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November 25 – December 18, 2022

What the Constitution Means to Me
by Heidi Schreck
February 2 – February 26, 2023

THE CHINESE LADY
by Lloyd Suh
March 30 – April 23, 2023

DANCE NATION
by Clare Barron
May 25 – June 25, 2023

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Presents

DANCE NATION
by Clare Barron

MAY 25 - JUNE 25

Directed by Susan Clement

Somewhere in America, an army of pre-teen competitive dancers plots to take over the world. And if their new routine is good enough, they’ll claw their way to the top at the Boogie Crown Grand Prix Finals in Tampa Bay. A 2019 Pulitzer Prize finalist for drama, Dance Nation is a stark, unrelenting exploration of female power featuring a multigenerational cast of women portraying our 13-year-old heroines.

This performance runs approximately 90 minutes with no intermission.

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

This show is recommended for audiences 18 and over.

BLUEBARN season artwork design by Sarah Rowe

“Dance Nation” is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

DANCE NATION received its UK premiere at the Almeida Theatre, London, September 2018. Playwrights Horizons, Inc., New York City, produced the World Premiere of DANCE NATION in 2018 with support from an award by the National Endowment of the Arts, and a generous gift from Scott M. Delman. Special thanks to The Harold and Mimi Steinberg Trust for supporting new plays at Playwrights Horizons, and special thanks to the Time Warner Foundation for its leadership support of New Works Lab at Playwrights Horizons.

DANCE NATION was developed at the Perry-Mansfield New Works Festival, June 2015, with the Atlantic Theatre Company, and presented as part of the Contemporary American Voices Festival at Long Wharf Theatre, September 2016.

DANCE NATION was written, in part, in residence at SPACE on Ryder Farm, and received extensive workshop time and space as part of New Dramatists’ Jerry A. Tishman Playwrights Creativity Fund.
DIRECTOR'S NOTES

Clare Barron's 2019 finalist for the Pulitzer Prize in Drama is a brave and visceraly exciting off-kilter wild romp of a memory play. Barron's play pulled me with feral ferocity into revisiting and diving through the memories of my own preteen years as a competitive gymnast for the first 14 years of my young life...especially my relationship with confidence and ambition. This incredible story follows teens through a joyous, brash, powerful celebration of female adolescence as they discover their power in a world that threatens to take it away. Throughout the rehearsal period the actors you see tonight on stage have been wonderfully brave, tender and fearless and all of us in our own way during rehearsals were reminded that our 13 year old selves are still within us...unstoppable, confident and unapologetically powerful!

Susan Clement, Director

WELCOME FROM THE BOARD PRESIDENT

Greetings BLUEBARNers!
Welcome to the BLUEBARN and our last show of the season, and one I have so been looking forward to, Dance Nation. New York Magazine describes the show as "a brave, visceral, excitingly off-kilter barbaric yawp of a play." Sounds like perfect BLUEBARN material to me! Once again, Susan has pulled together a cast and creative team to bring this amazing piece to life on our stage, on our terms, and in her unique and visionary style - I'm positive you will love it.

I don't know about you, but I can't believe we're already wrapping up this season. It seems just yesterday that I was aching for the ability to sit in a dark room and experience the transformative power of live theater once again. To share in that experience with others. To sit together afterwards and discuss how what we saw impacted us. I'm so immensely grateful to be in a place where we can do all those things again, and of course that we have institutions like the BLUEBARN and our many other creative partners in the community in which to do so.

I know I will see you all over our next, 35th, season! Look forward to another amazing mix of shows and other works to enjoy, be challenged by, and grow from. On behalf of the BLUEBARN Board, thank you for coming and for your ongoing support - we look forward to seeing you again SOON!

Devin Fox, Board President
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Would you or your company like to sponsor a BLUEBARN production? Contact Heather at 402.345.1576 x6 or hhoyt@bluebarn.org.
This art exhibition is a celebration of movement and motion in all its forms, exploring the various ways in which movement is expressed through dance, life, and nature. From the graceful movements of ballet to the fluidity of water to the sway of trees in the wind, the exhibition features a diverse range of artistic styles that capture the beauty and energy of dance and movement and the vibrant rhythm of life that is constantly in motion and propels us forward.

Join us for a pre-show Q&A led by Jared Spence and featured artists who offer a wealth of united and varied experiences through their work.

**Friday, June 2nd | 7:00 pm, before the 7:30 pm show**
Featured Artist: Chris Holtmeier

**Saturday, June 10th | 7:00 pm, before the 7:30 pm show**
Featured Artist: Maddie Hake-Brown

The "Expressions in Motion" exhibit is on display to the public 45 minutes prior to show and M-F during Box Office Hours, 10 am-4 pm.

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**Afterwords with the Cast and Creative Team**

Friday, March 31st | Following the 7:30 pm show

Please join in community with the cast and creatives of "Dance Nation". The play’s director, cast, and creative team will discuss their process in bringing this story to the stage.

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**Swing into Spring with JordanTheNinja and the Omaha Jitterbugs!**

Sunday, June 11th | 4:30 pm, before the 6:00 pm show

You may have recognized Jordan as an actor on our very own BLUEBARN stage, but get your dancing feet on because he’ll be teaching a class in association with the Omaha Jitterbugs before our evening show on June 11th!

For full Engagement Info visit bluebarn.org/engagement
Period Drive
May 25 – June 25 | drop off products anytime during box office hours, M-F 10am-4pm OR before any show
Please bring one or more feminine care products for our Community Donation Period Drive in support of Access Period, whose mission is to help combat period poverty by thoughtfully distributing free menstrual products in Nebraska.

GOAL: Collect 500 Feminine Care Products
For every item you bring, you’ll be entered into a raffle for one FREE Season Membership for our 2023-2024 season!

Period Poverty Facts:
-1 in 4 people who menstruate struggled to purchase period products within the last year due to lack of income. In Nebraska, 1 in 8 women and girls between the ages of 12 and 44 live below the federal poverty line.
-1/3 of low-income women report missing work, school, or similar commitments due to lack of access to period supplies.

if you have any questions about the period drive or our collaboration with Access Period, please email sreadman@bluebarn.org

For full Engagement Info visit bluebarn.org/engagement
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.

LAND ACKNOWLEDGEMENT
The BLUEBARN Theatre stands in honor of the first inhabitants and our ancestors. We acknowledge the land on which The BLUEBARN stands — the unceded territory of the Umonhon ("um AHhah") and ochethi Sakoiwic. We acknowledge the painful history of genocide and forced removal from this territory. We honor the generations of stewards, and we pay our respects to the many diverse Indigenous peoples still connected to this land.

Visit native-land.ca to discover the native land on which you reside or currently find yourself.
ACCESS

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. Contact Sydney at sreadman@bluebarn.org to join BLUCrew.

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.

Assisted Listening Devices
These are available at the box office for mainstage productions. BLUEBARN also utilizes Listen Everywhere, a smartphone application that allows you to stream audio directly to your own headphones and Bluetooth-compatible hearing aids. See our box office staff for assistance or scan the QR code provided.

An American Sign Language interpreted performance is offered for Dance Nation on Thursday, June 1st, 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. Sensory Kits provided by Autism Action Partnership.

To request these or additional accommodations, or for more information, please call (402) 345-1576 or email Sydney at sreadman@bluebarn.org.
It can be kind of paralyzing to make work about gender in a moment like this. And worse to have to talk about it. But I'm going to try. This is a play about thirteen-year-old girls. It's also a play about women, ambition, and desire. I wanted to write this play because I wanted to present a different picture of teenage girls onstage. One where trauma wasn't the central narrative. One where "being the best" was. The girls are played by women ranging from their twenties to their sixties because I was tired of the casting convention of hiring petite twenty-five-year-olds to play thirteen. I didn't want the characters in the play to look like what you think teenage girls should look like - because teenage girls don't really look like that! Also, because the play is really about how we carry what happens to us when we're thirteen through the rest of our lives.

I, for one, am still struggling with a lot of the same things. For example: I remember standing in a press line to talk about a play I had written. The journalist asked me if I was an actor. I said, "No. I wrote the play." He gasped in surprise. "All by yourself?" Instead of rolling my eyes or telling him off, I laughed, shyly, and smiled back at him: "Oh, well, you know. I had lots and lots of help."

In that moment, making him feel comfortable with his actions, with his words and his perspective - making sure that he didn't think he had done anything wrong - was more important to me than standing up for myself and my work. And I do think that that is a pattern that has haunted me. Sometimes I think that the subtitle of my professional and my personal life could be "Clare Barron Makes Mediocre Men Feel Good About Themselves."

That's something I have to change. And I want to be clear that I think that all of this is as much about the world's expectation that I be palatable to other people, well-behaved, sweet, helpless, and unassuming, as it is about my own failure to take real responsibility for myself as an agent for change in the world - as each of us are.
And also, in my case, sometimes that "helplessness" or seeming helplessness has enabled me to work within the system and succeed. We participate in corrupt currencies all the time. I feel a lot of shame when I receive any kind of recognition. In part, because I'm not comfortable taking up too much space. In part, because I'm aware that I've had it relatively easy. That there's something precarious about being palatable to gatekeepers in a world that is so deeply unfair.

That's the tricky thing about rewarding excellence: How can we celebrate a few when there are so many without the platform, without the access and who are met with deep institutional bias?

Or even, something more psychological:

I remember when I first started out in playwriting, my playwright guy friends would get really angry when they applied for something (a residency, a writer's group) and didn't get it. I was confused - I didn't feel angry. Then I realized the difference: they thought they deserved it; I had convinced myself I didn't.

The girls in the play are dealing with all these questions of who's the best, who deserves to be recognized, what to do when the system (aka Dance Teacher Pat) is unfair, how to be friends and compete at the same time, how to stand up for yourself when you've been trained not to ...

The difference is they're only thirteen.
The difference is they're still a little naive. They still think anything is possible.

In the play, the girls audition for a "special part" in one of their competition dances. After the audition, one of the girls, Amina, runs up to her best friend, Zuzu. They both congratulate each other on their auditions, ignoring the fact that one of them will inevitably be disappointed. Then Amina gets an idea: "Maybe we'll both just get it!" Zuzu lights up. The thought hadn't occurred to her. "Oh my god! That would be perfect!"

Why not.

*This essay first appeared in Playwrights Horizons' subscriber bulletin for Dance Nation in 2018*
CAST

Dance Teacher Pat.................................................................Kevin Barratt
Amina..............................................................Courtney Stein Cairncross
Zuzu...............................................................Kylah D’Jai
Luke.................................................................Francisco Franco
Connie...............................................................Natalie Hanson
Vanessa / Moms.............................................................Julie Fitzgerald Ryan
Sofia.................................................................Tatiana Sandoval
Maeve.................................................................Daena Schweiger
Ashlee.................................................................Nina Washington

PRODUCTION CREATIVES

Director / Producing Artistic Director............................Susan Clement
Choreography.............................................................Melanie Epps
Dramaturg...............................................................Bindi Kang
Scenic Designer..........................................................Arnulfo Maldonado*
Costume Designer.......................................................Denise Ervin
Production Manager & Props Design.........................Amy Revin
Sound Design............................................................Bill Kirby
Lighting Design...........................................................Michelle Harvey
Stage Management.............................................Madelyn Hubbard & Kenzie Jensen
Costume Coordinator..................................................Kerri Drake
Scenic Artist.............................................................Craig Lee
Sound Board Operator................................................Mindy Cotner
Master Carpenter........................................................Shane Staiger
Art Curator, Mammel Lobby.........................................Jared Spence

* Represented by United Scenic Artists, Local USA-829 of the IATSE.
* scenic design originally conceived and constructed for the Steppenwolf Theatre production of Dance Nation in 2019
CAST BIOS

Kevin Barratt - he/him - Dance Teacher Pat
Over the last thirty years, Kevin has worked extensively in the area as an actor, director, and fight choreographer. His most recent stage appearance was as Thady “Bull” McCabe in the Brigit St. Brigit production of The Field. He has appeared in previous BLUEBARN productions as Scrooge in Jacob Marley’s Christmas Carol and Jerry Goss in Bug. He has acted in most local venues including the Omaha Community Playhouse, SNAP, The Rose Theatre, and the Circle Theatre. He has staged fights at the OCP, Opera Omaha, BLUEBARN, Rose Theatre and many other college and high school productions. He is a master artist with the Nebraska Arts Council’s Artists-In-Schools Program and a retired Omaha Public Schools educator.

Courtney Stein Cairncross - Amina
Courtney Stein Cairncross is a freelance actor, choreographer, and teaching artist for several theatres and non-profit organizations in town. Originally from Omaha, Courtney previously was seen on the BLUEBARN stage in both the 2009 and 2011 productions of Reefer Madness – The Musical. She holds a Masters in Dance Anthropology from the University of Roehampton in London, England, where she lived and worked professionally for three years. Courtney was the first recipient of the Charles Jones Director's Award from the Omaha Community Playhouse in 2010. She is on the Nebraska Arts Council roster and loves spreading her love of cultural and social dance to students of all ages and abilities. In 2022, Courtney worked as Associate Choreographer on the Bard SummerScape production of Richard Strauss’s opera, Die Schweigsame Frau, which earned a New York Times Critic's Pick.

Kylah D’Jai - she/her - Zuzu
Kylah is excited to be making her debut at BLUEBARN in Dance Nation. Recent credits include: Cinderella at the Rose, Heaven Come Home at UNO, Romeo and Juliet with Old School Shakespeare and Blood at the Root at the Union of Contemporary Arts.
Instagram: kylahdjaicalloway
Francisco Franco - he/him - Luke

Francisco Franco is a theater artist based in Omaha, Nebraska. He is excited to be returning to the Bluebarn Theatre! He has most recently appeared in *Perdidio En Mi Cabeza* at BLUEBARN’s Big Damn Door Festival. He's appeared in Meet Me in St. Louis at the Bellevue Little Theatre, Stories On The Brink With Anastasis Theatre Company, and Down the Rabbit Hole for Radio Theatre Omaha. He is excited to be a part of this amazing cast and can not wait for this story to be told.

Natalie Hanson - she/her - Connie

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 the Associate Director of Early Childhood with the Rose Theater. 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 Pop” for the OEA awards this past year, and she looks forward to continuing her musical practice with her band Twin Pages. To follow Natalie's artistic endeavors, her Instagram is @facadequeen and her band’s Instagram is @twinpagesband. Thanks to Mom, Dad, Em, and Keenan for the never-ending support.

Instagram: @facadequeen @twinpagesband (music)

Julie Fitzgerald Ryan - Vanessa / Moms

Julie was last at the BLUEBARN as Mary Abigail in *Standing on Ceremony; The Gay Marriage Plays*. Since then, some of her local performances include *I Hate Hamlet, Lost Boy Found in Whole Foods, To Kill a Mockingbird, Superior Donuts, and Curious Incident of the Dog in the Nighttime* at the Omaha Community Playhouse.

Julie just started working with the outstanding Omaha nonprofit Why Arts as a teaching artist. She is elated to be in this production with such a fantastic cast and crew, and not too proud to admit she watched many seasons of Dance Moms in preparation for this production.
Tatiana Sandoval - she/her - Sofia
Tatiana is a Latina actor and teaching artist in the Omaha area, you may have seen her in The Lightning Thief or Last Stop on Market Street at The Rose Theater earlier this year. Tatiana is excited to work with BLUEBARN Theatre, as well as the opportunity to create and play with the cast of Dance Nation. She is forever thankful to be able to tell so many stories through the art of acting and hopes to inspire others to continue keeping the arts alive in their communities and in their hearts.
website: https://tatianaxsandoval.wixsite.com/website

Daena Schweiger - Maeve
Daena is thrilled to be back trodding the boards at the BLUEBARN! She was last seen on this stage in the memorable role of Emanuelle Giri in The Resistable Rise of Arturo Ui. Favorite roles include Princess Dragomiroff in Murder on the Orient Express and Old Shady in Men on Boats, both with the Omaha Community Playhouse; Brooke Wyeth in Other Desert Cities and LaVonda DuPree in Sordid Lives, both with SNAP! Productions; Claire in Proof with Baby D Productions; and Jeannette d’Arcy in Children of the Tree at the Hudson Guild Theatre in New York City. She is an accomplished director, playwright, and audiobook narrator, and is the creator and host of a podcast devoted to Omaha’s vibrant performing arts scene (Thank You 5). Much love to her rescue dog Beau, who is the King of social distancing.

Nina Washington - she/her - Ashlee
Nina is thrilled to return to the BLUEBARN after last appearing in Sunset to Starlight: A Musical Cabaret. Past theatre credits include Dreamgirls at the Omaha Community Playhouse, Cheryl in Stick Fly (OCP) (OEAA winner), Janet in The Rocky Horror Picture Show (Rave On! Productions), Don’t Stop Me Now: A Celebration of Rock Musicals (Rave On! Productions), and Opera Omaha’s production of Sweeney Todd. Nina loves cooking, baking and loves to spend time with her cat, Benny.
CREATIVE BIOS

Bindi Kang - she/her - Dramaturg

Bindi Kang is a dramaturg and scholar 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 City University of New York Graduate Center, after receiving her Master of Art in East Asian Languages and Cultures at Columbia University. Her artistic interest overlaps with her research specializations, which encompass Asian and 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.

Melanie Epps - she/her - Choreographer

As a theatrical choreographer, Melanie's work has been seen in local productions of Spamalot, Shrek, School of Rock, Young Frankenstein, Mamma Mia!, Legally Blonde, Altar Boyz, Little Women, Caroline, or Change, Evil Dead: The Musical, The Producers, and Sister Act. As a performer, favorite roles include Eva Peron (Evita), Aida (Aida), Velma Kelly (Chicago), Cassie (A Chorus Line), Judy (9 to 5), Lucy Harris (Jekyll and Hyde), Mary Magdalene (Jesus Christ Superstar), The Narrator (Joseph and the Amazing Technicolor Dreamcoat), and the Lady of the Lake (Spamalot). At the BLUEBARN, her choreography has been seen in productions of Sunrise to Sunset, Priscilla Queen of the Desert, A Very Die Hard Christmas, and Indecent.

Arnulfo Maldonado - Scenic Designer

Broadway: A Strange Loop (Tony. Nominee); Topdog/Underdog; Trouble In Mind. Off-Broadway: Shhh! (Atlantic); Nollywood Dreams, School Girls... (MCC); The New Englanders, Sugar in Our Wounds [Lucille Lortel Award] (MTC); Dance Nation, Wish You Were Here (Playwrights Horizons); To My Girls (Second Stage); A Case For The Existence of God, Fires in the Mirror (Signature). Regional: Alley Theatre, Berkeley Rep, CTG, Guthrie, Steppenwolf, Woolly Mammoth. International Tour: The Magnetic Fields: 50 Song Memoir. 2020 Obie Sustained Excellence in Set Design, Princess Grace Fabergé Theater Award, Henry Hewes Design Award nominee. IG: arnulfo.maldonado.design

website: arnulfomaldonado.com
Denise Ervin - Costume Designer

Denise is a graduate of the Fashion Institute of Design and Merchandising in Los Angeles, Ca. She has been designing and creating costumes and custom clothing for more than 35 years. Denise has extensive experience in designing for live theatre, film and dance. As head designer for the Omaha Playhouse, she was responsible for overseeing the design and production of 5-8 shows per season. While living in Los Angeles, Denise worked as a senior designer and developer for AGRON Inc, an accessories licensee of ADIDAS while also maintaining a freelance design business. Among her credits, she was commissioned to design Marilyn Quayle's gown for the 1989 Inaugural Ball, and selected as Official Couturier for the AK-SAR-BEN Coronation and Ball in 1992, 2019, 21,22. She was awarded the Bob Mackie scholarship at FIDM in 1988. Currently, Denise maintains a custom clothing and costume design business and is a freelance product development consultant.

website: dervin8.wixsite.com/denise-ervin-designs

Michelle Harvey - she/her - Lighting Designer

Michelle Harvey is currently the Assistant Professor of Lighting Design at the Univ of Nebraska-Lincoln. LIGHTING DESIGN (selected works): LOCAL: ShakesFear, Our Town (Nebraska Repertory Theatre) REGIONAL: Stillwater, Fire in Dreamland, Lot’s Wife, What Would Crazy Horse Do?, Unreliable (Kansas City Repertory Theatre) The Marriage of Figaro, The Magic Flute, The Merry Widow (Show-Me Opera) NATIONAL: The Wilds (Unreal Collaboration) Limitless (Mirage Theatre, Las Vegas) Little Shop of Horrors, Hairspray, Singin’ in the Rain, The Sound of Music (Signature Productions) 5 Guys Named Moe, The Music Man, How to Succeed in Business, West Side Story, Ain’t Misbehavin’ (Super Summer Theatre) The Importance of Being Earnest (Nevada Conservatory Theatre) LIGHTING DIRECTOR: Coal+Ice (Kennedy Center) Kansas City Repertory Theatre (Kansas City, MO), Rose. Rabbit. Lie. (Cosmopolitan Las Vegas) Michelle received her MFA in Lighting Design at the Univ of Nevada-Las Vegas, after completing her undergraduate degree at the Univ of Nebraska-Lincoln.

website: www.michelleharveyld.com

If you liked this season, we can't wait to show you SEASON 35…

it starts… with a spark!
Madelyn Hubbard - she/her - Stage Manager
Madelyn is an arts manager and theatre professional in Omaha, Nebraska, where she was born and raised. Madelyn truly loves the arts. Being a part of the process from the first design meeting to taking down the last piece at strike is what drives her every day to become a better professional. @lilmisshubbard

Kenzie Jensen - she/they - Stage Manager
Kenzie is excited to be making their BLUEBARN debut, she is from Wisconsin and has worked at theaters in Minnesota, Wisconsin, and now Omaha! They are excited to be here and working in the Omaha theater community :) website: https://kenziestagemanager.wixsite.com/website

Craig Lee - Scenic Artist
Mr. Lee has lived in the Midtown area of Omaha since 1985. His work has appeared on virtually every local live theatre stage since then, as well as in movies, television, and publications. He has worked with the finest designers in the area on countless shows and has painted indoor and outdoor murals all over Omaha. At his studio he has completed commissioned paintings, drawings, and production designs. He has taught scenic painting and worked with students on many university productions. He has proudly supported and collaborated with BLUEBARN Theatre for much of its existence and is extremely fortunate to call the talented, passionate professionals who work here some of his very best friends.

Mindy Cotner - Sound Board Operator
Mindy has been involved in Omaha-area theater since age 11, first appearing onstage as Lullaby League #2 in a production of The Wizard of Oz. After earning a B.F.A from the University of Nebraska Omaha Writer's Workshop, she came to roost in technical theater and discovered the joys of working on the "dark side." Favorite productions in her 18 seasons with BLUEBARN include The 39 Steps, Spring Awakening, and Every Brilliant Thing. She has also worked on several productions with the Ollie Webb Center's Art of Imagination, appearing onstage as the Banshee and Selkie Queen in Fear Liath, and running follow spot for The White Gander and Morozko.
RESIDENT CREATIVE BIOS

Susan Clement - She/Her - Producing Artistic Director

Amy Reiner - She/Her - Director of Production & Props Designer
Amy joined the BLUEBARN in 2012 as Production Manager and Properties Master. Amy went to college at the University of Nebraska-Lincoln where she received a B.F.A in technical theatre with an emphasis on Scenic and Lighting Design. After leaving Lincoln, she spent three years freelancing in Los Angeles in the fields of film and television. Returning to her hometown of Omaha in 2000, she worked as Properties Master for 12 years at The Omaha Community Playhouse where some of her favorite shows were Violet, The Battle of Shallowford and The Fantasticks. Some of Amy’s favorite BLUEBARN shows include Red, American Buffalo, the 39 Steps, and A Very Die Hard Christmas. In her free time Amy enjoys volunteering at a few places including HETRA, a Gretna based equine therapy program. She especially loves her fur children Ethel, Norman, Pearl and Rose, as well as her goldfish Elmer Fudd and Sylvester.

Bill Kirby - He/Him - Technical Director & Sound Designer
Bill joined the BLUEBARN staff as the Resident Creative and Technical Director in 2019, after working as a freelance designer for the two previous seasons. Favorite BLUEBARN productions include Venus in Fur, Wakey, Wakey, Indecent (OEA Award for Outstanding Sound Design), and Red Summer (OEA Award). Before relocating to Omaha in 2017, Bill spent 10 years as the resident sound designer and head sound engineer at Princeton University’s McCarter Theatre Center. Bill’s favorite McCarter productions include sound designing the original workshop production of Danai Gurira’s Eclipsed and serving as the production sound engineer for the world premiere of Christopher Durang’s Vanya and Sonia and Masha and Spike, which would go on to win the 2013 Tony Award for best play. Kirby has worked nationally and internationally, including productions at the New York Fringe Festival, LA’s Kirk Douglas Theatre, the Wuzhen Grand Theatre in China, and the Repertory Theatre of St. Louis. Bill is a graduate of the Royal Welsh College of Music and Drama. Web: kirbsound.live
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