

INTERNATIONAL VIRTUAL PERFORMANCE FESTIVAL

Mythfest III

public dreaming since 2021

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5/3

GUEST ARTISTS
FROM
UNITED KINGDOM
AUSTRALIA
USA

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Message Received Maddison Author 2022

FESTIVAL BASED IN
MONTANA, USA

THE UNIVERSITY
of
MONTANA WESTERN

The Bank of
Commerce

ASUMW

SCENES

To Be or Not to Be (In a Band)

written/performed by John Weldon, edited by Miranda Zent
[The Nubiles Firewater](#) music video by Mark Bakatis and Mark Hartley

watchingthewaiting

written/performed/edited by Kit Danowski

Mourner's Kaddish

written/performed by Michelle Prawer, filmed by Victoria University

You're Perfect

written/performed by Sydney Johnson, edited by Miranda Zent

Saint Joan

text adapted from *Saint Joan* by Bernard Shaw, artwork by Maddison Authur and William Blake, adaptation/narration/editing by Miranda Zent

The Fruits of Our Labor

artwork by Remington Snezek, edited by Miranda Zent

Moosh, the Hobo Cat Installation

written by Scott Welsh, performed by Scott Welsh and Elnaz Sheshgelani,
produced/edited by Rick Evertsz

Solace

written/performed by Ken Field, filmed by Rafaela Acevedo-Field,
edited by Miranda Zent

Dimitri Finds a Temple

written by Laurie Holden, directed by Ilana Lydia,
adapted by Monika Hall, edited by Miranda Zent
cast: Sam Capradae, Cindy Miesse, Lorraine Taylor, Amelia Vance

CAST

PORTSMOUTH, UNITED KINGDOM

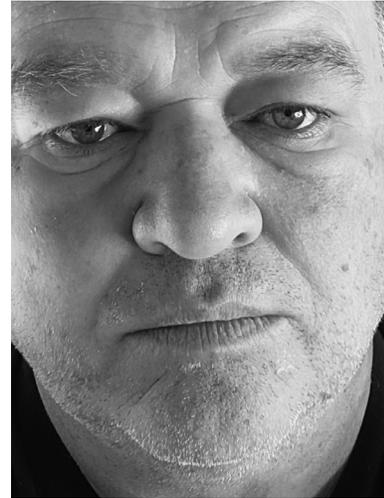
[Kit Danowski](#) has an MFA in Playwriting and Fiction from Arizona State University, and a PhD through the University of Plymouth (U.K.) and Transart Institute for Creative Practice (Berlin). Kit has presented performance work and spoken word in Phoenix, Brooklyn, Berlin, Krakow, Seattle, Minneapolis, and Brighton, among other places. Kit is currently a Senior Lecturer in Performance at the University of Portsmouth.

MELBOURNE, AUSTRALIA



Michelle Prawer's passion is reading and creative arts. She loves theater, musicals, book festivals, the symphony and mostly anything that showcases creative talent. She is equally passionate about teaching and the power of educators to change lives. She loves her work as a teaching focused academic at Victoria University.

John Weldon is a writer, occasional musician, very occasional actor and an academic. Currently he is an Associate Professor at Victoria University in Melbourne, Australia where he teaches intro writing and education courses and researches curriculum and pedagogy. He has recently accepted an offer to write a gardening column for his local newspaper and is very excited about that. His ambition is to live quietly somewhere that has good Wi-Fi and great beaches.



Scott Welsh, Elnaz Sheshgelani, and Rick Evertsz are all writers, performers and researchers from Melbourne, Australia, and have collaborated for decades together, creating performances in various forms and contexts. They are currently working on a project titled *Moosh, the Hobo Cat* for a season in October at [La Mama Theatre, Melbourne](#). This short extract was created in lockdown.

DILLON, MONTANA



Kenneth L. Field has a Ph.D. in linguistics from UC Santa Barbara and an MA in music composition. Many of his compositions incorporate linguistics as a creative tool. *fifty-seven one* (2002) treats the choir like an orchestra where each person has their own part singing phonetic sounds with very few words, incorporating stereo effects. It was recorded by the Kiev Chamber Choir in 2008. *Drowning in the Truth* (2021) features text spoken backwards and played forwards with a backdrop of speech manipulated by electric guitar pedals. *Solace* (2023) is a reflective piece for solo piano. His work can be found on Bandcamp and YouTube.

Sydney Johnson is a singer and songwriter.

She plays piano and guitar. She was born and raised in Helena, Montana along with five siblings. She is studying to become an elementary school teacher at the University of Montana Western. She comes from a very musical family, and singing has been a passion since before she remember.





Remington Snezek is a watercolor artist from Helena, Montana. Drawing her inspiration from nature and her love of whimsy, her work is a mix of fantasy and wildlife. It has been shown in galleries and watercolor exhibits across the state of Montana. She is an Education major at the University of Montana Western. Her work can be found on instagram [@Remcreates](#) and Facebook [@RemCreates](#).

HOUSTON, TEXAS

Maddison Authur is an artist who primarily works in the mediums of digital and sequential art. She enjoys using vibrant colors and humor in her work and often aims to cultivate a sense of intrigue. She writes/illustrates short stories in comics form.



PHOENIX, ARIZONA

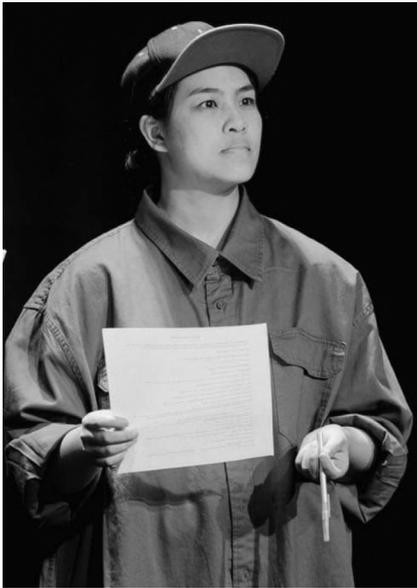


Ilana Lydia is the Artistic Director of [B3 Theater, Inc.](#) in Phoenix, Arizona. She has brought the company from being an offspring of the [sic] Sense Comedy Troupe to an independent non-profit organization. Ilana loves the people she works with, and she is grateful for all those who support the performing arts in its many forms.

Laurie Holden hails from the deep woods of Northern Maine. His first four years were spent at the POW camp in Spencer, followed by five in the small town of Jackman and then in the Alligash waterways until high school when he lived in the dorms for four years at Maine Central Institute. He graduated with a B.A. in English from Northeastern University.

As of May 1969 he has lived in Phoenix, Arizona. He worked for the state as a program analyst and writer of policies and procedures.





Monika Hall (she/her) is a sketch writer (cool heys), and you can check out a sampling of her work on [Medium](#). *Dimitri Finds a Temple* is her second foray into theater.

Sam Capradae: "I've written for Cracked, Vice Sports, Deadspin, and Best American Sportswriting 2020. I just took 2nd in the 19th US Comedy Contest, and I might have an agent too? Stuff is moving quickly. OK
Thanks have a great night!"





Cindy Miesse is thrilled to be a part of this fun project! Recent theater credits include *The Odd Couple: Female Version*, *The Women of Lockerbie*, *The Best Christmas Pageant Ever*, and *The Importance of Being Earnest*. Thanks to Ilana for thinking of me, and to the entire cast and creative team for sharing their talents and energy. Most of all, she is inspired by her four sensational grandchildren who help her remember to follow her dreams and lovingly refer to her as "Crazy Nina."

Lorraine Taylor is an actress, singer and director who has been acting for over twenty years. She has most recently performed in *Black Women Walking* (Seekfirstentertainment), *Herlandia* (B3 Theater), *Antigone* with Ilana Lydia and Charlotte Strayhorne, *Pineapple* with Jeanmarie Bishop and John Perovich; *Street Car Named Desire* with Cody Dull (Stageleft Productions). She directed two Festival of Shorts, *Oh Demetrus* and *The Saturday-Nighters*.





Amelia Vance: to Amelia, all the world's a stage - some of her favorite credits include Lydia Bennet in *Pride and Prejudice*, Miss Hannigan in *Annie*, and Lady Macbeth in *Macbeth*. Her mom's favorite is when she played a dancing clock in 3rd grade. When not on stage or screen, you can find Amelia playing D&D, tending to her garden, or curled up with a cup of Earl Grey and a good book.

PRODUCTION

festival director/editor /music

Miranda Zent

production assistant

Alexis Cannon

unless otherwise noted, all performers filmed themselves



Miranda Zent (*Mythfest* Director) is an educator, director, musician, and performer who has worked in theater/interdisciplinary arts and higher education for over 15 years. She has performed at New Dramatists in New York City, South by Southwest, regional theater, and national and international venues focused on areas of performance, education, technology, and Jungian psychology. Some highlights include the New West Evolving Art & Music Organization where she performed original work created in collaboration with composers from Columbia University and Arizona State University, and the Fay Lecture Series in Analytical Psychology, where she has been invited to perform her original work for over 15 years. She received her MFA from Arizona State University's School of Arts, Media & Engineering with an emphasis in Theater/Interdisciplinary Digital Media & Performance, and she directed an interdisciplinary program for fine arts and liberal education at Columbia College Chicago before returning to her home state of Montana. She lives in Dillon, Montana where she teaches at the University of Montana Western.

DIRECTOR'S NOTES

A myth is more than a story. It's not a means of entertainment.

Joseph Campbell said, "Myths are stories for our search through the ages for truth, for meaning, for significance. We all need to tell our story, and to understand our story. We need for our life to signify, to touch the eternal, to understand the mysterious, to find out who we are."

Unlike entertainment, myths are not intended to offer an escape from reality. On the contrary, their purpose is to connect us with reality—whatever it may be—whether we want to or not. A myth is alive. It presents itself to us as more than a play or something we think would be fun to do. It becomes active in our psyche, we see pieces of it in our lives, we become a little obsessed by it. Experiencing myth connects us with others (past and present) through archetype, and our lives get bigger, and deeper.

Campbell also reminds us that we don't choose the myths that appear before us any more than we choose the dreams that appear to us in sleep. In *Mythfest* we share myths that presented themselves to us like dreams, and I imagine their appearance serves a similar purpose as a dream.

Myth is transformative. Personally, it's inspired a lifelong compulsion to avoid crowded culture, to approach performance as a contemplative practice. WB Yeats called it Mythic Drama—a performance form that for thousands of years has been a communal and sacred space for seeking meaning and an understanding of what it means to be alive.

I approach *Mythfest* as something like a virtual campfire. Each time I've directed this festival I've pondered how we can share something as powerful as a myth with our simple phones and laptops in a way that helps us explore a few of life's broader mysteries with integrity. Can our technology support our deep need to connect with others—some very far away—with depth, empathy, and purpose as we share our versions of mythic drama over the noisy internet?

I think it's possible. All we need is the right myth, and a phone, and the phone is optional.

I feel very fortunate that *Mythfest* has attracted exceptional artists who have contributed from places around the world. Their compelling voices are evidence of the power of connection that's part of our collective journey to know ourselves, and each other, through myths that transcend borders.

- Miranda

THANK YOU

The Bank of Commerce, ASUMW and Student Senate; Klaire Kramer, Matt Raffety, Josh Benda & UMW Communications; Roxanne Engellant & UMW Foundation, UMW Business Office; UMW Facilities Services, Provost Johnny Maclean, Chancellor Mike Reid, UMW Theater, and KDBM.

Thomas and Max for your support, and Oscar Giner for our talks.

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