The Dartmouth Department of Theater
and
Vox Theater
present

VoxLab
2024

Saturday, June 29

*Or the Woman Covered in Jewels* • 7pm
Devised by Kate Budney ’21, Kelleen Moriarty ’20, and Aoife Hough,
Mary Grace Altizer ’26 and Corinne Fischer ’26
Theater on Currier

Sunday, June 30

*The Glass Ménage* • 7pm
Karisa Bruin ’05, Craig Dolezal, Michael Thomas Walker
Directed by Melissa Ferlit
With Hannah Brooks ’26 and Victor Balbino ’24
Theater on Currier
In Rome, you can visit the crypt of the Capuchin monks, in Santa Maria della Concezione. The crypt consists of six chambers, each one decorated with scenes made from the bones of the thousands of monks who lived and died there over centuries. In the final chamber, a plaque reads: “What you are now, we once were; what we are now, you shall be.” I visited the Crypt while on my LSA, when I was nineteen or so, and it made quite an impression.

I don’t know whether I’m prone to morbid thinking—or if I’m just a sucker for dramatic displays—but that phrase has been rattling around in my skull all week. While the alumni we bring back are distinctly less cadaverous than those former Italian monks, we were all once just like the students: balancing the fun and work of sophomore summer, while trying to imagine what life after Dartmouth might be like. And some of them will one day be like we are now: carving out lives in the arts, whatever that looks like. It’s always my hope that we can model a path forward for current students, and show that being a working artist is not just possible, but fulfilling and energizing.

There was an assumption built into the heart of Vox at its founding: that because we alumni have a shared background, we have at least something in common—a shared vocabulary of sorts. It’s an assumption itself predicated on Dartmouth’s fundamental weirdness—the uniqueness of its culture and its location. Our time here, in other words, instills in us a kind of common tongue, and Vox assumes that that common tongue yields a particular kind of easy collaboration. We all had some formative experiences in this weird little place, and no matter where we’ve ended up, we can relate to each other a little better because of it.

In spite of that foundational assumption, for whatever reason I never imagined that Vox itself would become a touchstone for so many Dartmouth Theater students. But for the past several years, nearly every single alumni participant has gone through VoxFest/VoxLab as an undergraduate—and the ones who hadn’t only hadn’t because Vox didn’t exist when they were Sophomores. It is truly astonishing to me that we have become part of what makes Dartmouth unique and weird and, I hope, special.
None of this could be possible without the wonderful talent and dedication of all the people who make Vox happen: the wonderful artists who have joined our little temporary community, and the staff who have supported us so enthusiastically. Special thanks, as usual, to Jamie, and Laurie, and this year, Carl Choquette and Fiona Heaney, who opened their homes to our artists. And thank you to the students for their hard work and enthusiasm. The wonderful week has left this pile of bones feeling very grateful indeed.

Matthew Cohn ’08
Co-Founder of Vox Theater, Co-Producer of VoxLab
Like every American institution, particularly places of extreme privilege, Dartmouth has a long and sordid history rooted in misogyny, classism, and delusions of white supremacy. Dartmouth’s campus is built on land taken from the Abenaki people. The college was ostensibly founded in 1769 “for the education and instruction of Youth of the Indian Tribes in this Land.” Not only is that a violently paternalistic and colonial mission, but they have also historically neglected to fulfill that mission, only beginning to admit Native students in non-negligible numbers in the 1970s. (Native Americans still only make up a small percentage of total alumni.) The same can be said for Dartmouth’s attempts at meaningful systemic change in recent years.

While Vox Theater is distinct from Dartmouth College, VoxLab operates within it, and as such, we take responsibility for the experiences Vox artists have at Dartmouth. We are committed to offering as supportive a space as we can muster, so please reach out with any and all feedback during and after the residency.
This program is generously supported by:
The Jack and Dorothy Byrne Foundation
The Monahon Family Theater Fund

Special Thanks
Laurie Churba, Laura Edmondson,
Jamie Horton,
Fiona Heany,
The Hopkins Center for the Arts,
and Rob Strong ‘04.
Or, The Woman Covered in Jewels

Created by
Kate Budney ’21, Kelleen Moriarty ’20,
and Aoife Hough
Kate Budney ’21 (she/her) is an actor and theater maker based in Brooklyn with a passion for devised theater, musical theater, and theater for young audiences. Recent credits include *The Play That Goes Wrong* (Northern Stage), *Frederick The Musical* (Long Island Children’s Museum), and *Pericles* and *One Night* (Target Margin Theater). She is also a teaching artist (currently working with Dancing Classrooms NYC), as well as a baker and cat fosterer. katebudney.com

Kelleen Moriarty ’19 (she/her), is a queer, disabled director, dramaturg, and storyteller based in Brooklyn. She is a former Westport Country Playhouse Directing Fellow and a former member of Mercury Store’s Directing Lab. Favorite recent credits include *Daddy* (DramaLeague), *Houses of Telescopes* (Pipeline Theatre Company), *She Kills Monsters* (Governors State University), *My Cousin Nelu is Not Gay* (The Brick), #Graced (WP), *Galatea* (MJ Kaufman), *Blanche & Stella* (Columbia University, Queen’s Theatre), *Off Peak* (Hudson Stage Company), *Cupid and Psyche: an audioplay* (Stay True). BA in English and Theatre with a concentration in Women, Gender, and Sexuality Studies. She loves tea, baseball, and podcasts.

Aoife Hough is a stage manager and theatre-maker based in Brooklyn. Her previous work includes *The Great Work Begins: Scenes from Angels in America* (Winner of Drama League Award for Outstanding Digital Theater, Individual Production), *House Plant* (Next Door @ NYTW), *(Still) Asking for It* (Joe’s Pub), and the world premiere of *Specially Processed American Me* (Dixon Place).
The Glass Ménage

By Karisa Bruin ’05
Karisa Bruin ’05 is a multi-hyphenate award-winning creator. Having worked as an actress, screenwriter, stage and film director and producer, she is uniquely suited to take a project from development through production. Her skills as an improviser allow her to be flexible and creative on set or in the rehearsal room where she finds opportunities for humor inspired by what's on the page and what happens in the room.

After graduating Dartmouth College with a dual degree in Theater and Spanish Literature, Karisa moved to NYC to pursue acting, studying at The Michael Howard Studios and the UCB and Magnet Improv Theatres. From there, she headed to Chicago where she continued to broaden her love of improvisation and comedy. After studying at iO and the Annoyance Theatre, Karisa opted to return to graduate school and attained her MFA in Screenwriting from DePaul University.

As an actress, Karisa was recently in the world premiere of Last Call at the Riptide at Pagosa Springs Center for the Arts directed by Melissa Firlit, which garnered her a second place finish for Best Supporting Actress in the Denver Broadway World Awards. She is currently in rehearsals to play Sugar in Tiny Beautiful Things also at the Pagosa Springs Center for the Arts. Her solo show, Making an Ass of U and Me (A Series of Assumptions) was a selection of the inaugural VoxFest and had a run at The Public House Theater in Chicago.

An improv specialist, Karisa has performed at UCBNY, The Magnet (NYC), iO (Chicago) The Annoyance (Chicago), and SecondCity (Hollywood) among others. Karisa’s first film as writer-director, UberEx, a non-romantic comedy, premiered in competition at Dances With Films in Los Angeles. Her short film, Labor Relations, premiered at the high-profile comedy festival Just for Laughs in Montreal. Her inspired-by-real-life pilot script, Mile
Markers, was awarded best comedy pilot at the Premiere Film Festival. Karisa has also worked as a film-director-for-hire, leading the short comedy Kill Cat Oakland to a Best Comedic Short award at Blackbird Film Festival and the family-friendly short comedy The Tooth Racket which won multiple awards, including Best Director of a Comedy Short at the Shawna Shea Film Festival. Karisa’s most ongoing project is as the mom of three young boys which has made her immeasurably more efficient and able to maintain her equanimity in chaos—as useful on the homefront as it is in every creative process.

**Melissa Firlit** is a director, teaching artist and actor. In 2019 her production of *Jekyll & Hyde* was nominated for 3 Henry Awards by the Colorado Theatre Guild. Her theatre company, Resolve Productions, received the 2020 Open Space Grant at the Episcopal Actors Guild for *Marrow* by Brian Quirk, which also had a run at the 2022 & 2019 Edinburgh Fringe Festival where it received many rave reviews and accolades. *Marrow* presented at The Pagosa Springs Center for the Arts this past fall. She directed the Ireland National Tour of *Misterman* by Enda Walsh. Melissa’s work has been seen nationally at 59East59th, Denver Center for the Performing Arts, Mile Square Theater, New Light Theatre Project, The Princeton Festival, Creede Repertory Theatre, Pagosa Springs Center for the Arts and more. As part of her personal commitment to collaboration with playwrights, Melissa is the Artistic Director for the Thingamajig Playwrights Festival which provides a workshop residency to two playwrights. Her favorite part of that festival is the Youth Playwrights Festival which brings to life the plays of young artists in the community with a professional team. To provide up-and-coming thespians with the same passion she thrives on, Melissa helmed a Musical Theatre Bootcamp Program at The College of St. Rose for 8 years. Melissa’s work is strongly influenced by Meisner, Uta Hagen, The Frantic Method, Moment Work, Droznin Method and Michael Chekhov. Theatre Training: MFA Directing Rutgers University, BA Theater The University of Hartford and National Theater Institute. Member SDC. www.melissafirlit.com. She is currently on faculty at Molloy University/Cap 21 where she teaches Devising, Directing, Comedy and directs mainstage productions which prepare the BFA conservatory students on how to work professionally.
Craig MacArthur Dolezel is a dynamic artist based in New York City, celebrated for his extensive work in acting and voice and speech education. As a Mason Gross School of the Arts graduate at Rutgers University, Dolezel has distinguished himself in various creative roles.

In his acting career, Dolezel has delivered compelling performances in projects such as the Irish National Tour of Misterman and Spectrum Dance Company's (IM)PULSE. His portrayal in Brian Quirk's Marrow directed by Melissa Firlit, stands out, tackling complex themes around hate crimes against queer individuals with depth and sensitivity.

As an educator, Dolezel is a certified Fitzmaurice Voicework instructor specializing in Knight-Thompson Speechwork. He conducts master classes in voice and diction at the National Theatre Institute at the Eugene O'Neill Center and is part of the faculty at HB Studio. Additionally, he guest lectures at various conservatories within NYU Tisch. His teaching approach underlines the versatility of theater arts education, preparing students for diverse professional paths while finding their authentic voice.

Dolezel's artistic journey is also marked by his co-founding of Resolve Productions alongside Melissa Firlit. This venture is dedicated to producing innovative and thought-provoking theatrical works, multifaceted acting, directing, and production talents.

Michael Thomas Walker is the Chair of The Department of Theatre and an Associate Professor of Acting and Voice at the University of Montevallo. He received an MFA in Acting from Rutgers University and a BA in Theatre from the University of Alabama. He has worked at several Off-Broadway theatres including Classic Stage Company, New Light Theater Project, Ensemble Studio Theatre, the Weasel Festival, Jean Cocteau Repertory, and Boomerang Theater Company. National tours include Hairspray (Edna Turnblad) and Seussical the Musical (Horton the Elephant).

He recently performed at Red Mountain Theatre in Birmingham, AL as a part of their Human Rights Festival helping to develop the new musicals Bar Mitzvah in Birmingham by Nissim Black and Ben Andron and She Reached for Heaven by Oliver Houser.
Michael was a finalist for the Edna St. Vincent Millay Colony Playwriting Residency and is a recipient of the Wildacres Playwriting Residency. His interview-based oslo show, *BUBBA*, received the Best Variety Show Award in the United Solo Festival, Best Solo Performance Award for the Planet Connections Festival and was performed on NPR’s Tales From The South. He is co-author of the play *Canfield Drive*, which received its world premier production at The Black Rep in St. Louis in 2019 and the National Black Theatre Festival. He is also co-creator of the devised plays *Septic* and *A Buzz in the Bankhead*. 
ABOUT VOX THEATER

Vox Theater was created in 2012 as an ensemble dedicated to making new work and facilitating exchange among Dartmouth artists. Their mission is to provide for their ensemble a home base rich enough in resources and familiarity to foster new growth and to provoke bold innovation within the field. Vox has been working in partnership with Dartmouth College and the alumni network to generate new professional work and more efficient means of making it.

Each year Vox and the Department of Theater present a series of developmental workshops on campus at Dartmouth College. These workshops provide alumni with the necessary resources to research new material while at the same time providing current faculty and students access to professional artists already invested in the Dartmouth community. Vox then mounts full productions of these projects in performance venues across the country.

www.voxtheater.org

VOXLAB 2024 STAFF

Nicolle Allen ’16, technical producer (she/her) is a tailor and costume designer based in New York City. She works in TV, Film, and Theater. Most recently as a tailor at SNL, The Gilded Age, Daredevil, and The Amber Ruffin Show.

Matthew Cohn ’08, executive director (he/him) is a New York-based, interdisciplinary artist. His work combines printmaking, photography, text, music, and sculpture in the pursuit of creating new theatrical forms. He is also an actor and narrator. He is the co-founder of Vox Theater.
VOXLAB 2024
RESIDENT ARTISTS

Carene Rose Mekertichyan ‘16 is an artist, organizer, educator, and proud Black Armenian Angelena. She is drawn to storytelling that centers marginalized narratives and firmly believes that art exists to spark empathy and create social change. She serves as Independent Shakespeare Co.’s Artistic Associate for Social Justice and Program Coordinator for Support Black Theatre. Selected stage: *Mama Mama Can't You See* (Coin & Ghost), *A Midsummer Night's Dream, Julius Caesar, ...Ladies And Gentlemen Of Colour, The Tempest, Knight Of The Burning Pestle, Macbeth, Pericles*, (Independent Shakespeare Co.), *Troy* (Hero Theatre), *The Three Musketeers* (Pvpa), *Señor Plummer’s Final Fiesta* (Rogue Artists Ensemble), *Macbeth* (Northern Stage), *Much Ado About Nothing* (U/S A Noise Within). Film: *Sugar, Live At The Porpentine: A Comedy Of Errors I Am Easy To Find, Boys About Town*. She is also a Teaching Artist with Center Theatre Group, Creative Acts, and About Productions in addition to being a proud co-author of the LA Anti-Racist Theatre Standards and Blklst Contributor. Her plays and spoken word have been produced at Edinburgh Fringe, MeetCute LA, Company of Angels, ISC, and "We the People Theater Action". She is also an essayist, with work published by LAist, University of Texas Press, The Armenian Weekly, HyeBred Magazine, and Kooyrigs. Training: Dartmouth College, BA; London Academy of Music and Dramatic Art (LAMDA), Certificate.

carenerose.com

Stephanie Greenwood ‘15

Born in London and raised in South Africa and France, Stephanie Greenwood is a British/South African actor and writer. She completed her BA in theatre and government at Dartmouth College in 2015. Upon graduation, she moved to London where she performed in UK tours, new writing, and on the West End. In 2019, she created a solo show, *It's Beautiful, Over There*, which went to the Edinburgh Fringe before transferring to London. This show was the inaugural production of her theatre company *Very Rascals*. The company is now working on a workshop production of her second play, *Relative Motion*.

Stephanie has recently graduated from the Royal Conservatoire of Scotland with an MFA in Acting Classical and Contemporary Text. While still working in London, Stephanie is now based in Baltimore.
Department of Theater Staff

General Manager.............................................................Jason Schumacher
Production Manager ..........................................................Joe Cooley
Technical Director.............................................................Bethany Taylor
Theater 65 Professor..........................................................Laurie Churba
VoxLab Photographer..........................................................Rob Strong ’04
Assistant Technical Director/Master Carpenter..............Scott Henkels
Master Electrician.............................................................Janine Woods Thoma
Costume Shop Manager..................................................Bethany Padron
Cutter/Draper.................................................................Anna Winter
Department Administrator...............................................Greg Potter
Theater 65: Summer Theater Lab Students

Mary Grace Altizer ’26
Victor Balbino ’24
Hannah Brooks ’26
Corinne Fischer ’26
DEPARTMENT OF THEATER
UPCOMING SUMMER 2023 EVENTS

The 2024 Frost Student Play Festival

Directed by Rob Grant

Free, no tickets required!

July 26 & 27, 7pm
Theater on Currier

*Ob, Rats.*
by Eloise Langan ’27

*The Pain of My Mother*
by Addison Verot ’25

33rd Annual New York Theatre Workshop Residency at Dartmouth

Tickets available at hop.dartmouth.edu

*ALAA: A Family Trilogy*
by Adam Ashraf Elsayigh
August 3 at 7pm

*Ritual for the End of Owing*
by Sharon Mashihi
August 10 at 4pm

*Lupe Finds Me in the Garden of Dreams*
by Esperanza Rosales Balcarcel
August 10 at 7pm