

The VORTEX

presents

the World Premiere of

Terminus

by Gabriel Jason Dean

January 15 - February 6, 2016

8pm

ASL-interpreted January 23

Live Streaming on howlround.com/tv January 29

Directed by

Rudy Ramirez

Assistant Director/Dramaturg

Gabrielle Randle

Scenic Design

Ann Marie Gordon

Lighting Design

Patrick Anthony

Sound Design

David DeMaris

Costume Design

Jessica Benet Gilzow

Prop Design

Helen Parish

Stage Manager/Sound Operator

Suzanne Smith

Assistant Stage Manager/Light Operator

Tamara L. Farley

Electrics

Chas Sanders

Poster Design

Melissa Vogt

Poster Photography

Errich Petersen

Program Design

Krystle Kelley

Video

Magic Spoon Productions

Producing Artistic Director

Bonnie Cullum

CAST

ELLER FREEMAN

Jennifer Underwood

JAYBO FREEMAN

Jacques Colimon

BONES BOYD

Samuel Grimes

JIM

Errich Petersen

ANNIE

Cara Canary

FINCH FINCH

Hayley Armstrong

BLONDIE / HENRY

Matrex Kilgore

LEAFY

Jennifer Coy

*This play is dedicated to the memory of
Rosella Jackson Wade (1929-2006).*

SETTING

Terminus is the second of a projected seven play collection called The Attapulugus Elegies. Over the course of 20+ years and through the specific lives of the citizens of Attapulugus, the collection chronicles the disappearance of a small mill town in Appalachia. Terminus takes place in 1994, toward the beginning of that journey.

Act One Scene One:

First Evening, August 22nd

Act One Scene Two:

Next Morning, August 23rd

There will be one 15-minute intermission

Act Two Scene One:

The Clearing

Act Two Scene Two:

Second Evening, August 23rd

Act Two Scene Three:

Birthdays Morning, August 24th

Scenic Construction: Alex Cogburn, Elaine Jacobs, Megan Kemp, Samuel Grimes, Melissa Vogt, Ann Marie Gordon, Rudy Ramirez, Gabrielle Randall, Colene Knaub, Michael Russo

Special Thanks

Elaine Jacobs, Alex Cogburn

This play was developed with the generous support and feedback from PlayPenn, the Playwright's Center, the Hangar Theatre Summer Lab Residency program, Oregon Shakespeare Festival Black Swan Lab, the Lark Play Development Center and Page 73.

NOTE ON PROCESS

The development of an excellent play relies heavily on a relationship of mutual admiration and deep trust among collaborators. In the case of *Terminus*, the last year of its 13 year path was defined by another quality of excellence: truth, the true true. This play insists on a relentless pursuit of truth, even if it is hard to bear. Gabe, Rudy, and I have pushed ourselves in unexpected ways. We've scratched our heads, asked tough questions of each other, challenged biases, and failed, but above all we have tried to stay true true with each other. As a result, the scariest part of this play is how true it has become. That truth is also what makes *Terminus* so important.

Below we've attempted to share some notes on our roles and process, both to give context around this play, but also to continue the remarkable honesty that has defined this journey:

Rudy Ramirez: This play is about love and ownership. For centuries, white slave owners could do whatever they wanted to black slaves, acting out any sexual or romantic fantasy. They could even call it love if they wanted, and the slave had to say "Yes, I love you" under penalty of death. This play is about how far we haven't come. Can we say "I love you" without making a claim to another person's life?

Gabrielle Randle: One of the most dangerous lies that we as a nation tell ourselves about the American South is that the unrelentingly brutal tradition of racial violence against Black Americans is a unilateral weapon. In truth, the venom of racism is as indiscriminate as a biological weapon, and no one is safe from its legacy of terror.

Gabriel Jason Dean: Though the heart of this story is adapted from very specific, personal material borrowed from my maternal grandmother's life, the themes and issues within the play speak to a larger audience about what it means to be (white) American — to inherit violence and trauma and fear of "the other" as part of one's personal history. And so, acknowledging my own blinders and hoping to let the work of making this play also do its work on me, I've taken my time writing it and I've evolved with it, seeking to write what I know so as to discover what I don't know.

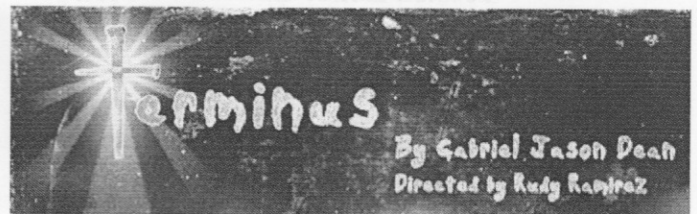
RR: My own head is not enough. Neither was Gabe's head, and he knows it. Gabby's head brought a knowledge of history and a personal stake that no amount of empathy or imagination could give me or Gabe. To have attempted this without her would have resulted in a shambles, an explosion that would have torn us all to pieces.

GJD: When Rudy first read a draft a couple years back, he told me very directly that the play scared the hell out of him. I think he said, "We'll be detonating a bomb on the audience." While I appreciated his honesty, his fear scared me. I didn't want a tepid production. In a follow up conversation, Rudy told me he didn't want to "defang the play but to explode it productively." After that, I sensed he was seeing potential pitfalls in that draft that, for a number of reasons, I couldn't see.

GR: By interrogating memory, I believe that Gabe is attempting to write freedom. In that way, *Terminus* is Gabe's story. However, in his dogged dedication to telling this story--his legacy--it was easy to see where I (and where you, the audience) might find our own stories. Eller is the grandparent we all struggle to know, the woman who is both capable of completely selfless love and indescribable cruelty. The specificity of Rosella Freeman to Gabe's life and story allows us to find in her traces of our own ancestors.

GJD: This play will never be the same thing twice. Tonight it is the sweat and passion of the artists you see on stage and in this program. I've been writing *TERMINUS* for over 13 years and tonight was worth the wait.

RR: Maybe Gabe's the Rey and Gabby's the Finn. Maybe it's the other way around. Regardless, I am the Poe. I'm piloting this thing in. Let's see how it rides. Explosion in 5 4 3 2 . . .



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About the Playwright

Gabriel Jason Dean is ecstatic to share this play with you. Following the critical success of *QUALITIES OF STARLIGHT*—winner of seven B. Iden Payne Awards—in 2013, *TERMINUS* marks his second production at The VORTEX with Rudy Ramirez directing. Other plays have been produced or developed at New York Theatre Workshop, Manhattan Theatre Club, McCarter Theatre, The Flea, Oregon Shakespeare, The Kennedy Center, PlayPenn, Interact, American Theatre Company, Stage Left, Aurora Theatre, Dallas Children's Theatre, People's Light and Theatre, Actor's Express, Source Festival, and Essential Theatre, among others. Gabriel's play *IN BLOOM* (formerly *Bacha Bazi, Boy Play*) was a finalist for the Laurents / Hatcher Award, received the Kennedy Center's Paula Vogel Prize, and was Runner-Up for the Princess Grace Award. His play for children, *THE TRANSITION OF DOODLE PEQUEÑO* received the 2013 American Alliance for Theatre & Education Distinguished Play Award, the 2011 New England Theatre Conference Aurand Harris Award and was selected for the 2012 Kennedy Center New Visions / New Voices Conference, Theatre for Young Audiences Award and was Runner-Up for the Harold & Mimi Steinberg National Playwriting Award. Other awards include the Hodder Fellowship from Princeton University, the Dramatist's Guild Fellowship and the Sallie B. Goodman / McCarter Theatre Fellowship. His scripts are published through Samuel French, Dramatic Publishing and Playscripts. Gabriel is currently on faculty for Spalding University's Brief-Residency MFA Program, is a Visiting Lecturer at Muhlenberg College, a Core Writer at The Playwrights' Center in Minneapolis and a Usual Suspect at New York Theatre Workshop. He lives in Brooklyn with his wife, son and their dog, Buster. MFA: UT-Austin Michener Center for Writers.

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Biographies of the Artists

Patrick Anthony (Lighting Design) Patrick Anthony is a freelance lighting designer and master electrician based in Austin, Texas. He holds a Bachelor of Arts in Theatre from Loyola University, New Orleans, and is an MFA candidate at Trinity College Dublin. VORTEX credits include *Emma When You Need Her, Changelings, Sing Muse*, and *Qualities of Starlight*. He was the recipient of the 2012 B. Iden Payne Award for Outstanding Lighting Design for Shrewd Production's *Big Love*. In addition to his freelance career, Patrick teaches stagecraft at Southwestern University's Sarofim School of Fine Arts.

Hayley Armstrong (Finch Finch) is proud to be returning to The VORTEX in Gabriel Jason Dean's *Terminus*. She previously appeared in and wrote for the workshopped production of *Sing, Muse* (2012) and the musical production (2013) which received B. Iden Payne awards for Outstanding Original Score and Outstanding Cast Performance. Other VORTEX roles include: *Sarah Silver Hands, You Can't Take it with You, R.U.R.*, and *School For Scandal*. She's currently a senior at Texas State University where she studies Theatre Performance and Production.

Jacques Colimon (Jaybo Freeman) is an award-winning performer most recently recognized by the Austin Critics' Table for *Bright Now Beyond*, a piece he is creating alongside Daniel Jones and Will Davis. Most recently he starred in *Underworld*, his own feature length film co-written with friends Katie Folger, Tanner Kalina, and Lorelei Linklater. Jacques has workshopped many roles in both film and theatre with the Austin Film Society (Jonathan Demme), La MaMa, New York Theatre Workshop, Salvage Vanguard Theater, The Off Center, The VORTEX, Dallas Children's Theatre, Pollyanna Theater Company, and Austin ScriptWorks. In addition to acting: screenwriting, documentary filmmaking and music are pervasive throughout his creative expression.

Cara Canary (Annie) is beside herself excited to play yet another haunt, especially for such a fantastic production as *Terminus*. She is delighted to be a part of the theatre world here and to get to know such talented people in our beautiful Austin. It is an honor that Gabe and Rudy have entrusted her with this role, and Cara hopes to portray Annie justly. She would like to dedicate her performance to the real Annie.

Bonnie Cullum (Producing Artistic Director) has created and presented hundreds of innovative productions at The VORTEX. She was inducted into the Austin Arts Hall of Fame in 2009. Her work includes world premiere operas, musicals, plays, ritual theatre, and performance art for which she has received more than 100 awards. She holds an M.F.A. in Directing (University of Texas) and a B.A. in Theatre (University of Kansas). Thrice honored as Austin's Best Director by the Austin Chronicle, Cullum has been nominated for dozens of outstanding directing awards, and received B. Iden Payne Awards for Best Director for *Sarah Silver Hands, Troades, Moby Dick*, and *Despair's Book of Dreams*.

Jennifer Coy (Leafy) is a VORTEX company member with six B. Iden Payne nominations for outstanding musical and comedy performances. She shares the Payne award for musical direction of The VORTEX production, *Sing, Muse*. TEXAS/REGIONAL: *The History of King Lear* (The Hidden Room), *The Great American Trailer Park Musical* (Austin Theatre Project), *Still Now* (Shrewd Productions), *Much Ado About Nothing* (Present Company), *Cosmicomics* (Sky Candy). VORTEX: *Sing Muse*, *Humpty*, *Lear*, *Sleeping Beauty*, *Oceana*. Eternal love to Super Team J.

David DeMaris (Sound Design) is known internationally for work spanning microprocessor design software, computational lithography, computational neuroscience, and music and visual arts. He studied electronic composition at the University of Illinois, and holds a Ph.D. in engineering at University of Texas. Since arriving in Austin in 1991, he has led the jazz group Alien Time Ensemble, performed as a DJ and performing video artist Dr. Strangevibe, and has been a resident composer and sound designer beginning in 2002 with The VORTEX. Notable productions featuring his compositional work are *Dracula*, *For Fear The Glass May Shatter*, *The New Electric Ballroom*, *Qualities of Starlight*, *Elizabeth: Heart of a King*, *Trickster*, *Vitriol and Violets*, *RUR*, and *Holy Well and Sacred Flame*.

Tamara L Farley (Assistant Stage Manager) served as Stage Manager for dozens of VORTEX shows including *Changelings*, *SPIRIT*, *For Fear The Glass May Shatter*, *Stars and Barmen*, *EARTH, WATER*, *Sarah Silver Hands*, *LEAR*, *AIR*, *Vampyress*, *Oceana*, *Troades*, and all of the *Hip Hop Theatre Explosions*. She also performed in *Sleeping Beauty* and *FIRE*. In 2012 she won the VORTEX Fire and Brimstone Award for Most Valuable Player.

Jessica Benet Gilzow (Costume Design) is a native Austinite that likes to make things with cantankerous materials, like fabric and hair. For eight seasons she worked with Austin Lyric Opera in the wigs and make-up department. Her costume design work has been seen on the stages of Salvage Vanguard Theatre, Teatro Vivo, and Austin Scriptworks. She is particularly proud of her work on *Three Sisters*, *Am I White*, *Hedatron*, and *El Nogolar*. She's thrilled to be working at The VORTEX and with director Rudy Ramirez again.

Ann Marie Gordon (Scenic Design) has a BFA in Painting from the University of Texas and has been the resident scenic designer for The VORTEX since 1997. She received B. Iden Payne Awards for Outstanding Scenic Design for The VORTEX's *Qualities of Starlight*, *Sarah Silver Hands*, *Sleeping Beauty*, *St. Enid and the Black Hand*, *The Deluge*, and *Despair's Book of Dreams and the Sometimes Radio*, the first woman to ever receive 6 Payne Awards for Scenic Design!

Samuel Grimes (Bones Boyd) delights in his VORTEX debut, thanks to Rudy and Jen. He manages productions, constructs sets and performs with Present Company Theatre, including work as Benedick (*Much Ado*), Gonzalo (*Tempest*), Demetrius (*Midsummer*) and drag queen, Tré Elegante. He's also played with Austin Shakespeare as Camillo (*Winter's Tale*) and Mr. Bennett (*Pride and Prejudice*). Daytimes, he ain't a bad carpenter. Big love to Stephanie for tons of fun and laughter.

Matrex Kilgore (Blondie/Henry) is an international performer and teaching artist based in Austin, Texas. He has taught theatre for social change to students ranging in age from elementary to college level. He has privately coached students in acting for auditions which have placed them into programs at: New York University, University of Michigan, Liverpool School of the Arts, Oklahoma City University, along with many other prestigious programs. Matrex sits on the Board of Directors for Ground Floor Theatre, as well as being a company member of The Spectrum Theatre Company.

Errich Petersen (Jim) has been an actor, photographer, and videographer with The VORTEX for the last 12 years. VORTEX acting credits include: *Coriolanus*, *Wake For The Dark Poet* (B. Iden Payne: Best Drama), *Sleeping Beauty*, *Vitriol and Violets*, *Hysteria*, and *The Secret Lives of the Inbetweeners*. Other fun performances: *The Children's Hour*, *Suddenly Last Summer*, *Pageant*, *Psycho Beach Party*, *Debbie Does Dallas: the Musical!*, *I Love My Dead Gay Son: the Musical* (B. Iden Payne nomination).

Rudy Ramirez (Director) is an Associate Artistic Director of The VORTEX, for whom he has directed *Emma When You Need Her* (with UT Austin and Shrewd Productions), *Changelings*, *Stars and Barmen*, *Sing Muse* (Winner, B. Iden Payne Award for Direction of Music Theatre, Original Score with Chelsea Manasseri et al), *Qualities of Starlight* (Winner, BIP Award for Direction of a Comedy), *The Physicists* (Winner, Direction of Theatre for Youth) and *Lear*. He has performed in *For Fear the Glass May Shatter*, *Sarah Silver Hands* and *The Secret Lives of the Inbetweeners*, as well as in two self-written performances, *Promised Land: A Radical Queer Revival* and *Footnotes for People Who Don't Speak Spanish* (with Beliza Torres Narvaez). He has also directed for Teatro Vivo, Shrewd Productions, Sky Candy Aerial Arts, The Austin Bike Zoo and The University of Texas at Austin. Thanks to Gabe and Bonnie for trusting him, to the cast, crew and production team (including everyone in the Butterfly Bar and Patrizi's) and to Gabrielle Randle for being Superman.

Gabrielle Randle (Assistant Director/Dramaturg) is a theater director and non-profit professional who is passionate about social justice, storytelling and creative cultural exchange. She has a dual Bachelor's degree in Drama and Sociology from Stanford University. She has directed, devised, production managed, and produced professionally across the United States in Los Angeles, Washington D.C., and New York City (Off-Broadway). She has also created performance work internationally in South Africa, Uganda, and Italy. Randle is currently a M.A. student in Performance as Public Practice at The University of Texas at Austin.

Suzanne Smith (Stage Manager) Suzanne graduated from Tarleton State University with a BA in Theatre. Since landing at The VORTEX in June 2014, she has worked on nearly every production. Notably, she acted as Stage Manager for SYT 2015 *Tartuffe*, *The New Electric Ballroom*, *The Nutcracker (Sweet)*, *Linda Montano* as Mother Teresa, and Assistant Stage Manager for *SPIRIT*, *Cuchulain*, and Gail Theatre Company's CTET Award winner *WAIL*.

Jennifer Underwood (Eller Freeman) Jennifer's most recent role was Breda in *The New Electric Ballroom* at The VORTEX. Previously, she starred as Rose in The VORTEX premiere of *Qualities of Starlight* for which she was awarded a B. Iden Payne award for Best Ensemble. For Different Stages, she has recently played Abby in *Arsenic & Old Lace* and Ann Kron in *Well*, for which she won a B. Iden Payne award for Best Featured Actress in a Comedy. Other roles include Flora in *Humble Boy*, Grace Anne in *The Carpetbagger's Children*, Esther in *Morning's at Seven*, the title role in *Miss Witherspoon*, Mrs. Venable in *Suddenly Last Summer*, Lotte Shoen in *Lettice and Lovage*, Queen Elizabeth I in *The Beard of Avon* as well as in *Elizabeth*, *Heart of a King*, Catherine Petkoff in *Arms and the Man*, Mrs. Siezmagraff in *Betty's Summer Vacation*, (B. Iden Payne Award for Outstanding Actress in a Comedy), the title role in *The House of Bernarda Alba*, Gertie in *Fuddy Meers*, Mrs. Dudgeon in *The Devil's Disciple*, Kate in *The Cripple of Inishmann*, Kate in *All My Sons* and Norma in *The Misses Overbeck*. Other Austin area productions include The Duchess in *The Casket of Passing Fancy*, (2009 Austin Critics Table Award for Outstanding Actress in a Leading Role), Mag in *The Beauty Queen of Leenane*, (B. Iden Payne for Outstanding Cast Performance), Kate in *Dancing at Lughnasa*, Vera in *Auntie Mame*, Sis in *Queen of Bingo*, Big Mama in *Cat on a Hot Tin Roof*, Melissa in *Love Letters*, Bessie in *Marvin's Room*, Elizabeth in *The Petition*, Betty in *The Effect of Gamma Rays on Man-in-the-Moon-Marigolds*, and Evie in *The Gingerbread Lady*.

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February 17-21
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February 20
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February 18
The Butterfly's Bar's 5th Birthday

February 24
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February 28
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February 29
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March 5
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