



SEE THE TRAINED DINOSAUR!

WINSOR & GERTIE

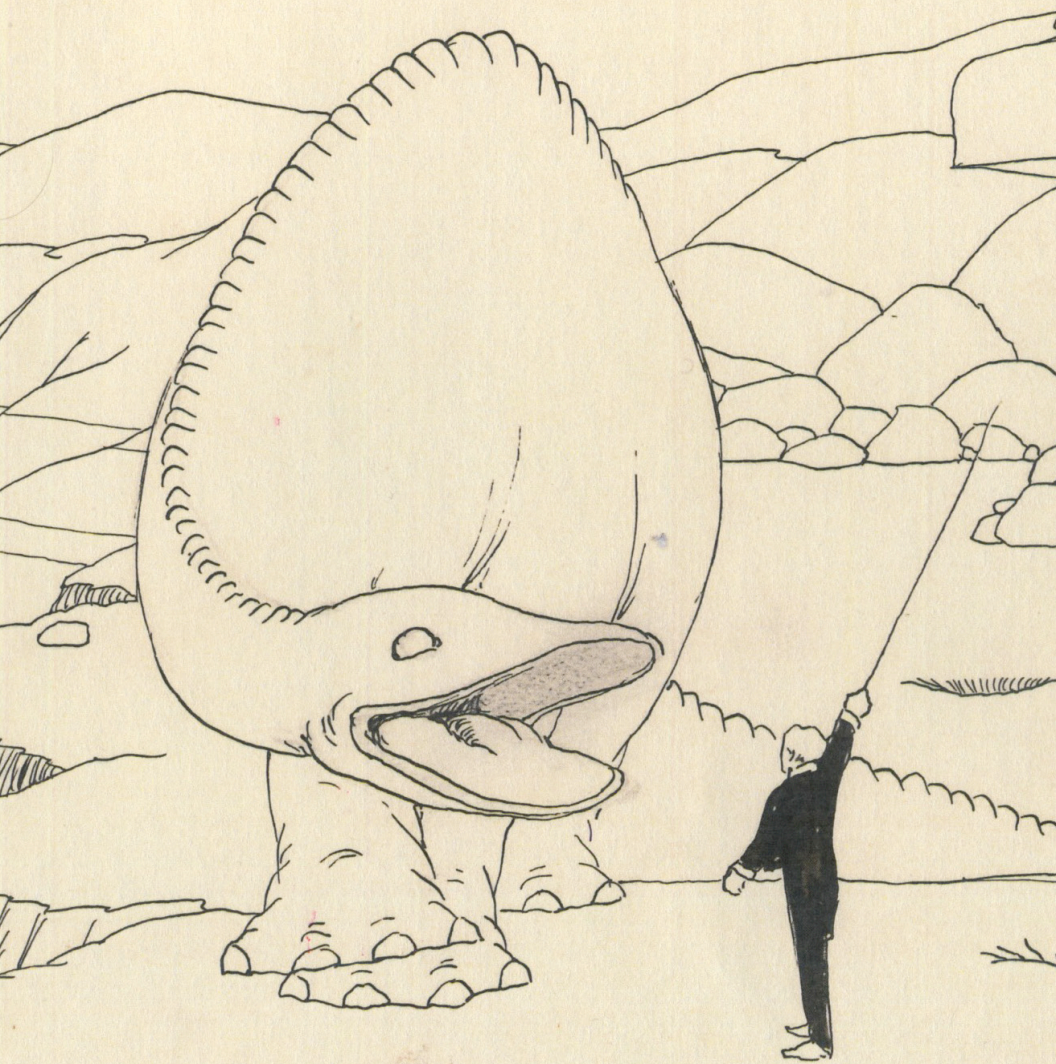
WRITTEN BY DONALD CRAFTON DIRECTED BY DAMIAN ENYAOSAH



Harry W. Bass Jr.
School of Arts, Humanities,
and Technology



experimenta.l



WINSOR & GERTIE

**SEPTEMBER
8&9, 2023**

7
P.M.

**UNIVERSITY
THEATRE**

Pre-show talkback with playwright Donald Crafton and producer Christine Veras starts at 6:30 p.m. on both performance nights.

This project is funded in part through a UT Dallas Humanities and Emerging Arts (HEArts) grant, and also through support from the Visual and Performing Arts programs in the Bass School of Arts, Humanities, and Technology.

No photography or recording devices are allowed. Please turn off all communication devices.
No food or drink is allowed in the Performance Hall or Theatre.

ABOUT THE PLAY

This project brings together, for the first time at UTD, an interdisciplinary collaboration between the areas of animation, music, and performance arts at the Harry W. Bass Jr School of Arts, Humanities, and Technology.

In 1914, when Winsor McCay first performed with Gertie, comic strips and variety shows were the main forms of entertainment, while cinema was still considered a novelty. The unique case of Gertie the Dinosaur animated cartoon presented via a theatrical act foreshadows the emergence of animation as an interactive and performative art form, as demonstrated by current technological advancements that incorporate projection mapping, motion capture, and high-resolution screens in theatrical performances. Unfortunately, McCay's vaudeville act was short-lived, and today's audiences only have access to the animated film component that he originally created for his vaudeville act as now reconstructed by the Cinémathèque québécoise in Montréal.

In 2018, the animation historian and now Endowed Professor Emeritus at the University of Notre Dame, Donald Crafton, in partnership with the psychiatrist David L. Nathan and Marco de Blois of the Cinémathèque québécoise, worked with professionals from the National Film Board of Canada (NFB) to complete a full restoration and reconstruction of Winsor McCay's original vaudeville performance of Gertie. The play, written by Crafton, using newly restored animation footage, premiered as the closing event at the Annecy International Animation Festival in France in 2018—one of the most critically acclaimed long-running international animation festivals worldwide. It has since been performed internationally in Amsterdam, Brussels, Tübingen, and Montreal. In the United States the fully-staged play has been performed only once, in Notre Dame, Indiana. This is the Texas premiere of the play.

We hope you will enjoy this student production of the play, honoring the memory of Winsor McCay and amplifying the possibilities of animation as entertainment and research.

PLAYWRIGHT'S NOTES

My intention in writing “Winsor and Gertie” was to bring the amazing and almost-forgotten genius of Winsor McCay back into today's cultural conversations. The play is also a showcase for the outstanding work of reconstruction that resulted from several collaborating experts and archives. Its form pays tribute to the antique theatrical “playlet,” a short drama or comedy that was presented as one of several acts on vaudeville programs in the early twentieth century. And last, “Winsor and Gertie” shows that artistic masterpieces don't just spring fully formed from the minds of geniuses. Works like Gertie emerge from many competing and often turbulent forces. It's the job of historians and writers of historical plays to unravel those threads.

DIRECTOR'S NOTES

The theatrical performance "Winsor and Gertie" is a contemporary interpretation and reimagination of vaudeville that effectively blends the boundaries between the real and the illusory by integrating cutting-edge digital and animation technologies. As an artist, I believe that performance should be viewed in a holistic manner, taking into account all aspects of artistic expression, including music, technical elements, and hybrid media. This approach allows for a more comprehensive interpretation of entities within the theatrical context. When it comes to my directorial style, I tend to take an eclectic approach. I like to mix and match different elements from various genres, including realistic, minimalist, surreal, posthuman, and futuristic styles. By doing so, I aim to offer my audience an alternative way of experiencing theatre that goes beyond just seeing and listening.

PRODUCTION STAFF

Producers: Christine Veras and Catherine Parsonault
Playwright: Donald Crafton
Director: Damian Enyaosah
Musical Director: Jess Aikman
Technical Director: Alex Lorrain-Hill
Stage Manager: Bonnie Abbott
Scenic Designer: Bryan Wofford
Costume Designer: Michael Robinson
Lighting Designer: Courtney Amaro
Special Image Content Creator: Jeff Price
Assistant Stage Manager: Sterling Hudgens

WINSOR & GERTIE CAST

Winsor McCay.....Austin Keefer
Maude McCay..... Megan Lemonds
Robert (Bobby) McCay..... Eli Slack
AnnunciatorBridgette Rios

UNDERSTUDIES AND STANDBYS

Understudy for Winsor McCay: Eli Slack
Standby for Bobby and the Annunciator: Zenith Henry
Understudy for Maude McCay: Bridgette Rios

MUSICIANS

Jess Aikman – Piano
Ethan Iwama – Saxophone
Talya Tackel – Clarinet
Matthew Parish – Percussion
Hannah Bursley – Composer/Arranger, Sound Designer

WINSOR & GERTIE TECHNICAL CREW AND SUPPORT

Peyton Lawrence – Sound
Matthew Stokes – Run crew
Rebecca Courtney – Light Board Operator
Ana Villarreal – Prop Maker
Mozhdeh Khamsehnezhad – Chalkboard Designer
Anisha Chaudhary – Chalkboard Designer

BASS SCHOOL EVENT STAFF

Events Coordinator: Chinweolu Greer
Events and Box Officer Manager: Evan Ricks
Student Assistants: Dejah James, Sienna Martinez, Dishank Gangar,
Kadence Hall, Adam Mondragon, Trinity Sencindiver,
Avery Allen, Diana Solis, Sebastian Pacheco, Victoria Omagbon.

SPECIAL THANKS TO

Nils Roemer, Joseph Pancrazio, Emily Lacy, Rebecca Everett, Desiree Johnson, Amanda Saucedo, Edita Nad, Cindy Pitney, Stuart Sedransky, Susan Clark, Paulina Gil, Jonathan Palant, Chinweolu Greer, Evan Ricks, Shilyh Warren, Pia Jakobsson, Mai Nguyen, Christi Nilsen, David Budd, Philip Martin, Cameron Countryman, Austin Tate, Bryan Wofford, Michael Robinson, Dallas Costume Shoppe, Sally Mendiola, Adrian Tapia, Javier Giribet-Vargas, Victoria Oliva, Brandon Brown, SV Randall, Salena Brody, Paula Goldberg, Kathy Lingo, Jeff Price, Thomas Riccio, Christopher Treviño, Tinamarie Ivey, Cinémathèque québécoise, Marco de Blois, Julien Breuil, Troublemakers Studio, Gabriel Thibaudeau, Jean-Sebastien Giard, Hugo Loïs. The production extends its thanks to the entire faculty, staff, and students from the Bass School of Arts, Humanities, and Technology involved in the production, particularly highlighting the students from the Theatre Performance Ensemble course (THEA 3310), Fall 2023.

Original score created by Gabriel Thibaudeau, licensed from the Troublemakers Studio, and adapted for the UTD play by Hannah Bursley.

Restored reconstructions of the animations *Little Nemo* (1911) and *Gertie the Dinosaur* (1914) reproduced for the UT Dallas play under license from the Cinémathèque québécoise.

SHORT-TERM WORKING GROUP (SWG): BUILDING A DINOSAUR

Over the span of four weeks during the summer, a dedicated team consisting of six undergrads and one graduate student enthusiastically volunteered to meticulously craft Gertie as the captivating 14-foot-tall dinosaur you find installed on the theatre façade. The participants of this Short-Term Working Group (SWG) initiative, under Dr. Christine Veras' guidance, were composed of the following UTD students: Anisha Chaudhary, Mickey Dolphin, Amaal Hussien, Stephanie Philip, Marwah Rehan, Nivedya Vengatterry, Margo Wiseman. Technical assistance from Philip Martin.

CAST BIOGRAPHIES



Austin Keefer, WINSOR MCCAY

Austin Keefer (he/him) is in his final semester at UT Dallas and will soon receive a degree in Literature with a Creative Writing Concentration. This will be his first play at UT Dallas, having previously performed in shows at Collin College including *Radium Girls* and *Measure for Measure*, and at the NTPA Community Theatre in *The Sound of Music*, *Music Man*, and *Scrooge!*

He has also written and directed multiple short films. After graduation he plans on making a living as an actor, writer, and director in both Film and Theatre.



Megan Lemonds, MAUDE MCCAY

Megan Lemonds (she/her) is a senior getting her bacheloer's in visual and performing arts with a concentration in theatre. She has been performing on stage for 15 years and her favorite roles include Mother (*A New Dress For Mona*), Officer (*Dreamplay*), Ensemble (*American Idiot*), Nala (*The Lion King*), Ursula (*The Little Mermaid*), Sharpay (*High School Musical 2*), and Ensemble (*Heathers*). She hopes

to continue performing after she graduates. She would like to thank the cast, crew, her Dad, and her cats.

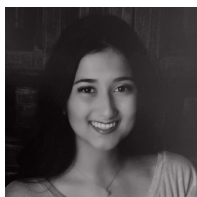


Apollo Elias (Eli) Slack, ROBERT (BOBBY) MCCAY

Apollo Elias (Eli) Slack (he/him) is a local fine artist with a passion for performance. He last took to the stage as the Blue Monk in the Spring 2023 production of *The Dream Play* at UT Dallas. He previously performed abroad, in a one act play by the American University of Rome. His primary forms of expression are design and illustration, as he is an ATEC major focusing on visual development.

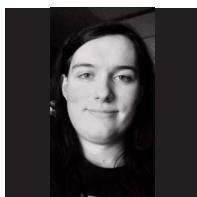
Recently, he had an animation featured on the Omni Hotel LED screen for the duration of April for Dallas's 2023 Art Month. He hopes to move into a career in the animation industry, where his passion for acting will be able to be represented through his art.

CAST BIOGRAPHIES



Bridgette Rios, ANNUNCIATOR

Bridgette Rios (she/her) is a senior, majoring in psychology and graduating in December of 2023. She aspires to be a mental health counselor. Her experience in theater is from 6th grade to her senior year of high school. She starred as Peter Pan in 7th grade as the lead character and participated in many shows after that, both in tech and other smaller roles. She intends to pursue a master's in counseling in the fall of 2024.



Zenith Henry, STANDBY FOR BOBBY/ANNUNCIATOR

Zenith (they/them) is a senior at UT Dallas as and Arts and Technology and Emerging Communications major, with a concentration in Animation and Games, focusing primarily on games. Although Zenith has no prior acting experience, "*Winsor and Gertie*" is their very first production.

CREW BIOGRAPHIES

Christine Veras, PRODUCER

Christine (she/her) is an experimental animator and scholar, investigating the connections between early animation devices and films with contemporary applications of animation beyond traditional spaces. Bringing animation to a theatrical space as an interactive performance is a good example of animation beyond traditional spaces. As Assistant Professor at the Harry W. Bass Jr School of Arts, Humanities, and Technology at UT Dallas, she teaches experimental animation, animation studies, history of animation, and directs the experimental lab. Interdisciplinary collaboration is at the core of every project she develops, which includes different aspects of the *Winsor & Gertie* production: From its historical and theoretical perspective to experimental practices that include the use and application of animation in performance spaces.

Catherine Parsonault, PRODUCER

Catherine (she/her) serves in several roles at UT Dallas. In the Bass School of Arts, Humanities, and Technology, she is an Assistant Dean for Assessment, Clinical Professor, Program Head for Visual & Performing Arts, and Director of Music. She teaches music history and collaborative piano courses, and focuses her interdisciplinary research interests on medieval music manuscripts, musical iconography, and women's cultural patronage. She serves as the faculty advisor for the Strings Attached student organization. *Winsor and Gertie* is a unique showcase for animation history, theatre, and student collaboration that she has been proud to support.

CREW BIOGRAPHIES



Donald Crafton, PLAYWRIGHT

Donald (he/him), Endowed Professor Emeritus from the University of Notre Dame, has received the Distinguished Career Award from The Society for Cinema and Media Studies. His work in animation history and theory has been recognized with the Jean Mitry prize from the Pordenone Silent Film Festival, the Jean Vigo Institute, the Zagreb International Animation Festival, the Academy of Motion

Picture Arts and Sciences, and the John Simon Guggenheim Foundation. His research on animation includes numerous articles and the books *Before Mickey: The Animated Film 1898-1928*; *Emile Cohl, Caricature, and Film*; and *Shadow of a Mouse: Performance, Belief, and World-Making in Animation*. A playlet, *Winsor and Gertie*, has delighted international audiences. Currently he is writing feature film screenplays.



Damian Enyaosah, DIRECTOR

Damian (he/him) is a theatre arts scholar-practitioner. His artistic work is focused on utilizing new technologies to enhance theatrical performances, which allows him to experiment with the digital possibilities of creating spectacles and meaning on stage. He holds a BA and MA in theatre arts, with a concentration in theatre history, directing, and arts of the theatre from the Creative Arts

Department at the University of Lagos. After completing his studies, He became an Assistant Lecturer at the university. Currently a Ph.D. student and Teaching Associate at the University of Texas at Dallas, with an MA in visual and performing arts. He is a past Fellow of the Lagos Studies Association and a member of both the African Theatre Association and the North American Drama Therapy Association. His previous works and collaborations at UT Dallas include *Beyond Limitations* at the Breaking Networked Worlds event, and *The Untellable Reality*, which he devised, directed, and co-curated. Damian is passionate about promoting culture-specific performative and dramatic modes in a sustainable way. He firmly believes that digital technologies can help him achieve his vision, and he is constantly exploring new ways to make this a reality.



Jess Aikman, MUSICAL DIRECTOR and PIANIST

Jess (she/her) is a recent UT Dallas grad with a BS in neuroscience. This is Jess's first UT Dallas production, and she is beyond excited to be participating. Jess has been playing piano for the past 16 years, and she now spends her free time teaching lessons and performing for her church. Jess continues to follow her passion for learning by working in the data field for a research organization.

CREW BIOGRAPHIES

Alex Lorrain-Hill, TECHNICAL DIRECTOR

Alex (he/him) is in his sixteenth year at the University of Texas at Dallas and his eleventh year as Technical Director. Alex received his BA in Art and Performance from UT Dallas in 2007 and began serving as Assistant Technical Director in 2008 before he moved into the role of Technical Director. Recent credits with UT Dallas include *American Idiot*, *Oedipus the King*, *The Rocky Horror Show*, *Phoebe in Winter* and *Little Shop of Horrors*. In addition to UT Dallas, Alex has worked professionally with Shakespeare Dallas, Premiere Entertainment Services, Junior Players and New York Stage and Film's Powerhouse Theater.

Bonnie Abbott, STAGE MANAGER

Bonnie (she/her) is an ATEC senior with a focus in Motion Design with a Visual Arts minor. She has worked for the UTD Theatre as a technical assistant for three years, working most recently on *#voiced* and *Dream Play* as a stage manager. During that time, she has also created motion design content for shows at the Dallas OMNI Hotel, Moody Performance Hall, and the Kessler Theatre. She has great passion for live performance arts and the stories it has to tell.

Courtney Amaro, LIGHTING DESIGNER

Courtney (she/her) is a lighting designer with experience working in various shows across the theater and live events industry. Recent credits include *Let the Right One In*, *The Effect*, *The Seagull*, and *Judgement at Nuremberg*. Courtney received a B.S. in Theater Technology and Design from Northwest Missouri State University and an M.F.A. in Entertainment Design from Southern Methodist University. Courtney was hired as Assistant Technical Director of Theater at UT Dallas in July.

Sterling Hudgens, ASSISTANT STAGE MANAGER

Sterling (they/them) is delighted to be a part of their Winsor and Gertie production. They are studying Animation and Game design here at UT Dallas and are also a Peer Advisor for the Residence Halls on campus. In the past, they have done Lighting Design for *Anastasia*, *Hello Dolly*, and *You Can't Take it With You*.

Hannah Bursley, COMPOSER/ARRANGER, SOUND DESIGNER

Hannah (she/her) is currently majoring in Visual and Performing Arts with a concentration in music, and is a current graduating senior. She hopes to compose music for films and games as a career, and eventually teach others to follow their passions in the same field.



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