



# BONNETS

BY  
**JEN SILVERMAN**

**HOW LADIES OF GOOD BREEDING  
ARE INDUCED TO MURDER**



Department of Theatre Arts and Dance

UTA Department of Theatre Arts and Dance  
presents

# **BONNETS**

## **(HOW LADIES OF GOOD BREEDING ARE INDUCED TO MURDER)**

by **Jen Silverman**

Music by **Max Vernon**

Lyrics by **Jen Silverman**

Scenic & Properties Design

**PHILLIP SCHROEDER**

Costume Design

**LAURIE LAND**

Lighting & Sound Design

**JARED LAND**

Choreographer

**ANDRÉ PERNELL WILLIAMS**

Music Supervisor

**ANNE HEALY**

Dramaturg

**SEBASTIAN TRAINOR**

**Director**

**GARRET STORMS**

BONNETS is presented by special arrangement with United Talent Agency.

### **LAND ACKNOWLEDGEMENT**

UTA respectfully acknowledges the Wichita and Affiliated Tribes upon whose historical homelands this University is located. Their ancestors resided here for generations before being forcibly displaced by U.S. settlers and soldiers in the mid-1800s. We recognize the historical presence of the Caddo Nation and other Tribal Nations in the region; the ongoing presence and achievements of many people who moved to the area due to the Indian Relocation program of the 1950s and 1960s; and the vital presence and accomplishments of our Native students, faculty, and staff.

NOTE TO AUDIENCE: Audio and/or visual recording of this production is a violation of United States Copyright Law and an actionable federal offense.

## DIRECTOR'S NOTE

"The need for change bulldozed a road down the center of my mind."  
- Dr. Maya Angelou

We all likely have a basic understanding of what a bonnet is - a variety of traditional headwear that is not only a practical accessory for both modesty and protection, but also often has social and religious significance, especially when worn by women. Shapes and styles vary through time, culture, and fashion - but this kind of headwear has become inherently gendered in most parts of the western world.

So, historically, the bonnet can be seen as a symbol of oppression and feminine submission. But in this play, that symbol is reclaimed, redefined, and owned by a kind of woman who refuses to continue operating within a system that squanders her power - no longer submissive, but full of revolt - a woman in need of change.

I have had a deep affinity and profound affection for Jen Silverman's work for a few years now. I find the worlds they create muscular and mysterious. I find their language economical, cheeky, and true. And while the breadth and scope of their work is wide, there is a particular question that haunts their writing: are we capable of actually, actually changing?

And in *Bonnets*, that question extends not only to the audience, but to God.

What if we refused to operate within a broken system - would that rip Time and Space?

What if living weren't synonymous with survival - would we be less afraid to Love?

What if God re-made Herself in our image - would She sweat, cry, and bleed with us?

And what if a collective of women, united by rage, made the above possible?

Would we call them Witch? Battle-axe? Punk?

Or would we call them Sister? Divine? Hero?

What you are about to embark on is a cautionary morality tale about the murderous consequences that occur in Love's absence. And that's why I need this story - day by day it feels like I see less and less Love in the world. And I need for things to change - to the point that this play has bulldozed a road down the center of my mind. The road is dark and unpaved and tricky and very, very bloody, but it leads to Love. And I can't wait to arrive there.

Hope is hard to come by these days.

But Hope you must - because once Hope is lost, Love is lost.

And in a world that's losing Love, the daring to Hope is the most rebellious act of all.

And what if Hope looked like a woman in a bonnet?

- Garret Storms, Director

## CAST

Claire .....	Dixon
Valerie.....	Savannah Fennell
Webster.....	Gwen Mowdy
Mrs. Wolcott.....	Cameron Hillard
Georgette .....	Ana Arellano
Prudence.....	Allison Marshall
Fortitude.....	Jayla Greer
Laurent .....	Paloma Magaña
Daniel Stone .....	Faith Beene
Mistress Stone .....	Sylvia Schulte
God.....	Florence Pierce
Bonnet (u/s Prudence).....	Bella Cantanelli
Bonnet (u/s God) .....	Catherine Denning
Bonnet (u/s Georgette) .....	Itzel Flores
Bonnet (u/s Daniel Stone).....	Abigail Hill
Bonnet (u/s Mistress Stone).....	Jennifer Martinez
Bonnet (u/s Valerie) .....	Alina Melcer
Bonnet (u/s Mrs. Wolcott) .....	Noelle Molina
Bonnet (u/s Fortitude) .....	Leah Rettig
Bonnet (u/s Claire).....	Brittany Rupe
Bonnet (u/s Laurent).....	Callie Taylor
Bonnet (u/s Webster).....	Kate Thompson
Bonnet Swing .....	Julia Hall
Bonnet Swing .....	Edith Lara
Bonnet Swing .....	Radiance Onadele

## SETTING

### SETTING

The place where Time goes to die -  
and where Revolution is born.

Also...

Salem, sort of. 1600s, sort of.

France, sort of. 1700s, sort of.

England, sort of. 1800s, sort of.

## CREATIVE TEAM

Director .....	Garret Storms
Stage Manager / Fight Captain .....	Saul Martinez Ortiz
Deck Stage Manager .....	Amelia Vandiver
Assistant Stage Manager .....	Caden Benham
Assistant Stage Manager .....	Jace Githens
Stage Management Faculty .....	Hailey Green
Scenic / Props Designer .....	Phillip Schroeder
Lighting / Sound Designer .....	Jared Land
Costume Designer .....	Laurie Land
Assistant Lighting Designer .....	Ash Wilson
Assistant to the Director .....	Jessica Anoruigwe
Music Supervisor .....	Anne Healy
Rehearsal Track Recordings by .....	Vicky Nooe
Choreographer .....	André Pernel Williams
Intimacy Director .....	Jamie Pringle
Fight Choreographer .....	Joe Chapa
Dance Captain .....	Savannah Fennell
Dramaturg Mentor .....	Sebastian Trainor
Dramaturgy .....	Gwen Mowdy
Technical Director/Production Manager .....	DJ Badon
Scenic Studio Coordinator .....	Ben Phillips
Costume Studio Coordinator .....	Kris O'Brien
Light Board Operator .....	Macy Thiebaud
Sound Board Operator .....	Gabriel Beach
Wardrobe Crew .....	Brianne Aguirre (H), Nicholas Harrison, Sam Morales
Makeup Artist .....	Tabitha Thompson
Backstage Crew .....	Cody Warren (H), Madison Jackson, Ryan Terry, Kiera Powers

## CONTENT ADVISORY

**The plays deals frankly with issues of murder, loneliness, self-hatred, depression, divinity & upending the patriarchy. We do not recommend it for audiences under 16.**

## SENSORY ADVISORY

**This production contains flashing lights, the presence of nooses, sudden and/or loud sounds & close proximity to actors.**

## CAST

### **ANA ARELLANO** (*she/her*) *Georgette*

Ana is a BFA Acting freshman at UTA. She's super excited to be having her debut at UTA with *Bonnets*. She is also proudly part of Honors college and Flight 12 improv troupe. She hopes this show sparks the fire within you.

### **FAITH BEENE** (*she/her*) *Daniel Stone*

Faith is a junior Acting major previously seen in UTA's *The Crucible* and *Night of the Living Dead*. She just finished stage managing/directing for Theatre for Change here at UTA as well as dramaturgical work for *Artemisia* at Circle Theatre. Much love to her people!

### **BELLA CANTANELLI** (*she/her*) *Bonnet u/s Prudence*

Bella is a BFA Acting junior at UTA. She has most recently performed in *Romeo and Juliet* and *The Crucible* and is so thrilled to be part of a production like *Bonnets*!

### **CATHERINE DENNING** (*she/her*) *Bonnet u/s God*

Catherine is a Musical Theatre first year. This is her main stage debut! She was last seen in *Maveret*.

### **SAVANNAH FENNEL** (*she/her*) *Valerie/Dance Captain*

Savannah Fennell, senior at UTA, studies Chinese & French Translation with a minor in Theatre. Making her UTA acting debut, she has recently appeared in *Beautiful* (Swing) and collaborated with Plaza, Artisan Theatre, and UTA Dance as performer and choreographer.

### **ITZEL FLORES** (*she/her*) *Bonnet u/s Georgette*

Itzel Flores is a BFA Acting freshman at UTA. Itzel was last seen in *John Proctor is the Villain* as Kimberly Belflower where she made her studio debut.

### **JAYLA GREER** (*she/her*) *Fortitude*

Jayla Greer is a first year BFA Musical Theater Major and is so excited to be in her first mainstage production at UTA. She was last seen in UTA's staged reading of *John Proctor is the Villain* earlier this year.

### **JULIA HALL** (*she/her*) *Swing*

Julia is a current BFA Acting freshman who is excited to be making her UTA and swing debut. She wants to thank her Mom, Dad, brother William and amazing boyfriend Johnny for always supporting her.

### **ABIGAIL HILL** (*she/her*) *Bonnet u/s Daniel Stone*

Abigail Hill is a BFA Acting freshman who is also a singer/songwriter with 10 original songs under the name *Abigail Christine Hill*. You may have seen her in short films through the Univeristy. This is her debut theatrical role at UTA.

### **CAMERON HILLIARD** (*she/her*) *Mrs. Wolcott*

Cameron is a junior BFA Acting major at UTA. She was last seen playing Abigail in the UTA Theatre Department's production of *The Crucible*. Cameron would like to thank her family for their everlasting love and support.

### **EDITH LARA** (*she/her*) *Swing*

Edith Lara is a BA Theatre sophomore at UTA. She is currently a part of UTA's improv group Flight 12 and has been seen interning at Theatre Arlington. This is her UTA debut.

## CAST

### **PALOMA MAGAÑA (they/them) Laurent**

Paloma Magaña is a first-year BFA Musical Theatre student. Last seen as Carole in *Beautiful: The Carole King Musical* (Plaza Theatre Company) and in UTA's *Mavaret* last semester. Paloma is thrilled to act in their first play at UTA.

### **ALLISON MARSHALL (she/her) Prudence**

Allison Marshall is a sophomore acting major and has absolutely loved getting to play Prudence in this production. She is incredibly thankful to Garret and the entire cast and crew for all of their hard work.

### **JENNIFER MARTINEZ (she/her) Bonnet u/s Mistress Stone**

Jennifer Martinez is a BFA Acting sophomore at UTA. Jennifer was last seen in *The Crucible* and *Night of the Living Dead* at UTA.

### **ALINA MELCER (she/her) Bonnet u/s Valerie**

Alina is a first year musical theatre major, and this is her second time taking the stage at UTA. She was last seen in the staged reading of *John Proctor is The Villain*.

### **NOELLE MOLINA (she/her) Bonnet u/s Mrs. Wolcott**

Noelle is a BFA Acting sophomore. She is thrilled to be making her mainstage debut. She was last seen in UTA's Theatre for Change in *Date Night* as Lacey. She is also the Treasurer of UTAs Flight 12 Improv.

### **GWEN MOWDY (she/her) Webster**

Gwen is honored to be in *Bonnets!* She is also the student dramaturg for this production. She previously has been seen as multiple characters in Amphibian Stage's *The Visit* and at UTA as Juliet in *Romeo and Juliet*.

### **RADIANCE ONADELE (they/her) Swing**

Radiance Onadele is a junior BA Theatre double major at UTA. Radiance has studied extensively under the BA Ensemble and has given astute insights to support the Director. They've further focused their attention on script analysis thanks to this amazing experience!

### **FLORENCE PIERCE (she/her) God**

Florence Pierce is a junior Acting major at UTA. She was last seen in *Romeo and Juliet*. She'd like to thank her family for their continued support, and her friends for always helping her push forward.

### **LEAH RETTIG (she/her) Bonnet u/s Fortitude**

Leah Rettig is a freshman BFA musical theatre major here at UTA. Leah was last seen in *Mavaret* and as Betsy the Cow in *Jack and the Beanstalk*. Leah wants to thank her family for their endless support.

### **BRITTANY RUPE (she/her) Bonnet u/s Claire**

Brittany Rupe is a sophomore Musical Theatre Major at UTA. You may have seen her in UTA's production of *Sweeney Todd* in the ensemble or more recently in the student directed show as Martha in a scene from *The Children's Hour*. She hopes you enjoy the show!

## CAST

### **SYLVIA SCHULTE** (*she/her*) *Mistress Stone*

Sylvia Schulte is a BFA MT sophomore at UTA. She is pursuing a Dance minor and is a member of RISE A Cappella. She was recently seen in UTA's production of *Dance Deconstructed* and *Sweeney Todd*. ig: @sylviaschultee

### **CALLIE TAYLOR** (*she/her*) *Bonnet u/s Laurent*

Callie Taylor is a BFA Acting freshman at UTA. Callie was last seen in *John Proctor is the Villain* in the role of Narrator. Callie is also part of Flight 12, which is the Improv Troupe here at UTA.

### **KATE THOMPSON** (*she/her*) *Bonnet u/s Webster*

*Bonnets* is Kate's UTA theatre debut, and she is so grateful for every part of it! She is especially blessed to work with such an amazing cast and crew, and she thanks God for wonderful family, professors, and friends!

### **DIXON** (*she/her*) *Claire*

Dixon is a BFA Acting junior at UTA. She was last seen in *The Crucible* as Mercy Lewis. She is excited for you to explore the world(s) of female rage!

## CREATIVE TEAM

### **GARRET STORMS** (*he/him*) *Director*

Acting credits include productions at Stage West Theatre, WaterTower Theatre, Stages Repertory Theatre, Trinity Shakespeare Festival, Amphibian Stage, Uptown Players, Second Thought Theatre, Theatre Three, Undermain Theatre, Shakespeare Dallas, Kitchen Dog Theater, and RADA among others. He has directed *Once Upon a Mattress* (co-production with Theatre TCU), *Cruel Intentions: The '90s Musical* (co-production with Uptown Players), *Jacob Marley's Christmas Carol*, *Hir*, *Like a Billion Likes*, *The Nether*, *Deer*, *Mr. Burns*, a post-electric play, *International Falls*, and *Orlando*, all for Stage West, as well as *Bright Half Life* for WaterTower Theatre and *The Moors* for Theatre Three. He also works as a voice actor with Crunchyroll. Garret has a BFA in Musical Theatre from Sam Houston State University.

### **JOE CHAPA** (*he/him*) *Fight Choreographer*

Joe Chapa holds a BA in communications and television production from UTA and an MFA in acting from the University of Mississippi. He is currently an associate professor at UTA, specializing in theatrical combat, improvisation, and children's theater. Joe boasts a comprehensive array of certifications in combat techniques, including unarmed combat, broadsword, single rapier, rapier and dagger, smallsword, and quarterstaff combat through Dueling Arts International. With over two decades of hands-on experience, he has adeptly choreographed fight scenes for numerous stage productions across Texas and the Southwest region. Acknowledging the collaborative nature of his work,



## CREATIVE TEAM

Joe extends his gratitude to Garret for the opportunity to play with such a talented cast and crew. Additionally, he expresses heartfelt appreciation to his amazing wife for her unwavering patience and encouragement.

### **ANDRÉ WILLIAMS** (*he/him*) *Choreographer*

André is so excited to be collaborating on this piece with all the wonderful cast and creative team of *Bonnets* on his choreographer debut. André is a recent graduate of UTA where he received his BFA in Musical Theatre and minor in Dance. While a student at UTA he performed and choreographed with the Maverick Dance Company. André has had a love for dance from a young age and has carried that passion into his career. André would like to thank the cast and creative team for entrusting him with the responsibility of creating movement for this work and wishes everyone a stellar run of show!

### **JARED LAND** (*he/him*) *Lighting and Sound Designer*

Jared is an Associate Professor of Practice teaches courses in lighting and sound design at UTA's Department of Theatre Arts and Dance. He also serves as the resident lighting and sound designer for the program. In addition to his work at UTA, Jared is a freelance lighting designer in Dallas/Fort Worth area. His work has been seen throughout the DFW area, including: Stage West Theatre, Shakespeare Dallas, Water Tower Theatre, and Theatre Three.

### **LAURIE LAND** (*she/her*) *Costume Designer*

Laurie is an Assistant Professor of Practice at UTA, teaching courses in costume design and makeup. She received her MFA in Theatrical Design with emphasis in Costume Design from the University of Memphis. Laurie also holds a certification in Professional Makeup Artistry from CMC Makeup School. In addition to her work at UTA, Laurie is a freelance costume designer and makeup artist in Dallas. Her work has been seen at various DFW theatres including: StageWest, The Dallas Children's Theater (Mainstage Series, Teen Series and National Tours), Shakespeare Dallas, WaterTower Theatre, and Pegasus Theatre, where she has designed the "Red Dress" for their Living Black and White Series (since 2012). Outside of Dallas, Laurie has designed with Voices of the South and Hangar Theatre's Mainstage, National Tour and Lab Company.

### **PHILLIP SCHROEDER** (*he/him*) *Scenic and Properties Designer*

Phillip Schroeder is proud to join the UTA production team and UTA Department of Theatre Arts and Dance faculty. With a background in Architecture from Rhode Island School of Design and a MFA in Scenography from University of Kansas he looks forward to exploring new ways we can transform space with the use of spoken word, imagery, light, and structure.

### **JAMIE PRINGLE** (*she/her*) *Intimacy Director*

Jamie Pringle is a UTA theatre alum and is delighted to return to work on this dynamic production of *Bonnets*. She serves on the affiliate faculty of Theatrical Intimacy Educators and is a member of the Actor's Equity Association. A 27-year theatre educator, Jamie has performed and directed at many of the prestigious stages in our area including Broadway Dallas, Casa Mañana, Bass Hall, Theatre Three, Lyric Stage, & Dallas Children's Theatre. Love to Greg & Finn.

## CREATIVE TEAM

### **ANNE HEALY (she/her) Music Supervisor**

Anne Healy is an Associate Professor at UTA where she teaches Directing and Musical Theatre and is currently the Associate Chair for Academics. Anne earned her bachelors and master's degrees in Musical Theatre and a Ph.D. in Aesthetic Studies focusing on Theatre and Musical Theatre. An Equity actor, she has appeared Off-Broadway and at major regional theatres. An associate member of SDC, directing includes the Tony Award winning Dallas Theatre Center as Assistant Director for *A Raisin in the Sun* and as a Directing Observer for *My Paris* with Kathleen Marshall at Goodspeed Musicals in CT. Director at UTA: *The Theory of Relativity* (Regional Premiere), *Troupers: A Musical Vaudeville* (World Premiere), *West Side Story*, *The Music Man*, *Ragtime*, *See What I Wanna See*, *Sweeney Todd*, and *Bright Star*. Anne's co-written chapter on the musical theatre director was published in *The Routledge Companion to Musical Theatre* in 2022 and has another book chapter appearing in the "Rodgers and Hammerstein in Context" series for Cambridge University Press. Anne returns to The University of Helsinki this summer to present a paper, will be teaching with American Musical Theatre Live in Paris in July, and presenting a paper at Goldsmiths University of London in September.

### **VICKY NOOE (she/her) Rehearsal Tracks**

Vicky Nooe is a music director in the DFW area and currently Lecturer at UTA. She has worked with Dallas Theater Center, Theatre Arlington, Lyric Stage, among others. She previously taught at Dallas Baptist University (Department of Music) as an Adjunct Professor. She has worked with talented young singers as a vocal coach at Boston University's Tanglewood Institute. She has also worked at Southern Methodist University, Boston Conservatory, Texas Christian University, Hebrew College, and the Upper Valley Music Center. She is a member of the American Federation of Musicians, Pi Kappa Lambda, Music Theatre Educators' Alliance, and the College Music Society.

### **SEBASTIAN TRAINOR (he/him) Dramaturg**

Sebastian Trainor is a Theatre historian and dramaturg. He is an alum of the Mellon School for Theatre and Performance Research, the Lincoln Center Directors Lab, former associate artist at the Medicine Show Theatre Ensemble in New York City, and has been the recipient of a multi-year E.J Noble Arts Administration Fellowship as well as multiple directing fellowships. His scholarship has appeared in the journals *Theatre Symposium*, *Text & Presentation*, and *The Journal of American Drama and Theatre*; in the collection *Women in the Arts in the Belle Epoque: Essays on Influential Artists, Writers and Performers*, and in the *Fandex Field Guide to Shakespeare*.

### **HAILEY GREEN (she/her) Stage Management Faculty**

Hailey has worked in the field of stage management since 2015. You may have seen her in the booth or backstage at Casa Manana, the Actors Conservatory Theatre, The Classics Theatre Project, Stage West, Imprint Theatreworks: First Impressions Festival, Altered Shakespeare, Prism Movement Theatre, Watertown Theatre, Ochre House Theatre, Amphibian Stage, Circle Theatre, Second Thought Theatre or Shakespeare Dallas. She also serves in other production capacities including Production Coordinator for the Fort Worth African American Roots Music Festival & Production Assistant for SheDFW Arts. She holds a Bachelor of Arts in Theatrical Performance and is a proud member of Actors Equity Association as well as the Stage Managers Association. Hailey deeply believes that her position as a professional arts worker provides her a platform to speak up about the inequality and systematic oppression this line of work often carries. It is her goal to speak up against acts & words of hate & hold individuals and institutions accountable for their

## CREATIVE TEAM

actions of discrimination against BIPOC individuals, those in the LGBTQ+ community, woman & all other marginalized groups It is her hope that she is able to instill in her students a want to do the same. *"The thing women have yet to learn is nobody gives you power. You just take it."* -Roseanne Barr

### **ASH WILSON (she/they) Assistant Lighting Designer**

Ash Wilson is a junior at UTA. She is getting her BFA in the Design and Technology area with a focus in lighting. She is expected to graduate Spring 2025. They enjoy making good theatre possible for everyone. Most notably they work at the Dallas Children's Theatre every once in a while - bringing theatre to younger generations.

### **JESS ANORUIGWE (she/her) Assistant to the Director**

Jess Anorugwe is a graduating BA Theatre Arts major who is excited to have been a part of this process. She is very grateful to Garret Storms, Megan Noble, Dr. Jeanmarie Higgins, and Felicia Bertch for giving her this opportunity.

### **SAUL MARTINEZ ORTIZ (he/him) Calling Stage Manager/Fight Captain**

Saul is a senior year student at UTA, he is excited to be stage managing for the first time. He was last seen as Earnest in TATL's production of *Wilde Ernest*.

### **AMELIA VANDIVER (she/her) Deck Stage Manager**

Amelia is a BFA Design and Technology freshman at UTA. Her previous work includes *The Crucible* (Assistant Stage Manager). She is very excited and grateful for this opportunity.

### **CADEN BENHAM (he/him) Assistant Stage Manager**

Caden Benham is a BFA Design and Technology freshman at UTA. He hopes everyone enjoys and loves the show!

## SPECIAL THANKS

Stage West Theatre, Vicky Nooe, Jen Silverman, Evan Michael Woods, Emily Scott Banks,  
and her, and her, and them, and her, and her, and you, and them,  
and you, and her, and you, and you, and you, and you,  
and all those who have paved the way towards revolution.

## WHY BONNETS?

By titling the 2019 play *Bonnets*, playwright Jen Silverman (they/them) sets up the expectation that the women in the show will be quiet, rule-following girls. They dress modestly like they're told to and they never talk back – much like the bonnet-wearing women seen in Hulu's popular series *The Handmaid's Tale*. The central women in this drama are the opposite of rule-following. (There is that subtitle, after all: *How Ladies of Good Breeding Are Induced to Murder*). Silverman gradually erodes the expectation of docility in many ways, the most dramatic being the three murders committed by means of poison, axe, and broomstick.

A bonnet, historically, is a type of hat with a brim that frames the face and ties under the chin. It was worn to protect against the sun, to keep hair clean, or to prevent lice. Despite these virtues, bonnets have also been used throughout history to control women. Many cultures and eras have passed laws mandating that women wear some type of headcovering. Sometimes this is to denote social status, to signal to lawmakers which women are valuable and which are not. Sometimes the headcovering is mandated for religious reasons, which often do not apply to men (see 1 *Corinthians* 11: 4-8 in the *New Testament*). Sometimes it is required by civil authorities to prevent feminine hair from tempting the men around them to lustful thoughts, implying that women are temptresses and that their natural form is sinful. Shame has long been used as a tool for controlling the women of the world.

After centuries of practices like these, society began to associate bonnets or other head coverings with piety and purity. This virtue was present in the simple yet strict style of dress worn by the Puritans of colonial-era America (17th c.). This happens to be one of the three cultures Silverman depicts in this play – the others are Louis XIV France (17th c.) and Victorian England (19th c.). Each era has its own unique fashion of “bonnet.” Curiously, each of these eras also have strongly unified religious identities: Puritan, Catholic, and Anglican, respectively. All denominations of Christianity; all different in their specific values and social practices; yet all in agreement that women's dress and behavior must be policed by rigid codes.

Knowing the religious identities of these eras is relevant for our play because God is actually a character in it. She (yes, “she”) narrates the story. Gendering God as female is one way Silverman subverts expectations. As the drama progresses, we find that God is much less confident and powerful than an omnipotent creator might be expected to be. She has Her own insecurities, Her own sorrows, Her own questions. Perhaps She shares some of Silverman's own personal feelings and frustrations.

There are also other supernatural characters in this play: an ensemble of timeless female souls known as “The Bonnets.” They are easily recognizable because they all wear this distinctive hat. They sing Riot Grrrl punk rock to pull God down to the mortal realm, aiming to show Her the challenges of being female in Her creation. These “Bonnets” are also a reflection of the play's characters: ghosts of women who were just like our protagonists and who found a way to break free of whatever was standing in the way of their achieving a fulfilling life. Now, they guide our heroes toward achieving that same freedom.

We believe Silverman titled the play “Bonnets” specifically to reclaim this quaint headcovering as a symbol of freedom. In this production, a bonnet is the badge of those who have broken through the barrier of oppression; those who have taken their lives back into their own hands; those who found a secret strength which had always resided within them, using it to overthrow those who sought to repress them. They are “Ladies of Good Breeding” who have been “Induced to Murder.”

– Gwen Mowdy, Dramaturg

# ABOUT THE DEPARTMENT OF THEATRE ARTS AND DANCE

## BA in Theatre Arts or BFA in Theatre Arts

Performance, Design and Technology, Musical Theatre, Theatre Studies, Dance

The University of Texas at Arlington Department of Theatre Arts and Dance provides students with an extensive education in the theatrical profession. It is through broad practical experience and an equally extensive theoretical application of the art and craft of the stage that students learn the primary components that comprise the theatrical event. The application of these components, in a series of classroom and public performances, ensures a challenging educational environment for the theatre arts student.

Professor Jeanmarie Higgins.....	Chair, Dramaturg
Associate Professor Anne Healy, AEA.....	Associate Chair, Director, Equity Actor, Musical Theatre
Associate Professor Julianne Greer, AEA.....	Associate Chair, Equity Actor, Social Robotics
Professor Andrew Christopher Gaupp, AEA.....	Director, Equity Actor
Associate Professor Dennis Maher.....	Dramaturg, Actor, Director, Playwright
Associate Professor Joe Chapa.....	Director, Actor, Fight Choreographer
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Associate Professor of Instruction Sebastian Trainor.....	Theatre History, Dramaturgy
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Assistant Professor of Instruction Megan Haratine.....	Acting, Voice and Articulation, Director
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Associate Professor of Instruction Laurie Land.....	Costume Designer
Assistant Professor of Practice Phillip Schroeder.....	Paint & Props, Designer
Associate Professor of Instruction Meredith Knight Treminio.....	Associate Artistic Director: Dance
Assistant Professor of Instruction Elizabeth Hawkins.....	Theatre Studies
Lecturer Vicky Nooe.....	Music Director, Pianist, Musical Theatre
Distinguished Senior Lecturer Laurel Whitsett.....	Actor, ASL Interpreter, Drama Text and Performance
DJ Badon.....	Production Manager, Technical Director, Designer
Kris O'Brien.....	Costume Studio Supervisor, Graphic Artist, Designer
Ben Phillips.....	Scenic Studio Coordinator
Chris Insall.....	Administrative Assistant I, Box Office Manager, House Manager
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Brent Wigen.....	Academic Advisor II
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Adjunct Assistant Professor Garret Storms.....	Directing
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Adjunct Assistant Professor Claudia Orcasitas.....	Dance
Adjunct Assistant Professor Danielle Willis.....	Dance
Adjunct Assistant Professor Ginny Wheeler.....	Dance
Adjunct Assistant Professor Sarah Fagan.....	Dance
Adjunct Assistant Professor Ashleigh Christian.....	Dance
Adjunct Assistant Professor Hailey Green, AEA.....	Stage Management
Adjunct Assistant Professor Justin Miller.....	Theatre Studies
Adjunct Assistant Professor Johnique Mitchell.....	Acting
Adjunct Assistant Professor Bill Eickenloff.....	Sound Design

## PLEASE...

- Turn off all electronic devices that light up or make sounds.
- Please do not text, take pictures, or videos during the performance.
- Keep the aisles clear and remain in your seats during the performance.
- No smoking.
- No food or drinks in the theatre.

## ENJOY THE PERFORMANCE!

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