

GILGAMESH

translated by Herbert Mason

Lisa Siebert
Stephen Alan Carver
Rain Gray
Andrew Ziegler

PRODUCER	Chelsea Boucher
COSTUMES	Lainey Martin
SOUND DESIGN	Ethan Everhart
PROPS	Danielle Sanchez
PUPPET DESIGN	Ethan Everhart
HUMBABA PAINTING	Emily Walen

SPECIAL THANKS True North Art Gallery and all
of its artists, Rusty Fanning,
S.B. Parks & the FAC Theatre
Company, Mallory Everhart

The show runs approximately 70 minutes without
an intermission.



Lisa Siebert's local acting credits include **The Wolves** and **Of Spacious Skies** for the Fine Arts Center, **Lysistrata** at THEATREWORKS, **A Collection of Things We Forgot to Say** and **Antigone** with Counterweight Theatre Lab, and **The Pillowman** and **The Smell of the Kill** at Springs Ensemble Theatre (SET). Lisa has also been writing lately and her short plays have been produced by the Millibo Art Theatre, Theatre d' Art, SET, and The Secret Theatre in New York. Much love to Chad, Elly, Nic, Mom, Dad and Dan.

"To look upon the world of light is for all men their greatest joy – the shadow world below is nothing." – Euripides, **Iphigenia in Aulis**.

Stephen Alan Carver is an actor/director and pleased to be part of **Gilgamesh**, his second show with Counterweight Theatre Lab (the first was **The Night Ocean** in which he played Reverend Marsh). He recently played Emory in **The Boys in the Band** for Springs Ensemble Theatre (SET). His acting and directing career has spanned more than 30 years and 100 shows, primarily in Southern California. Favorite roles include Prospero in Shakespeare's **The Tempest** and Friar Lawrence in **Romeo & Juliet**, and Algernon in Oscar Wilde's **The Importance of Being Earnest**.

Rain Gray is incredibly grateful to be part of another Counterweight Theatre Lab production. They are still relatively new to Colorado Springs and its theatre community, but you may have seen them before in **A Collection of Things We Forgot to Say** (Counterweight) or **Life Sucks** (SET). Rain teaches Theatre and Multimedia at Coperni 3, and they enjoy being able to bring what they love to even the youngest generations. Other than teaching and acting, you can find them playing too many video games, writing poetry, or making some kind of craft.

Andrew Ziegler is working with Counterweight for the fourth time, and he is excited to be working with them again. In his free time, Ziegler plays music, writes poetry, coaches gymnastics, and practices martial arts. He would like to thank his friends and family for all of the help memorizing, late night food runs, and strong hugs. This community has incredible talent, and he finds himself lucky to be part of it.

Ethan Everhart is the artistic director of Counterweight as well as an actor, director, playwright, cook, amateur woodworker, fellow traveler in the Red Scare sense, and friend to all cats (even the mean ones). He previously directed **Red**, **King Lear**, **Irreversible**, **The Last Temptation of Christ**, **Solaris**, and a few other shows for Counterweight, and he's looking forward to the very big things happening in Counterweight's near future. Thanks to Chelsea, the cast, and the board. Mallory is his heart.

With an age estimated somewhere between 4000 and 5000 years old, the story of Gilgamesh is older than the Tanakh, the I Ching, and the pyramids of Giza. It might be the earliest example of a written narrative yet discovered, and yet its subject is still recognizable: why do we have to die, and is there anything we can do to not die? The various cultures that existed in what's now Iraq (the Sumerians, the Akkadians, the Babylonians) all found meaning in this story of a king who went to slay a monster with his friend and then journeyed beyond our world to find the secret of eternal life, and we too can learn from it.

There's a lot in this story that's pretty incomprehensible to us as people who live where and when we do. Some of their thought processes and attitudes towards things don't make as much sense to us as they would have to the Mesopotamians sharing these tales, but the heart of this story is immediately, achingly familiar. The fact that these storytellers thousands of years ago on a different continent still asked the same questions as we do, as people throughout history and the world have, says something very profound about the human experience.

This show is a time machine, in a way. It's a way for the Mesopotamians to take our hand, for them to whisper to us "yes, I know this life is strange and frightening and so so short; let's find out what is important and true." Our goal with this production is to help you hear that whisper, to help you feel that hand, to help you feel a little less lonely. We are all in this together. We always have been.



Counterweight Theatre Lab is a theatre group focused on intimate, honest, and experimental productions that ask important questions, stimulate the senses, and tell unique stories. We bend things wherever we can, be it in casting, staging, or other theatrical norms, and if you come to a Counterweight show, you're guaranteed to be right up close to (or part of) the action and be confronted with characters and stories at the edge of human experience. Theatre is too often irrelevant, safe, and inert, so we're interested in states of exception, in dissent, in exile, in homecoming, and in the apocalyptic on every scale.

COUNTERWEIGHT THEATRE LAB



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OCTOBER 19 - 29 | 7 pm