



The Basement

a student publication

NEWSLETTER

Vol. I Iss. I

Stage Superstitions

Thespis: In ancient Greece, it was widely believed a man by the name of Thespis was the first actor to portray a character; up until then, actors had only portrayed themselves. It is also believed that Thespis uttered his first line while portraying a character on November 23, around 534 B.C. It is said that in theaters around the globe, most mischief occurs on this date; such mischief could be anything from a falling light to a damaged prop, and are typically blamed on Thespis.

Side note: Thespis' name is where the word Thespian comes from, a term used to refer to an actor or actress.

Student Spotlight with Moniqua Bossen

An interview with Madison Young



Madison Young

How long have you been a student here?

I started here this semester.

What is your major? Why?

I'm majoring in theatre, because I really want to pursue directing!

How long have you been involved in theatre?

I've been acting since 3rd grade, and it's been a big part of my life ever since.

Before Red Rocks, what other theatre's were you a part of?

I was involved in Kid stage until I moved on to Cresthill Middle School, and then I continued to pursue theatre in both Highlands Ranch High School and Rock Canyon High School!

What other projects are you involved in outside the school?

I continue to go in and paint sets for Rock Canyon High School, I was involved in a play for the Parker Arts Council, and occasionally I will go in and act for police training sessions.

What was the first production you did here? What roles?

My first production here was actually the Rocky Mountain Short Play Festival that was produced here last semester! I played Shelly in The First Law of Robotics and Eve in Escape from Eden both of which I am so grateful to have been a part of.

What is your favorite thing about the Red Rocks Theatre and Dance program?

The people! There are so many hardworking people involved and it's truly inspiring and fascinating to be able to learn from them and to see them do what they love.

What would you like incoming students to know about the program?

Get involved! Sign up to help out with something, give yourself a chance to talk to the brilliant educators and students that we are so lucky to have here!

How has your experience with this program been so far?

I love it! I haven't even been here a semester and I've already learned so much information; it really is an honor to be a part of this program.

This is Moniqua Bossen signing off.

Shakespeare or Hip-Hop?

Which quote is from Shakespeare and which quote is from a famous Hip-Hop song?
 1: "Men would rather use their broken weapons than their bare hands"
 2: "I wonder why we take from our women"

answer on last page

Faculty Focus

with Moniqua Bossen
An interview with Kelly Jo Eldredge



Kelly Jo Eldredge

How long have you been a part of the Red Rocks Theatre? What do you do?

I was first hired as a vocal coach and adjunct instructor in the Theatre Arts & Dance department in the Fall of 2013. I have taught Singing for Actors, Auditioning for Musical Theatre, and Theatre Appreciation at RRCC. In October of 2014 I was hired full-time as the Theatre Lab Coordinator, which basically means I assist the program lead in coordinating everything that goes on in the department. And I, happily, get to direct some productions and serve as assistant producer or producer for others.

When did you get involved in Theatre?

I've always been involved in anything that had anything to do with music or theatre. As a kid, if my parents couldn't find me, I was probably at the local community theatre or school or church rehearsing for some random performance.

In regular social situations, sometime my voice would ring out too loudly, and I was constantly hushed as a kid. But in the theatre, they encouraged me to use my outside voice, and I loved that.

Before Red Rocks, what were you doing in Theatre?

I received my graduate degree in vocal performance from New England Conservatory and started my professional career in opera. I performed with a number of regional opera companies and then went to New York City to study voice with a teacher who had been recommended to me by a director at Tulsa Opera. While in New York, my teacher encouraged me to start auditioning for musical theatre. I made the rounds and worked my way up to performing lead roles in national Broadway tours. I also performed in regional theatre all over the U.S., mostly in musical theatre productions. A few years ago, I finally got tired of the gypsy lifestyle of a full-time performer, so I began working my way toward teaching opportunities so that I could settle in one location. I feel so lucky to have this job at RRCC where I get to work with talented new artists every day and also actively participate in productions. I also have opportunities to perform around town when I miss having time on stage.

Have you been in any productions here?

Yes, I had a great time playing Lilly Mortar in *The Children's Hour* last year, and I will be one of the Andrews Sisters in our USO Show performances coming up on April 9.

What has been your favorite production here? Why?

I would have to say my favorite production so far has been *Cinderella Waltz*. It was my first opportunity to direct at RRCC, and it was a fun and wonderful experience—mostly because of the awesome cast. It was everything you can hope for in a production—an open and creative cast that gets along and a completely silly script.

What is your favorite part about being a part of the Red Rocks Theatre?

My favorite part of being at RRCC Theatre Arts & Dance is working with students. I love to see your talent and creativity emerge. It's incredible to be a part of that process.

What would you say to future theatre and dance students coming into Red Rocks?

We can't wait to work with you! We will give you every opportunity to build your skills in the arts and encourage your inner artist to come out and play.

This is Moniqua Bossen signing off.

AIR

Euripides' Medea

"Hell hath no fury like a woman scorned."

-Gene Kato
Director



Performances are April 11th, 13th, 17th, and 18th at 7:30 pm, and 12th and 19th at 2:00pm

Tickets available at (303) 914-6458
or
theatre@rrcc.edu

WWII Victory Celebration

"An all college event, and an experiential educational activity. Everyone in the college is invited to participate, as well as the community. The Theatre and Dance Department was invited to participate with costumes, and a USO Show based on the historical practices."

-Pamela Mencher, Producer and Costume Designer for the USO Show

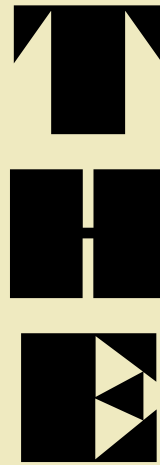
"USO Show rehearsals are in full swing! Dance students are working on Swing and Tap Choreography to bring an element of movement to the performance. We can't wait to dance in this collaborative show!"

-Melissa Trader, Dance Instructor

The USO show will be performed twice during the college-wide event on April 9th

AIR

Part two of a four part, elements based Dance Series. The Show itself will be performed May 30th, and April 1st and 2nd at 7:00pm



In Other Dance News...

Some of our RRCC Ballroom students are training for the USA Dance Competition in May. All RRCC students are invited to Ballroom Dance Club, held on Saturday mornings from 9-11am in the dance studio. Come work with other students on your partner dancing skills.

RRCC Dance Club is hosting a "Dips, Flips, and Tricks" Workshop with Swingin' Denver on March 20th from 7-8pm at Pinnacle gymnastics in Evergreen. All students and non-students are invited. Suggested donation \$5/RRCC Students, \$10/non-RRCC student.

RRCC Ballroom and Swing are doing a community outreach project at the Westland Meridian on April 14th. Students will demonstrate some of their dancing skills, and partner with the residence at the Senior Living Community.

AUDITION NOTICE!

Auditions for Student Run Studio Night are on March 10th, from 4-6pm.

All RRCC students are invited to audition for student choreography projects.



SHAKESPEARE'S CORNER

"If we shadows have offended, think but this, and all is mended,-that you have but slumber'd here, while these visions did appear. And this weak and idle theme, no more yielding but a dream, gentles, do not reprehend: if you pardon, we will mend. And, as I am an honest Puck, if we have unearned luck now to 'scape the serpent's tongue, we will make amends ere long: else the Puck a liar call: so good night unto you all. Give me your hands, if we be friends, and Robin shall restore amends."

-Puck

A Midsummer's Night Dream (V. I. 412-427)

DON'T GET DUMPED

By Leodis Smith IV

SCENE 1

A couch in the living room. A dog stands in the hallway.

Enter CARRIE and MARK, a couple in their early thirties dressed for the winter and slightly tipsy.

In runs WINSTON, a dog.

CARRIE

Winston! Hey my little baby. Did you miss mommy? Mommy missed you. Yes she did. Yes she did.

MARK

He's cute. How long have you had him, Carrie?

CARRIE

He's two years old. Just a puppy. Aren't you a little puppy? You cute little puppy. You're so cute. Ok. I'm going to go get changed and we can watch a movie together?

MARK

That would be awesome. Then maybe we could make one afterwards?

CARRIE

I'll think about it, Mark.

They laugh and CARRIE exits.

WINSTON

So you're Mark. Mark Markie Mark Markentosh.

MARK

Holy crap. You're talking.

WINSTON

Yep. I am. You know I can't let you get with Carrie, right? I would kill you. But I can't. It would hurt Carrie. So I'm just going to poop on the couch right as you two are getting intimate. Maybe even right on your lap. And I'm loaded right now. My bowl looks full but I filled it up just to throw her off. So be ready. Cause tonight, is not happening.

Look for April's issue of The Basement to find out what happens next!

Master Works

By Meriah Carpenter and
Alyssa Gillham

Pink blouses with blue and white flowers, bright yellow dresses, boho chic bangles, and scarves of every color filled the dance floor as the unique personalities under these statement accessories talked among themselves. I myself was sporting a mess of a dress that was fashioned from different materials of color and pattern, and polka-dot socks that I felt went perfectly fine with the oddly patterned dress, because they reminded me of Audrey Hepburn and made me feel classy. My fashion expertise is limited, so I dress myself according to one thing: do I feel awesome in it? Why yes, yes I do.

I did feel pretty awesome that day, because I was going to a ballet with the dance enthusiasts that filled the dance studio. I myself wasn't a dance enthusiast, but I was in my second semester of ballet, and was very enthusiastic to once again see the awe inspiring muscled butts of the male ballet dancers.

We were an unstoppable group of strong women (and a couple of brave males) strutting down the paved path to a remarkable day, until we came to the Light Rail. Our progress halted as we futilely tried to figure out the ticket machine. The train arrived and we screeched frantically to

one another, "It's here! It's here!" We charmed the Light Rail driver to wait just a couple more minutes and shoved our money at Gabbi, hoping she would perform the miracle she had done to get us to Dracula. With our tickets in hand, half of us thundered to the side of the train, only to realize that we were on the wrong side. We stumbled across the tracks in our high heeled shoes (but very stylish high heeled shoes!), waving our tickets over our heads in hope that some greater force would see that we had our tickets and keep the train doors open! Lucky for us, Mother Earth, Buddha and God were on our side, and we all found an open seat as the train sped off. The sun followed us as we exited the light rail and paraded down to the Ellie Caulkins' Opera House where we proceeded to make a spectacle out of ourselves by loudly trying to organize a group picture. After we had taken a good 10 pictures, we headed inside and were lead to the lowest floor. We were so close to the stage that in later performances we would see every muscle line flexing on the ballet dancers. Everyone giggled and shushed as soon as the lights dimmed and the anticipation could be felt bubbling out of every person. The director spoke; the audience stayed quite, waiting to see the first performance.

Balanchine

As the first dancers took the stage, moving their bodies melodically, the theater remained silent. The lights were bright, giving off an aura of beauty and elegance. The ballerinas easily matched this and were utterly captivating as they seemingly floated right across the stage. Dressed in white leotards and tutus, their pointe shoes seemed to be part of their bodies. Danielle always teaches that the goal is to be one dancer together, and let me tell you, the ballerinas in this piece were the picturesque example of unity. My eyes hopped from dancer to dancer trying to find one that was not in perfect unison. I failed to find one, but was pleasantly surprised by something else I did find. For my entire dance career, I have been told that I don't have the perfect ballerina body. This, while true, can be devastating, which made it even more wonderful to see ballerinas in the Balanchine piece that had different body types. They managed to be flawless with tall girls, short girls, petite girls, and girls with broad shoulders. They didn't all fit into the perfect ballerina body type and that made the piece even more beautiful.

Fancy Free

Shadows took the stage as the second piece begun, the lights and background dimmer than the first ballet performance. The dancers brightened as the light

grew over them and they scurried around like impish faeries. They wore ashy blue leotards, with a boned tutu that reminded me of a soft beetle shell. The dancers shared the floor as separate couples swung and threw each other. The men may have silently been in the background as they spotted the women, but they took center stage when they lifted the women and carried them around, twirling them with ease. This piece began to waken the audience out of their coma of awe, causing them to think about the choreography and try to picture themselves doing a more contemporary piece. At least, that's what I was doing! Towards the conclusion of the piece, complimentary whispers could be heard intermittently; the entire audience undoubtedly impressed by the strength of the dancers. At the end of the piece, the ballet dancers lined up and bowed as we clapped, happy that we got to see their magic.

In Pieces

The third performance began with three male ballet dancers dressed in sailor suits sauntering around the stage, trying to outshine one another with every action they took. This boyish charm had every girl from 6 to 50 giggling and blushing from their youthful shenanigans while they chased after girls and tried to show each other up again and again. My favorite part was during the dance off when the boys had to impress the girls. One dancer, who had an

excess amount of ego, twirled and jumped, turned to the crowd and wiggled his behind and gave us a charming smile. The auditorium erupted into giggles and appreciative sounds, and I got to go home a renewed ballet enthusiast! As the dancers took the stage to bow everyone clapped and whistled, having enjoyed it immensely.

It was an amazing experience to attend a Master Works ballet. Being able to share it with friends and fellow dancers made it that much better. It's funny though, after the entire experience, the most memorable part is not the adventures we had. It is not the stunning dancers we got to see perform. The moment that will always be stuck in my head is seeing all of the students in the audience. In their faces you could see the absolute passion for dance, and the determination to one day be on that stage.



Meet the Staff



Moniqua Bossen
Interviewer

Student at RRCC since 2012
Aspire to be an Actress/Singer

"Suck it up, Buttercup!"
-Moniqua Bossen

"I dream for a living.
Once a month the sky falls
on my head, I come to, and
I see another movie I want
to make."
-Steven Spielberg

Kevin Broggie
Graphic Designer

Student at RRCC since 2014
Aspire to be a Film Director



Brandon Brown
Editor

Student at RRC since 2012
Aspire to be a Psychologist/Criminal Profiler

"Be yourself, everyone
else is taken."
-Oscar Wilde

"Life itself is the proper
binge." -Julia Child

Meriah Carpenter
Writer

Student at RRCC since 2014
Aspire to be an Entrepreneur
(Pastry Mobile Truck Owner)



Ashley Duke
Editor

Student at RRCC since 2011
Aspires to be a Stage Manager/Actress

"Act well your part; there
all the honour lies."
-Alexander Pope

"Believe you can, and
you're halfway there."
-Theodore Roosevelt

Alyssa Gillham
Writer

Student at RRCC since 2013
Aspires to be a Dancer



Meet the Staff

(Cont.)

"Yo, I'm a street light
chillin' in the heat. I
illuminate the stories of
the people in the street."
-Usnavi, *In the Heights*

Leodis Smith IV

Writer

*Student at RRCC since 2013
Aspire to be an
Actor/Playwright/Screenwriter*



Madison Young

Writer

*Student at RRCC since 2015
Aspire to be an Director/Actor*

"I like the ephemeral thing
about theatre, every performance
is like a ghost - it's there,
and then it's gone."

-Maggie Smith

"We're all just walking
each other home"
-Ram Dass

Kelly Jo Eldredge

Theatre Lab Coordinator
and Adjunct Faculty



David-Matthew Barnes

Program Director of Theatre Arts
and Dance Department

"No one can make you
feel inferior without
your consent."

-Eleanor Roosevelt

Shakespeare or Hip-Hop?

Answer:

1: Shakespeare, taken from Othello

*2: Hip-Hop, taken from Tupac's
"Keep Ya Head Up"*