9/4 @ 3pm

Run Time: About 70 minutes
CAST OF CHARACTERS

Miguel..................................................David Diaz
Fernanda..........................................Isa Gott
Camila..............................................Darlyn Gonzalez
Abuela..............................................Marina Rosado
Ricky.................................................Francisco Franco
Ensemble...........................................Timothy Mantil
Ensemble...........................................Jackson Newman

PRODUCTION CREATIVES

Playwright...........................................Timothy Mantil
Co-Creator & Co-Director.................Francisco Franco
Co-Creator & Co-Director.................Jackson Newman
Co-Creator........................................David Diaz

SYNOPSIS

The play opens on a construction site in Omaha, NE. Miguel, a closeted queer, undocumented Latinx is struggling to get through the lunch hour. While on break, he vividly recalls the abuse he suffered at the hands of his father in Mexico. His friend Ricky breaks his reverie to warn him of the arrival of ICE.
Meanwhile Miguel’s girlfriend Fernanda studies for her looming citizenship test. She is aided by Abuela and her friend Camilla.

When Miguel arrives home, he appears irritable and distracted. In an attempt to unwind he visits Ricky at his house for beer and companionship. It becomes increasingly evident that, unbeknownst to those around him, Miguel has developed feelings for Ricky.

Later that night, Fernanda tries to get Miguel to share his troubles but her efforts end in frustration. Miguel’s sleep is troubled by vivid memories from his past. He remembers being caught wearing his sister’s clothes and his father’s harrowing punishment: Tying Miguel to a tree and praying over him. Fernanda is able to rouse Miguel from his nightmare but he leaves for a bar.

While at a local gay bar, Miguel encounters Steven and goes home with him. The next day, Ricky notices that Miguel is continuing his downward spiral.

Later we find Fernanda undergoing her citizenship test. Despite the anxiousness of the moment, Fernanda passes her examination. That night, Abuela gives a party to celebrate. Miguel still appears withdrawn and this time he’s been drinking.
After Ricky arrives late, the two sit outside talking. In the heat of the moment, Miguel kisses Ricky and is violently rejected. The incident is seen by Camilla who tells Fernanda and Abuela. Ricky and Camilla leave in anger and, as Abuela prays, Miguel storms out of the house as Fernanda looks on.

Drunk and alone, Miguel wanders the streets wrestling with himself. He stumbles into Ricky who viciously beats him.

Miguel returns home and Fernanda notices his injuries. She tries to comfort him. Indignant, he tells her about his abusive childhood. Fernanda is unable to calm him and he leaves for work.

At the construction site, the other workers (including Ricky) regard Miguel with disdain. Finally, the foreman advises Miguel that ICE has been checking around and, offering him money, he tells Miguel that he’ll have to leave.

While wandering from place to place, Miguel is stopped by ICE officers who arrest him. Alone in his cell, Miguel is met with the shadows of his past and contemplates suicide. After facing down the memory of his father, Miguel shuts away his past and vows to continue on and embrace his own identity.

The play ends as Miguel and Fernanda attempt to reconcile their relationship and differences.
BIOS

Tim Mantil - He/Him/His - Playwright
Tim Mantil is a Canadian-born writer and actor. He is overjoyed to be working with the BLUEBARN Theatre on their Big Damn Door Festival. Working with the Re-imagine Team and reaching out to the Omaha Community has been an insightful and emotional journey. Tim is known for his play, Become Paradise, which premiered at the Omaha Fringe Festival. You may have seen him in other productions, such as George in Our Town, and Robert in The Clearing, at the University of Nebraska at Omaha, as well as playing Billy Bibbitt in One Flew Over the Cuckoo's Nest with the Florentine Players.

Facebook - Hello There Productions: @HelloThereMoments

Francisco Franco - He/His/Him
Co-Creator & Co-Director
Francisco Franco is a theater artist based in Omaha, Nebraska. He is excited to make his return to the BLUEBARN Theatre! His most recent directing credits include White Iris for Crossing the Street: A Festival of Many voices and co-directing Mother Night at last year’s Omaha Fringe Festival.

David Diaz - He/Him - Co-Creator & Miguel
David studied in New York City for a total of five years, studying at the American Academy of Dramatic Arts and taking classes with the Upright Citizens Brigade. He has recently performed with the RCMC in July for their summer concert and is also involved with a collaborative publication in association with Amplify Arts Alternative Currents Program. Since leaving NYC, he’s been keeping busy writing plays and participating in improv shows and stand up at locations such as the Backline.

Jackson Newman - He/Him/His
Co-Creator & Co-Director
Jackson Newman is excited to be making his BLUEBARN Theatre debut! He is an Omaha based artist whose work has included classic, new works, and everything in between. His previous directing credits include Transportations (Capitol City Theater), Twelve Angry Jurors (Iowa Western Community College) and Tartuffe (University of Nebraska Omaha). Most recently, he co-directed Mother Night for the 2021 Omaha Fringe Festival. Jackson will also be directing Meet Me in St. Louis this fall at the Bellevue Little Theatre.
Isa Gott - She/They - Fernanda
Isa Gott is a talented singer, actress, dancer, and performing artists! She's about to begin her second year at UNO, pursuing a Bachelor of Music in Vocal Performance and a minor in theater with a concentration of musical theater. Isa is thrilled to return to the Big Damn Door, and now acting in a majority Hispanic role! She'd like to thank her family for their constant support and love.

Darlyn Gonzalez- She/Her - Camila
Darlyn Gonzalez is heading into her final year at UNO, earning a degree in Theatre with a concentration in acting/directing. Darlyn has performed in several productions including White Iris (Iris), Curious Incident of the Dog in the Night-Time (Voice 1), and She Kills Monsters (Kaliope). This summer she was a part of the stage management team for Much Ado About Nothing at Pennsylvania Shakespeare Festival. Darlyn is very excited to be working with BLUEBARN, especially for such a special festival.

Instagram: its.darlyngonzalez

Marina Rosado - Abuela
Marina Rosado is a professional bilingual journalist, broadcaster and photographer with many years of experience in the Latino market in Mexico and the United States. Her studies include a Bachelor of Journalism and a Bachelor of Fine Arts with an endorsement in photography. In addition to working in the media, she loves acting in Spanish plays (mostly related to the Mexican culture such as the Day of the Dead celebration) in local venues and has participated with talented directors in the GPTC who have touched on current issues such as the immigration of Hispanic families to this country.
The Emperor and The Fool (Chronicles of the House of Yim) follows a Chinese immigrant as he uncovers dark family secrets, discovered after his father’s death. This semi-autobiographical play explores one man’s challenges of grieving for his father and the hope of mending his strained relationship with his mother, while creating a new version of “the American family."

Written by Wai Yim

Creative Team:
Addie Barnhart, Lisa Tejero, Bindi Kang

Fri 8/26 @ 7pm, Sun 8/28 @ 5pm,
Sat 9/3 @ 7pm, Sun 9/4 @ 5pm

Run Time: About 80 minutes
CAST OF CHARACTERS

A-Wai, The Fool................. Jimmy Nguyen
Hung, The Emperor........... Adam Bassing
Mom....................................... Cecilia Poon
Kim Mui............................... Emily Than
Jo...................................... Natalie Hanson

PRODUCTION CREATIVES

Playwright.......................... Wai Yim
Directing Facilitator........... Addie Barnhart
Project Consultant.............. Lisa Tejero
Dramaturg........................... Bindi Kang
Grief is a powerful thing.

My father passed away the day after Christmas, during the pandemic in 2020. Following his death, there were many Chinese funeral rituals we had to perform, which I knew nothing about. During the many car rides to get the essential items we needed, Mother would explain what they were and their significance for the rituals, and sometimes she would share a few of Dad’s life stories. I thought I had known my Father quite well, but in fact, I didn’t. In the storm mixed with rituals and stories, I felt more lost than ever, in grieving the man I lost, and in learning about the man I didn’t know, I was drowning in sorrow and uncertainty. Mother, on the other hand, was solid, like an Empress.

Dad had always worried about me not having any offspring since there would be no one to carry on the Yim’s name. At the time I didn’t understand the importance of it, but after the stories Mom told me about his great escape during the cultural revolution, I began to see it, and ultimately, be haunted by it. If this is my Father's dying wish, will I be able to fulfill it?
After many late-night phone calls with my dear friend Lisa Tejero, trying to figure out how to move past this storm, she suggested that I should write it all down in a journal, as a documentary, or a memoir, something to commemorate the chronicles of Yim and to help me process my grief. Me being a Capricorn, I wrote a play instead, hence the birth of THE EMPEROR AND THE FOOL (Chronicles of the House of Yim).

In memory of my father:
Yim Shek Hung 嚴錫雄 (Hung Yim).

In honor of the Yim ancestors.

In carrying on the Yim’s family name.

I appreciate you for witnessing my child’s first step.

I hope you enjoy tonight’s performance.

xo,
Wai
“I will learn about my ancestors.
And I will learn about my traditions.
But yet, I will also be building new ones.
I will build my chosen family.
I will build my own marriage of love.
And I will build my own ritual.”

Wai Yim
7/19/2022 draft of The Emperor and the Fool

I was immediately drawn to the vulnerability of these dynamic people and the path to self-discovery I see on the page. The thing that was so powerful even in the earliest drafts (beginning back in November of ’21) was the conflict of living between. Living between the East and the West, between Asia and the United States, between Cantonese and English, between Cultures, between Life and Death, between Reality and Imagination, between Rituals, and between forms.

Wai has created a liminal space that exists on the edge of what the structure of a play “always is” and what it COULD be. They embrace the traditions of our industry while lovingly breaking the mold. The character A-Wai lives between his ancestry and his westernized upbringing. I think this world is incredibly relatable to anyone who has ever felt themselves living somewhere in between a binary. Witnessing this story come to life has been a great joy of my recent collaborations. I am honored to be part of this play’s chosen family. Thank you for coming on this journey with us.

Addie Barnhart
Notes from the Dramaturg

Where do you see new immigrants?

We probably serve at your table; We probably dry-clean your suits; We probably paint your nails. We are invisible most of the time, hiding in our various types of uniforms.

When do you see new immigrants on stage?

In Long Day’s Journey into Night by Eugene O’Neill, or in A View from the Bridge by Arthur Miller. Great plays. Anything else? Any non-European-rooted characters? What about The King and I? Or Miss Saigon? Sure, but they are stereotypical roles. They are the yellowfaces, often intentionally played by Caucasian actors, like Mrs. Meers... (I could go on and on). They are the supporting roles, in casting terms --background, or extras.

Are we really extras? According to the statistics provided by the American Immigration Council, “14 percent of the nation’s residents are foreign-born”¹; The US Department of Homeland Security records that by 2020, 88.8% of new immigrants are from regions of the Americas, Asia and Africa.² But where do we see them? Where do you see us? These new immigrants from the Global South are mostly unseen. This is a real crisis on the contemporary American stage, that a collectively shared narrative from certain cultural identity is missing.

The Emperor and the Fool is a touching eulogy from playwright Wai Yim to his father. In addition to being a precious semi-autobiographical private love letter, it is also an incredible work that presents real life experiences of colored, working-class immigrants into the public realm.
Sadly, some of these experiences and stories can only be imagined, because of “the struggles of being an immigrant [...] The stories of immigrants, mostly lost, often hidden, some will never be heard” [3]. It becomes more valuable to preserve these new immigrants’ stories on stage, because of how ephemeral these moments are. Celebrating tradition, ancestry and legacy makes it possible for us to remember our past, so we can build a better future.

Bindi Kang

Wai Yim - He/They - Playwright

Wai Yim is an actor, director, choreographer and an emerging playwright. He is the Artistic Director of aetherplough in Omaha, and the Managing Director of Token Theatre in Chicago. Wai recently appeared in Mary Zimmerman's *The Notebooks of Leonardo da Vinci* at the Goodman Theatre, which will tour to Shakespeare Theatre Company in D.C. this fall. Chicago credits: *A Christmas Carol*, *The White Snake*, *The King of Hell’s Palace*, *Postnation* and *King of the Yees* (Goodman Theatre); *Chimerica* (TimeLine Theatre); *ZAC EFRON* (Token Theatre); *Speaking of Then* (Silk Road Rising). Regional credits: Mary Zimmerman’s *The White Snake* (The Old Globe, McCarter Theatre, Wuzhen Theatre Festival in China); *The Oldest Boy* (Unicorn Theatre); *Nomad Motel* (Horizon Theatre Company). In Omaha, he’s worked with The Rose, BLUEBARN, Omaha Playhouse, SNAP!, Shelterbelt, Nebraska Shakespeare, and Nebraska Theatre Caravan. Film: North of the 10, Fatal Influence: Like, Follow, Survive. TV: Work in Progress, Power Book IV: Force, next, Chicago PD, The Chi, Patriot.

Instagram/Facebook/Twitter/TikTok: @whyylim

Addie Barnhart - She/Her - Directing Facilitator

Addie Barnhart is a theatre artist based in Omaha. She is an assistant professor of theatre at Creighton University and works as a freelance actor/director/teaching artist across the U.S. This is Addie's first Omaha production outside the university and is grateful to Wai, Lisa, and Bindi for bringing her to the process, and the BLUEBARN for hosting this incredible festival. You can catch her next directing project, *Puffs, OR Seven Increasingly Eventful Years at a Certain School of Magic and Magic* at Creighton, November 16-20th!

Web: addiebarnhart.com

Bindi Kang - She/Her/Hers - Dramaturg

Bindi Kang is a dramaturg and scholar who now resides in Lincoln, Nebraska. As a freelance dramaturg, she has developed new works with several artists at various cultural institutions, such as Nebraska Repertory Theatre, Yangtze Repertory Theatre of America, New York Chinese Opera Society, and School of the Arts at Columbia University. She is a doctoral candidate in the Program of Theatre and Performance at CUNY Graduate Center, after receiving her MA in East Asian Languages and Cultures at Columbia University. Her artistic interest overlaps with her research specializations, which encompass Asian and Asian American experience and representation in theatre and performances; theories of theatricality; theatrical practices in relation to social movement; performance of everyday life and especially its intersections with contemporary digital culture. She is also a temporary lecturer at University of Nebraska at Lincoln.
Lisa Tejero - Collaborator
Lisa Tejero first met Wai at Princeton’s McCarter Theatre for Mary Zimmerman's *THE WHITE SNAKE*, and they have been friends and collaborators ever since. She appeared in Token Theatre's reading of *ZAC EFRON*, which Wai co-wrote. Lisa is currently in an all-female production of *KING JOHN* at Oregon Shakespeare Festival, where she appeared in *BRING DOWN THE HOUSE* and *THE WHITE SNAKE*. Favorite projects of the over 100 plays that she has been a part of include: Mary Zimmerman's *METAMORPHOSES* (Broadway at Circle in the Square); *WIT* (Hypocrite Theatre); *KING LEAR* (BackRoom Shakespeare); *MACBETH* (Oak Park Festival). She is an artistic associate of Chicago's Lookingglass Theatre. Some theatres she has worked at include American Players Theatre, Berkeley Rep, Guthrie, Cincinnati Playhouse, Arena Stage, Court Theatre, Huntington, Mark Taper Forum, Milwaukee Rep, St. Louis Rep, Seattle Rep, Shakespeare Theatre Company, Goodman Theatre, and Steppenwolf.

Jimmy Nguyen is a Vietnamese-American actor originally from Omaha, NE. He has worked as a freelance actor at various theatre institutions across the country including The Kennedy Center in Washington D.C., The Black Hills Playhouse in SD, Hope Summer Repertory Theatre in MI, and a world premiere of a new Asian-American musical called Gold Mountain at Utah Shakespeare Festival. Jimmy spent 8 months in San Francisco as a scenic artist for Berkeley Repertory Theatre and was a student at the Dell'Arte School of Physical Theatre for their summer intensive, where he learned elemental movement, mask-work, and clowning. His identity as an Asian-American guides his practice and how he approaches his craft. As a kid seeing Asian-Americans in the media repeatedly portrayed as bullied school nerds, gas station clerks, laundromat workers, cab drivers, etc, he decided he wanted to change that narrative. Every day, he continues to challenge what it means to be an Asian-American actor.

Web: jimmynguyenactor.com

Adam Bassing - He/Him - Dad, The Emperor
Adam was last seen as Pete in *The Last Supper* (SNAP!). Previously he was seen in *God on Trial* and *Holiday Lites*, both at Brigit St Brigit, and *Murder on the Orient Express* at Omaha Community Playhouse.
Emily Than - She/Her - Kim Mui
Emily Than is a third-year college student at the University of Nebraska at Omaha. She is majoring in International Studies with a concentration in management and business leadership and a minor in Theatre. Emily enjoys helping others to the best of her abilities. She enjoys acting and everything about theatre because it allows her to learn about the world and diverse people. It has allowed her to meet new people from different countries and backgrounds.

Facebook: Emily Thhan
Instagram: eemily_official

Natalie Hanson - She/Her/Hers - Jo, Others
Natalie Hanson is a multidisciplinary theatre, music, and dance artist from Tacoma, Washington, residing in Omaha. Natalie's choreographic and original musical composition was last featured in a collaborative performance art piece entitled Dollhouse, funded by Amplify Arts through their Generator Grant series. Natalie has been an actor with the Rose Theater in various productions since 2017, and has thoroughly enjoyed furthering her career this past year as a teaching artist with focus in movement, early learning, and musical theatre. Natalie has worked with Teatro Vista, Comedy Dance Chicago, and Matter Dance company in Chicago where she previously resided. Recently, Natalie's solo project, Facade Queen, was also nominated for "Outstanding New Artist" for the OEA awards this past year, and she looks forward to continuing exploration through songwriting and creating music for movement in her future endeavors. To follow Natalie's artistic endeavors, her Instagram is @facadequeen.

Cecilia Poon - She/Her - Mom, Meng Po
Cecilia Poon grew up in Hong Kong, where she played Persephone in her high school musical once upon a time. She’s been an avid backstage volunteer since 2010 with the Waterworks Players in Virginia, the Inland Valley Repertory Theatre in California, and the Omaha Community Playhouse. She is the Vice President of the Great Plains Theatre Commons Board. Performance credits: A Christmas Carol (Waterworks virtual play), Mary Jane (OCP play reading), Smart People (The UNION play reading), 1776 (OCP musical reading), Beastiary (Fire Belly Rep). Stage management credit: Bye Bye Birdie (IVRT). She thanks her family, friends, and professional peers in the aging and mental health world for believing in her and the power of creative arts.
Re-Invent
TILLAGE!

Tillage! is an immersive theatre performance that invites each audience member to sculpt their own narrative through exploration and discovery of three worlds and times. Tillage! casts the audience as explorers, allowing them to traverse the expanse of the BLUEBARN campus – the theatre, porch, and yard – with curiosity as their guide. Unlike a typical play, Tillage! uses sound and set design as the primary storytelling elements.

Creative Team:
Fly Jamerson, Alex Jacobsen, Rachel Grossman, Jenny Pool

Sat 8/27 @ 7pm, Sun 8/28 @ 1pm,
Thu 9/1 @ 7pm, Sun 9/4 @ 1pm

Run Time: About 60 minutes
CAST OF CHARACTERS

Emanuel.................................Levi Gerlach
Pit Orchestra.........................Alfred Ibsen II
Pit Orchestra..........................Erin Brandt

PRODUCTION CREATIVES

Sound Design.........................Alex Jacobsen
Resident Artist.......................Fly Jamerson
Scenic Design........................Jenny Pool
Creative & Director..........Rachel Grossman
BIOS

Alex Jacobsen - He/They - Sound Designer
Alex Jacobsen is an artist and composer. Their work explores spatial-temporal degradation; focusing on the plasticity of memory and aiming to provide audiences with a deeper understanding of everyday spaces. Alex often performs live experimental music using feedback, processed recordings, and amplified objects. During the pandemic, Alex focused on a number of commissions for film and dance, including the short film These Bodies, which premiered at the Omaha Film Festival in 2021. Their work has been shown and performed across the Midwest and Europe including Radiophrenia Art Festival, ESS’s Quarantine Concert Series, and Konvent Puntzero.

Web: alexjacobson.com

Fly Jamerson - Resident Artist
Fly Jamerson has written, devised, and directed several plays and performances across the country. Thanks to the OG Pod Squad for digging into this project. XO from BR.

Jenny Pool - Scenic Desinger
Jennifer is excited, as always, to be designing at BLUEBARN. Previous work at BLUEBARN includes Strangemen Theatre Company’s The Woodsman, Pricillia, Queen of the Desert, Seascapes, Reefer Madness the Musical and many others. Elsewhere in Omaha, Jennifer designed costumes for All’s Well That Ends Well at Nebraska Shakespeare and Bubbly Black Girl Sheds Her Chameleon Skin at the Union for Contemporary Art. Jennifer also serves as a panelist for Omaha Fashion Week and has shown several collections on their runways. Jennifer holds a B.A. in Theatre from University of Nebraska-Omaha, and a M.F.A. in Theatrical Design from the University of Georgia.

Rachel Grossman - She/Her - Creative & Director
Rachel Grossman loves beets, brussels sprouts, action films, dogs, infographics, the color pink, and well-facilitated discussions. She came to Omaha in 2015 to co-write and direct a local adaptation of dog & pony dc’s BEERTOWN at Omaha Community Playhouse, and moved here in 2020. Omaha theatre credits: BLUEBARN - HEROES OF THE FOURTH TURNING (dramaturg, asst. director); The Rose - THE DIARY OF ANNE FRANK (director), THE SOUND OF MUSIC (intimacy, movement, culture). Rachel leads asana practice at Pranam, is on the board of The House of Afros, Capes & Curls, and a member of Circles Class 10 through Women’s Fund of Omaha. She bakes amazing challah.

Instagram/Twitter: @rgindc
Levi Gerlach - He/Him - Emanuel

Levi Gerlach is an incredible creator. He earned a BA in music performance and sociology. After moving to Lincoln in 2011, he had a spectacular era of doing drag shows and burlesque, and then shortly after founded the Leaves Brown project; and has been performing with the troupe since 2015. Levi delights in constructing meaningfulness from discarded materials and has been focusing on video direction, animation, set design, installation, and miniature assemblage. For years he has booked DIY shows for local and touring acts, been a model, and a curator of local femme artists! Lately Levi has been sharing his knowledge and his heart as a pianist by teaching, performing, and composing film scores.

Web: cargocollective.com/levigerlach

Alfred Ibsen II - Pit Orchestra

Alfred has been dancing for the last 5 years in Omaha, NE. He has danced in shows for Creighton Dance Company and Omaha Academy of Ballet as well as studied dance, acting, and singing at Creighton University. He has his B.F.A. in Musical Theatre from Creighton and most recently performed in the Rose's The Sound of Music.

Erin Brandt - She/Her - Pit Orchestra

Erin, an Omaha native, studied special education, vocal music and art at Nebraska Wesleyan University before returning to Omaha to study, pre-professionally with Ballet Omaha & Omaha Theatre Company Ballet. In 2021, Erin joined Vox Dance Collective, an Omaha based professional contemporary company as Company Dancer and Administrator and Director of Operations. Erin is honored to have worked with the following companies and artists. Bandaloop, Oakland California, TBD an Omaha based dance collective in both full length show and film and various projects. Fortuna Producción Escência in Jalisco, Mexico, as dancer and collaborative choreographer in the film, La Caja. Choreographer and dancer for the music videos of, André' Vander Velde - Distant and Karla Adolphe - Witness. Margarida Macieira, Gaga technique workshop. UNO's Moving Company dancer (2011-2022). As co-founder & director of Dance Chance Omaha at Bancroft Street Market (2014-2021) she provided a monthly platform for artists while erasing the barrier between artist and audience through moderated conversation and critique. Erin has a passion for collaboration, discovery & creating that is driven by a desire to see others grow and recognize their value as both artist and human.
BLUEBARN Staff

Susan Clement
Producing Artistic Director

Erika Sieff
Managing Director

Amy Reiner
Director of Production & Prop Master

Heather Hoyt
Development Director

Bill Kirby
Resident Creative & Technical Director

Liz Kendall Weisser
Festival Stage Manager

Sydney Readman
Front of House / Box Office Manager

Marti Baumert
Bookkeeper

Gabby Hiatt
Festival Intern

Board

Devin J. Fox, MD, President
Robert Peters, Treasurer
Kasey Hesse, Secretary
Ethan Bondelid
Jannette J. Davis
Sara Foxley
Mark Hinrichs
Sara McClure
Jim McKain
Laura Peet Erkes
Michael Walenta
Susan Clement (ex-officio)
THE END IS THE BEGINNING

X, The Life and Times of Malcolm X | Suor Angelica | The Marriage of Figaro

OPERAOMAHA  402.346.7372 | OPERAOMAHA.ORG
Subscribe to the MBJ
mbj.com/subscribe

Local Business & Community News
We got you covered.

Midlands Business Journal
$7/month

A full year of MBJ delivered either digitally, in print or both (52 issues)

Insider news for the Omaha metro area including the counties of:
Douglas, Sarpy, Pottawattamie & Lancaster via mbj.com

Unlimited access on any device

Bonus publications including:
Corporate Giving Guide & Event Book, 101 Things to LOVE about the Omaha metro,
metroMAGAZINE, 40 Under 40, Book of Lists plus more!

Discounted tickets to MBJ & metroMAGAZINE signature events and more!
CHOOSE LIVE THEATRE
BLUEBARNN.ORG
402-345-1576
1106 S. 10TH ST, OMAHA NE