

Emily K. Harrison, MFA, PhD
theatre artist | producer | educator

emilykharrison.com



2016 True West Award

The Women Running Theatre in Boulder

by John Moore, The Denver Center for the Performing Arts, December 30, 2016

"You may have seen the damning national stats: While women make up about 68 percent of all theatregoing audiences, fewer than 25 percent of the stories they see performed on American stages are written or directed by women. Further, 73 percent of all Artistic Directors and 62 percent of Executive Directors at leading U.S. theatres are white men. But did you know 65 percent of those working in jobs just below those leadership positions are women or persons of color? That means women and minorities do most of the work – and white men get promoted.

It's no wonder any self-starting woman with aspirations of running a theatre company would bypass the rat race and instead start her own.

Call it an anomaly, a coincidence or a hopeful trend, but at a time when rectifying longstanding gender disparity is a major priority in the American theatre, one need only look to Boulder to find four distinctive theatre companies that were started or co-founded by creatively adventurous, collaborative women." *Read the full story [HERE](#).*



100 Colorado Creatives:

#67 Emily K. Harrison

by Susan Froyd, Arts & Entertainment Editor, *Westword*:
May 28, 2013

"Emily K. Harrison is a theatrical powerhouse: In addition to guiding and directing Boulder's inventive square product theatre, she's an actor, teacher and booster of alternative theater along the Front Range, forever advocating for her own company and others engaged in the same kind of newfangled, original play-making. Harrison has a lot of ideas about theater and what it should bring to the community -- as evidenced by her answers to our 100CC questionnaire, which she turned into something all her own."

Read the full interview [HERE](#).

Read the 2019 Redux interview [HERE](#).

Pathmakers 2011: Emily K. Harrison

Making the Weird Credible

by John Moore, Theatre Critic, *The Denver Post*: January 2, 2011

The Pathmakers They're redrawing the geography of television and re-creating the rules of classical music. They're catalysts, tossing off new jokes and drumbeats and helping us rethink traditional theater, music, painting and education. Who will be taking Colorado forward this year and beyond? We're betting on these seven faces.

To Emily K. Harrison, ordinary theater is a waste of time.

And no one will ever accuse Harrison of being ordinary.

Weird? A bit. Square? For sure. She founded Boulder's case-challenged square product theatre company, after all.

"I am pretty square, and I like being a square," the 31-year-old Texan said. "To me, a square is straight-laced and a nerd — but also kind of weird."

Like the collaborative shows she's been making since 2006, including *Good Girls Don't, But I Do*, *One Woman Show* and

Songs of Meat & Cake.

The thing is, *One Woman Show* wasn't a one-woman show. Weird, right? And Harrison marketed it by interviewing some of the biggest names in the local theater community and blasting the videos online.

Only none of them were actually in *the show*. Why?

"Because I thought it would be really funny," she said.

It's that reckless sense of humor and abandon that, more than anything, makes Harrison a pathmaker. She's a fearless fringe artist who's not out there looking to get her freak on — or to freak you out. While experimental theater can be alienating, Harrison seeks connection with audiences, often through laughter.

Read the full interview [HERE](#).

Background in Education

As an experienced teacher at both the graduate and undergraduate levels, I am qualified to teach a wide range of courses, from those based in history and context, to more experientially oriented coursework in acting/performance and the creation of original work. Further, my background as a producer and creator make me an ideal candidate for teaching students the practical elements of marketing and producing original work, increasingly important skills in today's climate. I believe in the integration of critical theory in the creative process, encouraging students to think critically about the work they're making and engaging with.

*** Recipient of the 2011 Teaching Excellence Award at the University of Colorado Boulder ***

Selected Testimonials

"Emily taught me professional skills such as grant writing, compiling a CV and portfolio and creating marketing materials that I now use regularly as an independent artist, important tools that are literally the backbone of an artist's work. Further, she provided me with opportunities to expand my thinking both as a creator of theater and an observer; to be able to look at performance from multiple social/political perspectives."

*Racheli Mendelson
BFA Performance, 2013
Naropa University*

"In our writing seminar focused on critical theory, Emily brought to life material that might have been dry or confusing in the hands of another teacher by drawing clear, concise connections between critical theory, class readings, popular culture, and everyday life. Her down-to-earth approach to heavy, heady concepts rendered them easily accessible and applicable. With her candid attitude and wry humor, she made quick work of showing me why I should care about critical theory, shedding light on the usefulness of this new-to-me vocabulary that now helps me readily address topics such as feminism that were already central to my life."

*Laura Kelleher, BA Psychology
Naropa University*

"Emily was my first Acting professor in college and she definitely made an impact in my life. She pushed me out of my comfort zone and challenged me to be more curious. She is so insightful and has such a great energy when she teaches. Emily gave me acting tools that

I use to this day with every character I get to perform. I was fortunate enough to not only have her as a teacher but as a mentor as well. I was a production intern for square product theatre's production of *House of Gold* and because of that experience, I consider her to be 'Theatre Wonder Woman.' Not only is she a wonderful teacher, but also a dynamic actor, director, and artistic producer. She pays so much attention to detail, which ultimately translates into great productions that are thought-provoking. Spending time with Emily in the classroom as well as in the production process taught me how to be a more effective theatre collaborator, how to use my voice in a rehearsal room and how to successfully multitask if ever I decide to start my own theatre company. I am always looking forward for the next time that I get to work with her."

*Mariana Mondragón
BFA Theatre Arts, 2019
Boston University*

"My colleagues and I can nearly always identify students who have previously studied acting with Emily K. Harrison by their thoughtful attention to the meaning of a text as well as their keen sense of listening and observation. She is truly a uniquely talented individual, having had continued success within our department not only as an excellent teacher in various areas of theatre, but as a director and well established regional performer, creator, and producer of original work."

*Tamara Meneghini, MFA
Associate Professor of Theatre
BFA Performance Program
University of Colorado Boulder*

"Over a short amount of time, Emily managed to enrich my analytical and practical knowledge by encouraging me to feed my practice with theory and vice versa. Working alongside her in an ensemble production helped me grow as an artist and allowed me to observe the way she tackles issues as a director and as an educator; primarily ensuring that the work environment is pleasant and safe for all. Emily's courage to provoke and educate through the means of theatre continues to inspire me when creating my own work to this day."

*Natalia Graczyk
BA Film Production & Theatre, 2020
Brunel University London*

"Emily K. Harrison was the director of the very first full theatre production I had ever been in, *44 Plays for 44 Presidents*, at the University of Colorado Boulder. Throughout the rehearsal process, she was able to push us as a cast while still maintaining an incredibly lighthearted atmosphere. After we closed the show, she encouraged and convinced me to audition for the Colorado Shakespeare Festival, something I did not believe I was capable of being cast in at all. That summer I received the acting internship with them, resulting in one of the greatest summers I had during my time in college. That would not have happened if Emily hadn't talked me into auditioning. I do not think I would have nearly as much confidence in myself as an actor if it weren't for Emily."

*Michael Chen
BFA Performance, 2018
University of Colorado Boulder*

Selected Production History: Directing

Everything was Stolen.

created, designed, and directed by Emily K. Harrison

produced by the Theatre Programme at Brunel University London in the Antonin Artaud Black Box Theater, London, UK, May 2018

produced by square product theatre at Buntport Theater, Denver, March 14 - April 6, 2019



"Everything was Stolen. was freaking fantastic." - Ellen K. Graham, playwright/founder, Feral Assembly, Denver

"[As] the 'stolen' things slowly rise from the chaotic movement – land, rights, culture, hope - the shady past of American heritage shows its myriad parts." - Beki Pineda, *Boulder Magazine*

"[This is an] amazing show. Genius writing. Superb performances by the acting cast. A powerful, prophetic mirror for our nation to gaze upon. Highly, highly recommended." - Rev. Roger Wolsey, Boulder

"Everything was Stolen. was absolutely incredible! I experienced the full spectrum of human emotions during that performance - [it was] perfection." - John Marek, Denver

"In *Everything was Stolen*. I saw the message of historical oppression and incredible violence that permeates every facet of our culture. I

loved how that horror was presented in an antithetical fashion to the structures that have and continue to perpetuate that violence, that is, through the layers of gestural, indirect, and direct communication. The piece didn't dictate a message or experience but instead, allowed me to actively participate and weave my own life experience into the images before me. The horror and confusion (often presented in a refreshing and unexpectedly comical way), such as the scene between the lovers, or the continuous shooting gesture, or the man singing the pop song, reached deeper into me than a linear narrative of tragedy. I was moved." - Ryan Makepeace Ferguson, Boulder

Celebration, Florida.

by Greg Wohead, directed by Emily K. Harrison

Buntport Theater, Denver, January 24 - February 2, 2019

The Carlsen Theater at the Dairy Arts Center, February 6 - 9, 2019

"A gratifying night of less-is-so-much-more theater. The minimally staged piece starts off with a hokey archival promo made by a Central Florida realtor about the area and the wistful housing types found there before giving way to an aching dance of lonesomeness and connection. *Celebration, Florida* is as emotionally crafted and open to beautiful accidents as Celebration, FL was prefabricated. Though, come to think of it, that so-called 'census-designated place' is surely vulnerable to tender human happenstance too.

Each night's show finds two performers donning headphones and acting on pre-recorded instruction, a big screen behind them. That screen makes for a third character. All act as surrogates for the writer -- or do they?...

Something of a side note: It's good to have square product's producing artistic director, Harrison, back from a stint in London. The theater company is among those keeping Boulder fertile for some damn intriguing theater." - Lisa Kennedy, *Little Wanderings*

"[The] most significant thing to come out of the evening was watching two strangers meet and bond over their mutual unique experience on stage. This was a bold move by square product and hopefully, in theory, will be rewarded by new interest in a company that would take on an unspecified project such as this. For those of you who prefer a challenging theatre evening, this one is for you." - Beki Pineda, *Boulder*



Ripe Frenzy

by Jennifer Barclay

produced by the Department of Theatre & Dance at Whitman College, directed by Emily K. Harrison
Alexander Stage, Harper Joy Theatre, Walla Walla, WA, December 12-15, 2019

KCACTF Region VII Certificate of Merit for Direction



"There's no getting around it — *Ripe Frenzy* is a play for our time. Written by playwright Jennifer Barclay, the show [about the aftermath of a school shooting] is being directed by Emily K. Harrison as the final fall production on tap for the Whitman College Department of Theater and Dance...

...The play features a number of multimedia elements used to create new scenes and portray unseen characters and build a surreal sense of someone's mental state. One moment in particular leaves the room in such a stunned silence you could hear a proverbial pin drop.

Harrison's expert touch, Evans-Rippy's fervent performance, a creative multi-sensory stage experience and the uncanny timeliness of the subject matter combine to make *Ripe Frenzy* an important, if difficult, play for residents of the Walla Walla Valley to take in." - Jedidiah Maynes, *The Union-Bulletin*

44 Plays for 44 Presidents

by Andy Bayiates, Sean Benjamin, Genevra Gallo-Bayiates, Chloe Johnston, & Karen Weinberg
produced by the Department of Theatre & Dance at the University of Colorado Boulder, in collaboration with square product theatre, directed by Emily K. Harrison
University Theatre, Boulder, September 23-October 2, 2016

"The [CU] theater department will collaborate with Boulder-based square product theatre company to mount *44 Plays for 44 Presidents*, a rapid-fire show that tackles the entirety of the U.S. presidency in two- to three-minute biographical chunks.

44 Presidents is a far cry from traditional biography. Directed by Emily K. Harrison, producing artistic director of square product theatre, the show melds biting political commentary with the brevity of a 'Saturday Night Live' sketch.

'It's literally 44 plays that run back to back — one for each president — in chronological order. Each play is anywhere from one and a half minutes to three minutes long,' said Harrison, who teaches in the CU theater department. 'There's also a Hillary Clinton play and a Donald Trump play. Audience members will vote, and depending on how they vote, they'll either see the Clinton or the Trump play.'

Harrison staged the show, originally written and performed by the Chicago-based Neo-Futurists, in advance of the 2012 election, and revisiting the show has offered the opportunity to include new material based on the current crop of candidates. More importantly, this production, starring 13 actors of all backgrounds and experience levels, has given Harrison the chance to work with many of her former students. 'As a teacher and a director of these students, I come in with the idea that if it's not fun, I don't understand why we would be doing it. We've taken the classes, now here's how we're going to apply what we've learned in class.'

The performance is designed to start larger conversations about social and artistic issues, dialogue that's meant to reach far beyond the boundaries of the CU campus. It's a push that has involved a good deal of collaboration.

Even so, education is always at the forefront of both departments' work.

[Associate Chair Markas] Henry pointed specifically to the value of Harrison's work as director for *44 Presidents*, a show that's demanding even for the most seasoned performers. As a theater professional who works regularly in the Boulder community and beyond, Harrison's insights are invaluable for students striving to hone their craft.

'Comedy is not easy. [For] the students to be able to have the challenge of the script, the text, the rapid pace — it's a huge gift,' Henry said. 'Because she is a part of the faculty and really part of our pedagogical mission and because she's done this production before, Emily has allowed us to short-track it in a way. She is a great jewel for us.'" - Adam Goldstein, *The Daily Camera*



HOWL

adapted from the poem by Allen Ginsberg
a World Premiere, written & performed by Teresa Harrison, directed by Emily K. Harrison
produced by square product theatre, in collaboration with the Allen Ginsberg Estate
The Blue Theatre, Austin, Texas, January 2011
The Wesley Chapel, Boulder, Colorado, April 2011

NOMINEE:

2011 Ovation Award for Best New Work
2011 Henry Award for Outstanding New Play

"...a benevolent assault of words and images that suspends time and demands that we pay attention...the two Harrisons (no relation) have done what they set out to do: celebrate Ginsberg's seminal work while giving modern audiences plenty to think about in terms of our own complicity in this new era of control in which we live, one that is in some ways exponentially more oppressive, ominous, powerful and antihuman than the one the Beats struggled against. **3.5 out of 4 stars**"

- Kurt Brighton, *The Denver Post*

"...thanks to Harrison, I think I get why *Howl* was strikingly ahead of its time, and a seminal moment in American poetry. By the time Harrison speaks the memorable opening line, "I saw the best minds of my generation destroyed by madness," the words are shifting through her body, shuttering, slinking, pulsating, flowing out of her. Ultimately, the performance is dizzying and powerful."

- Mark Collins, *The Daily Camera*



The Real Queen of Hearts Ain't Even Pretty

by Brad Bailey, directed by Emily K. Harrison
produced by The Department of Theatre & Dance at the University of Colorado Boulder
The Loft Theatre, Boulder, February 24-28, 2010

WINNER:

2009-10 Student Choice Award, Best Loft Production



Selected Production History: Original Work

This Aunt is Not a Cockroach

a World Premiere, devised by Emily K. Harrison & Laura Ann Samuelson

produced by square product theatre, in collaboration with Hoarded Stuff Performance

The Wesley Chapel, Boulder, April 28-May 7, 2016

Buntport Theater, Denver, October 6-8, 2016

"Taking risks and making sacrifices is nothing new for the pair. They have dedicated their creative careers to taking risks. Performing under the Hoarded Stuff Performance moniker, [Samuelson] has a respectable resume when it comes to redefining the traditional boundaries of performance — one of her recent artistic projects took place in the leisure swimming pool at the North Boulder Recreation Center.

Harrison, too, is no stranger to experimentation. As producing artistic director of Square Product Theatre, Harrison has spent the past 10 seasons bringing Boulder audiences a regular rotation of new work, pieces that revel in risk, experimentation and humor.

This Aunt is Not a Cockroach neatly fits into that profile. The show defies a standard narrative structure, as two characters living next to one another in an undefined landscape tackle pressing and profound questions about living a purpose-driven life.

Harrison and Samuelson convey the characters' central crisis through a decidedly experimental frame. Video clips that serve as set pieces in the small confines of the Wesley Chapel show scenes from the Grand Canyon and the coast, landscapes where humans are face-to-face with the overwhelming scope of the natural world. Sound and light cues are also designed to give an epic, unmoored impression. All of these touches



fall outside the confines of traditional theater.

Even so, Harrison and Samuelson have worked to create a relatable, funny piece that speaks to basic crises of living in the modern world."

- Adam Goldstein, *The Daily Camera*

Ham McBeth

adapted from Shakespeare's Macbeth. (Sort of.)

a World Premiere, devised by Emily K. Harrison & Michelle Moore, in collaboration with the ensemble produced by square product theatre

The East Theater at The Dairy Arts Center, Boulder, March 5-21, 2015



"If Pee-Wee Herman decided to stage a Shakespeare play (or two) and invited John Waters to co-direct, it might look something like square product theatre's innovative *Ham McBeth*. 3.5 out of 4 stars" - Claire Martin, *The Denver Post*

"Those who are looking for traditional theater fare have abundant choices...For experimental, unconventional, and original theater, though, the choices are much more limited. There's an inherent and substantial risk in producing original, unproven material. That risk carries the potential of both reward and calamity. square product theatre company, to its artistic credit, has taken such a risk with *Ham McBeth*, and on balance, the results are definitely rewarding rather than calamitous.

...*Ham McBeth* is original, unpredictable, unconventional, and, in its own way, entertaining. It's definitely not for everyone. That said, though, art, including theater, should push the boundaries of our comfort zones. Using a collaborative creative process, square product theatre company has done exactly that here. The result is a different, interesting, and worthwhile experience for those who value originality and creativity." - Bill Wheeler, *Theater Colorado*

SLAB

a World Premiere, adapted by Gleason Bauer & Emily K. Harrison, from the novel by Selah Saterstrom
produced by square product theatre

The ATLAS Black Box Theater, Boulder, July 31-August 16, 2014

WINNER: 2014 True West Award for Achievement in Directing and Scenic Design

NOMINEE: 2015 Henry Award for Best New Play or Musical



"[A] beautifully challenging play, *SLAB*, [an] oft mesmerizing, multi-media story about an ex-stripper named Tiger stakes its claim to the space between the terribly real and the poetically uncanny..."

SLAB not only addresses the toll of natural disaster on memory but also takes on the possibility of theater, be it found in carnival sideshows, a psychic's tent or at a strip joint. The actors give compellingly physical turns. Harrison has a dancer's sense of space and flesh...

Four years in the making, *SLAB* is ambitious — elegiac and ecstatic...a demanding, haunting production. **3 out of 4 stars.**"

- Lisa Kennedy, *The Denver Post*

"Debris never looked more savage, beautiful and meaningful than it did scattered across the Atlas Theatre stage in Boulder for square product theatre's world premiere of *SLAB*, a visceral, multimedia meditation on Hurricane Katrina. This portrait of disaster was expressed in such expanse and minute detail, I lingered after the play for almost an hour to study it up close as one might examine a museum exhibit — or a crime scene. Post-apocalyptic New Orleans, after all, was both."

- John Moore, Senior Arts Journalist at the Denver Center for the Performing Arts

Peggy Jo & the Desolate Nothing

a World Premiere, devised by the members of Buntport Theater Company & Emily K. Harrison
produced by Buntport Theater Company & square product theatre

Buntport Theater, Denver, May 30-June 21, 2014

"Smart, poignant, this adventure in story-telling... is at once funny, sad and thought-provoking — often simultaneously. The four Buntport performers — Edborg, Duggan, Rollman and Colonna — bring their typically deft comedic timing to the show. square product's Harrison injects a tempering vulnerability. The scenic design — chiefly the chassis of a RV — sets the tone for themes about escape and home and, yes, America...*Peggy Jo & the Desolate Nothing* feels respectful — of Peggy Jo's silences, yes, but also the audience's ability to consider deeper questions while knowing some answers are never fully forthcoming. **3.5 out of 4 stars**"

- Lisa Kennedy, *The Denver Post*

"This production is new, fresh, and unlike anything else you will see anywhere else."

- Craig Williamson, *North Denver Tribune*

"[*Peggy Jo* has an audience] looking both forward and back and realizing how little we can tell of either place — where it was we came from that led us here and what exactly lies ahead. It's a decidedly funny ride, punctuated with moments of physical comedy, absurdity and self-conscious humor."

- Elizabeth Miller, *Boulder Weekly*



Songs of Meat and Cake

a World Premiere, devised by Bobby Dartt, Emily K. Harrison, and Nina Rolle
produced by square product theatre in collaboration with Zen Cabaret
BINDERY | space, Denver, October 28-November 6, 2010
The Wesley Chapel, Boulder, November 11-20, 2010



NOMINEE:

2010 Ovation Award for Best Costume Design
2010 Camera Eye Award for Best Costume Design

"...a sweet and strange little slab of experimental theater...an oddly appealing succession of pun-laden songs that speak to consumerism, consumption, vice, addiction and overindulgence." - John Moore, *The Denver Post*

Good Girls Don't, But I Do

a World Premiere, created by Joan Bruemmer in collaboration with the ensemble
produced by square product theatre in collaboration with Wrecking Ball Theater Labs
presented at the Boulder Museum of Contemporary Art as part of the 2009 Boulder International Fringe Festival, Boulder, August 2009
The Packing House Center for the Performing Arts, Denver, January 21-February 6, 2010



WINNER:

2009 Camera Eye Award for Best Choreography
2009 Boulder Fringe Official Encore Selection

"...lively and entertaining...spirited, spot-on comic and musical performances.
3.5 out of 4 stars"

- Mark Collins, *The Daily Camera*

"You will certainly never look at your sponge-mop the same way again."
- Kurt Brighton, *The Denver Post*

"...charming...delightful...a non-stop bundle of energy that holds even the most sated audience members rapt."

- Donald Atwood, *World Dance Reviews*

Tornado Season

a World Premiere, written & performed by Emily K. Harrison, directed by Charlotte Brecht Munn
produced by square product theatre
The ATLAS Black Box Theater, Boulder, March 12-28, 2009



"Although the script is touching, the uniqueness of *Tornado Season* lies in how it uses multimedia, which was improvised for each performance, allowing for the roles of the sound and video stream to function as other characters in the play, and giving Harrison something to react and respond to each time she performed, a twenty-first-century version of Svoboda's work. square product theatre...has hit a high note with *Tornado Season*. Improvis[ing] the media for each performance created a compelling parallel to the unpredictable actions of tornados."

- Lori Lee Wallace, *Theatre Journal*

Selected Production History: Acting

House of Gold

by Gregory S. Moss, directed by Gleason Bauer

produced by square product theatre

The ATLAS Black Box Theater, Boulder, July 27-August 12, 2017



"How dare a theater company, even an experimental theater company, mount an intentionally unnerving production about JonBenét Ramsey in Boulder? Is there anything about the unsolved murder that hasn't already been said? Anything about sexualized little-girl beauty pageants that hasn't already been examined and parodied? Is nothing sacred?

Clearly, no, nothing.

But they've pulled it off. With *House of Gold*, playwright Gregory S. Moss has anticipated the audience's revulsion and preconceptions — and taken it all over the top. square product theatre and director Gleason Bauer make the bizarre piece oddly relevant.

...[T]here is enough thoughtful commentary here to elevate the proceedings, enough intriguing experimental devices (including live video projections) to make for a compelling production. Smart casting helps. Emily K. Harrison is fascinating as the objectified JonBenét, embodying the 6-year-old's innocence and antsy energy along with her rote need to be desirable to grownups. When she confesses to bed-wetting, she grabs your heart no less viscerally than the coroner does during the autopsy...

...The 90-minute one-act play is a surreal ride that's surprisingly effective and even profound at times, finding more in the story than mere titillation." - Joanne Ostrow, *The Denver Post*

"At its best, theater is like magic, allowing audiences to suspend their disbelief to play with concepts lying just under the surface of "real" life. *House of Gold*, although crude and jarring in its delivery, is successful in harnessing its brutality to invite such introspection. It raises themes about whiteness, sexual fantasy and the quest for immortality. But most disturbing is the way it challenges the innocent nobility of what it means to rear children in America." - Sarah Haas, *Boulder Weekly*

"It helps that artistic director Emily K. Harrison plays JonBenét. Without simpering or being annoyingly cute, she conveys the key fact that sometimes gets buried in all the talk of beauty pageants, wealth and incompetent prosecution: JonBenét was a child who should have been nurtured and protected but was betrayed. Harrison's JonBenét is trusting, genuinely childish and entirely without guile, which makes her weary acceptance of the sexual violations she routinely encounters doubly moving. As an impressionistic exploration of evil, a take on the sheer horror of JonBenét's murder, *House of Gold* is absorbing and effective. - Juliet Wittman, *Westword*

"...[A]s the show progresses, Harrison plays [JonBenét] less as an innocent girl and more as a victim of an endless stream of abuse and objectification. The action feels less rooted in reality and more in broader societal questions....On the whole, the effect is surreal and dreamlike — it helps remove the action from the real-life facts of the Ramsey case and place it in an allegorical framework. Bauer directs a skilled ensemble, actors that approach their roles with nuance and sensitivity. They deliver the more lyrical stretches of Moss' text with skill, and find the most pressing questions and themes underlying the action..." - Adam Goldstein, *The Daily Camera*

She Rode Horses Like the Stock Exchange

by Amelia Roper, directed by Niki Tulk

produced by square product theatre

The Carsen Theater at the Dairy Arts Center, Boulder, April 20-May 13, 2017

"The square product theatre crew is incisive and observant in their service to the text, finding every laugh embedded in every beat. Harrison is delightfully merciless in her portrayal of an ambitious and spurned banker." - Adam Goldstein, *The Daily Camera*

"None of the characters is particularly sympathetic, but every so often a hint of humanity peeks through — sometimes created by the script, sometimes by the uniformly strong performances. Calculating Amy is the least human of the quartet, and Harrison gives her an effective, thin-lipped authority. When Max — a sexist male and no angel himself — warns Henry that Amy is dishonest, in fact outright terrifying, you believe him." - Juliet Wittman, *Westword*



How I Learned to Drive

by Paula Vogel, directed by Liza Williams

produced by square product theatre & Goddess Here Productions

The East Theater at the Dairy Arts Center, Boulder, October 22-November 7, 2015

Buntport Theater, Denver, November 12-14, 2015

"square product theatre's take on Vogel's complex and cringe-worthy story is unsettling and heartrending, thanks in large part to the strength of the lead actors. Harrison is constantly striking as Li'l Bit, seamlessly shifting between different moments in the course of a crime that goes on for years and years. As Vogel places Li'l Bits asides at different points through her life, Harrison takes up the cues with ease, alternately acting as a shy 11-year-old, a confused and conflicted teen and an adult searching for answers and healing. Harrison wears all these hats with no transitions or exits; she flips between roles as narrator, protagonist and observer with eloquence and ease. **3.5 out of 4 stars**" - Adam Goldstein, *The Daily Camera*

"As the narrator, Lil' Bit brings a tone of revenge and hard-won wisdom to her storytelling, bringing the rural Maryland landscape and Beltway driving escapades to life. The fact of her premature buxomness becomes a joke, then a cause for shame, as she recalls how she came to lose touch with her body. Harrison's subtle performance, demonstrating adolescent need, makes credible the initial attachment between the two." - Joanne Ostrow, *The Denver Post*

"In powerful performances, Emily K. Harrison and Mark Collins bring these characters to sympathetic life. The tension in their scenes together is palpable. And yet the affection also seems genuine...This is a hard subject to write about, but between Vogel's insightful script and square product's graphic treatment, the audience comes away with new understanding. And new anger." - Beki Pineda, *Boulder Magazine*



5 Lesbians Eating a Quiche

by Evan Linder & Andrew Hobgood, directed by Rebecca Easton

produced by square product theatre in collaboration with The New Colony

The Wesley Chapel, Boulder, March 29-April 28, 2012

The Divine Theater, Denver, March 6-22, 2014

WINNER: 2012 Theater Colorado Award for Best Comedy

HONORABLE MENTION: 2014 Theater Colorado Award for Best Actress in a Comedy



"...deliciously subversive...[and] wonderfully executed..."

- Mark Collins, *The Daily Camera* (2012)

"You will be engaged, entertained, and impressed...it's knee slapping, belly laughing, eye rolling fun from start to finish... While all the performances are delightful, Emily K. Harrison ("Dale") stands out as the lesbian martyr. In fact, you may not have laughed this hard in a very long time." - Bill Wheeler, *Theater Colorado* (2012)

"Emily K. Harrison reprises her role as Dale, a lesbian with father issues who hasn't spoken to a man since she was three years old. Her poignant story of her older sister's demise is one of the few tender moments in the script. Harrison has the dramatic range and the comedic chops to be a character in the midst of four other caricatures." - Bill Wheeler, *Theater Colorado* (2014)

"*5 Lesbians Eating A Quiche* goes for the brass ring and snatches it. square product theatre has a habit of performing in varied spaces and geographies, and in accordance with that tradition they are producing this show in a converted church basement in Denver. The space fits the play, and the end result is a shimmering example of doing more with less." - Gary Zeidner, *Boulder Weekly* (2014)

Gidion's Knot

by Johnna Adams, directed by Wendy Franz

produced by square product theatre & Goddess Here Productions

The Carlsen Theater at the Dairy Arts Center, Boulder, January 4-18, 2014



"If you believe that theater should be warm and comfortable, caressing you from the inside like a cup of mushroom soup, *Gidion's Knot* will almost certainly disappoint you. If, on the other hand, you expect more from the stage — drama, empathy, confrontation, rage — this is a play that will almost certainly astonish you, delivering a tsunami of emotional twists that will leave you feeling like detritus washed up on some psychological shore. And all this in a mere 80 minutes... Johanna Adams' brief, bruising drama, is the very definition of contemporary theater...The performances are superb. Harrison proves deceptively ferocious as an educational mollusk torn from her shell. And Meneghini is nothing short of amazing as a woman swimming upstream against her grief...*Gidion's Knot* builds upon each emotional note, resolving itself in a way that will both inspire and break your heart... **4 out of 4 stars**" - Mike Pearson, *The Daily Camera*

"...uneasily compelling — taut, smart, funny and ferocious..."
- Juliet Wittman, *Westword*

Wheel of MISFORTUNE

developed and produced by Off-Center

The Jones Theater at the Denver Center for the Performing Arts, Denver, Oct. 25-Nov. 2, 2013

"This new theatrical adventure from Off-Center is billed as 'the scariest game show ever.' It invites audience members to compete in everyday tasks that Vanna's magic Wheel of Misfortune makes terrifyingly difficult...To maximize the contestants' humiliation, *Wheel of Misfortune* is being videotaped for later airing as an online web series. (The creators are touting *Wheel of Misfortune* as 'the show that everyone might one day be possibly raving about.') Those twisted game-show gods are hosts Bruce Montgomery, Mark Sonnenblick and Emily K. Harrison." - John Moore, *Culture West*

Watch video [HERE](#).



Some Kind of Fun

by Adam Stone, Erin Rollman, & Laura Ann Samuelson

created in collaboration with the ensemble

produced by Screw Tooth Productions

Buntport Theater, Denver, August 22-September 14, 2013



"A lot of work and thought has gone into...*Some Kind of Fun*, which weaves together words, images, the work of seventeen actors, and music ranging from rock to Bruch." - Juliet Wittman, *Westword*

Watch video [HERE](#).

The Ding Dongs (or What is the Penalty in Portugal?)

by Brenda Withers, directed by Rand Harmon

produced by square product theatre

The Carsen Theater at the Dairy Arts Center, Boulder, April 4-13, 2013

work | space at the Laundry on Lawrence, Denver, April 25-May 4, 2013



"The action and story stay unpredictable, and for the entire evening I could in no way anticipate which direction the action would take. I found myself holding my breath, squirming uneasily because Jason Maxwell — he is excellent as Joe, whose wild mood swings and quick switching of tactics drags the audience on a wild ride — and Emily K. Harrison, who portrays Natalie, play the creepiest, most confounding, passive-aggressive of couples. Their performances bring to perfection circular, diversion driven argument...Most of all, the real highlight of the evening is a long, forcefully performed monologue in which Harrison reveals her depth as an actress. She brings the audience into Natalie's experience, providing a sweet twist on our assumptions about motive and opportunity. Her performance is riveting. 3.5 out of 4 stars" - Liza Williams, *The Daily Camera*

Why We Have a Body

by Claire Chaffee, directed by Rebecca Easton

The East Theater at the Dairy Arts Center, Boulder, October 8-24, 2009

NOMINEE: 2009 Camera Eye Award for Best Actress in a Leading Role (Comedy)



"When Eleanor, the mother character in [*Why We Have a Body*] says there should be a statute of limitations for blaming parents for our problems, it's a startling idea, and one that's at the heart of the comedy.

The play wonders: Is there anything more bewildering, maybe more terrifying, ultimately more exhilarating than figuring out who you are, and then taking responsibility for being that person?

To a great extent, that's what each of the four characters in Claire Chaffee's whimsical and poetic play is trying to do. Boulder's square product theatre is giving the play a fine regional premiere at the Dairy Center for the Arts.

...Sometimes, plays get indulgent and tedious when characters engage in soul searching or have identity crises before our eyes. Chaffee's quirky sensibility, and the performances of the square product cast, however, make all the self-exploration more than palatable. Harrison earns laughs just by moving her eyes from one side to another..."

- Mark Collins, *The Daily Camera*