

Emily K. Harrison, MFA, PhD
theatremaker | producer | educator



the ensemble in *Everything was Stolen*, 2019

Recent Features/Honors

2023 True West Award (shared)

Achievement in New Work

by John Moore, *The Denver Gazette*

"(Colorado) has slowly grown into, if not a hotbed, then at least a cozy futon for developing Colorado playwrights. In fact, Colorado theaters staged at least 20 full-length new plays written by local playwrights in 2023...In Boulder, Emily K. Harrison's intentionally lower-cased square product theatre staged *Things We Will Miss*, a deeply personal collection of vignettes, songs and images that explore our relationship to the climate crisis, fear and grief..." [Read the full story](#) [HERE](#).

2016 Feature: *American Theater* magazine

Bolder, Colorado, by Lisa Kennedy

"For years there's been a sense that what Denver really needed to make it a more formidable player in the nation's theatre scene was a third, mid-sized independent theatre to complement the Denver Center and Curious. Could it be, though, that the role of this dreamed-of 'third theatre'—an outside catalyst to keep theatre in Colorado's largest city on its toes—is already being played by a brace of artistically ambitious theatre companies in nearby Boulder?"

[Read the full story](#) [HERE](#).

100 Colorado Creatives

by Susan Froyd, Arts & Entertainment Editor, *Westword*

"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 original 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*

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.

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](#).

2023 Interview: *American Theater* magazine

"Emily K. Harrison's Sense of Balance"

Theatrical Mustang podcast, hosted by K. Woodzick

[listen to the full interview](#) [HERE](#).

2022 Interview: *The Ghostlights*

Colorado theatre podcast, hosted by Sam Gilstrap

[listen to the full interview](#) [HERE](#).

2019 Interview: HowlRound

"The Challenges of Challenging Work"

From the Ground Up podcast, hosted by Jeffrey Mosser

[listen to the full interview](#) [HERE](#).

2016 True West Award (shared)

The Women Running Theatre in Boulder

by John Moore, *The Denver Center for the Arts*

"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](#).



Selected Production History

Things We Will Miss

created and produced by square product theatre, directed by Emily K. Harrison

Workshop Production: The Carsen Theater at the Dairy Arts Center, Boulder, July 7 - 22, 2023

World Premiere: Edinburgh Festival Fringe, Edinburgh, Scotland, August 12 - 25, 2024

WINNER 2023 True West Award (shared) for Achievement in Playwriting



"The collage-style work is a non-linear exploration of the performers' personal reflections on living amid worsening climate change. Through a collection of personal vignettes, *Things We Will Miss* invites viewers to consider what will be remembered as the world we know disappears." - Toni Tresca, *The Boulder Weekly* - full article [HERE](#)

"(A) fine, deep, relevant, poetic, crafted, and authentic show. More young ones should do something like this to navigate these times of climate chaos and cultural upheaval. BRAVO!" - Barbara Dilley, retired educator and former dancer with the Merce Cunningham Dance Company

"Wonderful. I was deeply affected...Gorgeous and bold work!" - Lars Reid, Boulder audience member

"Let's just say I was apprehensive at first. But this cast Unleashed My Fringe. The energy and passion of the entire cast expressing joy, fear and angst delivered a message which moved both me and my wife. This work deserves to be seen. This performance will remain in my thoughts for a long time." - Michael McKittrick, Edinburgh Fringe audience member

"Absolutely stunning - so moving! Wasn't sure what to expect but the structure is so clever and the writing and performances are incredible. The thoughtful projection and sound and lighting add a layer of complexity that you don't often see at fringe. We were blown away - kudos to this team!! Definitely one of the best shows I've seen this fringe!!" - Katharine Dudley, Edinburgh Fringe audience member

"A great deal of thought has been put into how best to express their concerns – actually, more than concerns – about their belief in a coming cataclysmic event. In their belief that the rise of humankind – the Beginning – naturally pre-supposes that, at some point in time, there will be an Ending brought about by our own lack of forethought, greed and need for comfort. The honest expression of these sentiments is startling in its logic. Wow Factor: 8.5/10" - Beki Pineda, Front Row Center Denver



"Yes. Just yes. Go see *Things We Will Miss*. Go for the laughter, the tears, the connection, and the amazing, unforgettable cast." - Julie Rothschild, Edinburgh Fringe audience member

Everything was Stolen . (World Premiere)

created, designed, and directed by Emily K. Harrison, with lighting design by Jess Buttery
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), reached deeper into me than a linear narrative of tragedy. I was moved." - Ryan Makepeace Ferguson, Boulder

Celebration, Florida (Regional Premiere)

by Greg Wohead, directed by Emily K. Harrison;

produced by square product theatre at Buntport Theater, Denver, January 24 - February 2, 2019 &
The Carsen Theater at the Dairy Arts Center, February 6 - 9, 2019 & March 15-18, 2023

"A gratifying night of less-is-so-much-more theater...*Celebration, Florida* is as emotionally crafted and open to beautiful accidents as Celebration, FL [the city] was prefabricated. 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*

Celebration, Florida fits with Square Product Theatre's mission...Along with allowing the company to experiment with different modes of performance, it also provides them with the unique opportunity to build community among a diverse group of artists who have never met." Toni Tresca, *Boulder Weekly*

"[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 Magazine*



Dance Nation (Regional Premiere)

by Clare Barron, directed by Gleason Bauer with choreography by Laura Ann Samuelson

produced by square product theatre in the ATLAS Black Box, Boulder, July 14 - August 6, 2022



"In a scene involving fangs of the lupine variety, the tween competitors in *Dance Nation* prove to be surprisingly wild. But like many girls of this age, they also can be touchingly mild. Their inner lives — their yearnings and confusions — are made visible in square product's vivid production of Clare Barron's play, a finalist for the 2019 Pulitzer Prize in drama... *Dance Nation* stakes out a pubescent terrain that will soon enough give way to the more freighted *Astroturf* of Sarah DeLappe's *The Wolves* or the wilderness of Showtime's *Yellowjackets*. For the briefest moment these girls — and one boy — from Liverpool, Ohio, do their darndest in a studio where camaraderie can be true but also mercurial; tender affection can give way to accidental treachery; self esteem comes as a

vulnerable bud; and blood blooms to the horror of the newly menstruating...That the team is played by actors of a variety of ages underlines the indelible feelings of those betwixt-and-between years...the casting and conceit between years...the casting and conceit are cleverly provocative. Two of the zanier performance come from seasoned pros. Emily K. Harrison's Ashlee is a dervish of hormone-juiced energy: sometimes certain, just as often wrongheaded about how sex and desire actually work. Her increasingly unhinged monologue is triumphant and harrowing. Edith Weiss' Maeve earns poignancy points late in the play when she tells Zuzu that she yearns to be an astrophysicist or something 'cosmic,' not a dancer..." - Lisa Kennedy, *The Denver Post*

"This was the best performance in Boulder I've ever seen. I haven't seen anything as good as this even in NY fringe theatre. Highly intelligent, hilarious, thoughtful, on point and a pleasure to watch." - Anonymous

"*Dance Nation* gave me a renewed interest in theatre and what a production could be." - Anonymous

"Seeing this play was validation that the work I am doing in the world has meaning. I work in a male dominated field and am vocal about my negative experiences and the need to build an inclusive culture where everyone belongs. The show was a reminder that the status quo involves oppression and preventable suffering." - Anonymous



"This play reminded me of another recent play, *The Wolves*, about a girls high school soccer team. But this one is a much deeper dive. The characters here are dancers, and about 4 years younger, 11 to 13. Necessarily, they are played by older actors, all of whom handled the channeling of a younger self quite ably. The script pulls no punches. We get the whole passion play of adolescence, sometimes in ensemble, sometimes in monologue, always startlingly frank, and often with an astonishing grandiosity or a touching intimacy that will recall tweens you have known. Lacing it all together is a compelling choreography by Laura Ann Samuelson. Go see it!" - Chris Kendall, actor

"I loved this show - what a complicated, brilliant piece of timely art. It brought up thoughts of when I was younger and the struggles with friends, wanting to be 'in' with those I deemed popular, the attention of men even though I was only 13 and the yucky feelings I didn't quite understand because of it...my desire to be older, the desire to be chosen, saying stupid stuff to fit in, wishing I was invisible, etc. Every character carried an essence I could feel to my core. I seriously could talk for days about the show and the subtle secrets we all know all too well. Every performance was so complex and brilliant. I had something in common with every role on that stage, we all do, if we are willing to look in the mirror. A phenomenal show." - Kathleen Ham, owner and agent, Radical Artists Talent Agency, Denver

House of Gold (Regional Premiere)

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. ...[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*

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 (Regional Premiere)

by Amelia Roper, directed by Niki Tulk; designed by Jess Buttery, Emily K. Harrison, & Bailey Trierweiler
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*



This Aunt is Not a Cockroach (WorldPremiere)

devised and staged 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.

Ham McBeth (World Premiere)

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

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



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*

"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*

"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 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 (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. **3.5 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 (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 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*



How I Learned to Drive (Boulder Premiere)

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 Bit's 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, Li'l 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 (Regional Premiere)

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



"You will be engaged, entertained, and impressed...it's knee slapping, belly laughing 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)

"...deliciously subversive...[and] wonderfully executed..." - Mark Collins, *The Daily Camera* (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 (Regional Premiere)

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...*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 (World Premiere)

created by the cast; developed and produced by Off-Center 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. 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 (World Premiere)

by Adam Stone, Erin Rollman, & Laura Ann Samuelson; created in collaboration with the ensemble produced by Screw Tooth Productions at 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?) (Regional Premiere)
by Brenda Withers, directed by Rand Harmon; produced by square product theatre
The Carlsen 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*

HOWL, adapted from the poem by Allen Ginsberg (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*



Songs of Meat and Cake (World Premiere)

devised, staged, and performed 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 (World Premiere)

created and directed 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 (World Premiere)

written and 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



"The protagonist is trapped in a world where death and destruction are looming, either from floods from the south, fires from the west, or the unpredictable and indiscriminate course of tornados...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 (Educational)

Concord Floral

by Jordan Tannahill, directed by Emily K. Harrison

produced by The Department of Theatre at Hamilton College

The Romano Theatre, Clinton, New York, November 3-11, 2023



"The greenhouse, Concord Floral, the play's namesake, serves as the main meeting place of the characters and where the bulk of the action takes place. While the setting is often reworked into characters' bedrooms, the school cafeteria, or places throughout their town, the surroundings never fully change and the audience is never taken out of the physical environment of the greenhouse. What's most striking about the writing and staging of the play are its anthropomorphic characters and Brechtian-style character addresses and [staging]. Most characters stand at the back of the stage when it is not their turn to speak, and some assume the inner monologue of motifs throughout the story in addition to the human characters they play (i.e. the couch and fox characters).

This modern conceptualization of the story addresses the audience head-on while not necessarily feeling like the show is breaking the fourth wall, but rather that we are dropped into the stream of consciousness and point of view of these unique and yet completely ordinary characters in a town not dissimilar from our own." - Aderyn Grace, *The Hamilton College Spectator*



"Hamilton's production of *Concord Floral* combined nonrealistic and realistic elements to guide the audience through the events and themes of the play and grab their attention. The foremost nonrealistic elements utilized throughout the performance are slow-motion movement and unique lighting choices. Not only is the slo-mo visually striking, but when coupled with lighting choices and other characters moving at normal speed, it creates a vertigo effect that guides the eyes of the audience to certain points of focus... [An] instance of slo-mo paired with lighting was the seizure scene. Before the seizure, the lighting was relatively calm and naturalistic, showcasing the lighting of an average school cafeteria. With the seizure, the audience is immediately struck by a harsh strobing light and slow-motion action. Because the flashing lights lowered the frame rate from the audience's perspective, the already slow movements of the actors appeared even slower, accentuating the feeling of emergency... If this moment played out without stylization, the feeling of immediacy and emergency would be compromised. The juxtaposition of a nonrealistic sequence within a relatively naturalistic scene snatched the audience's attention by subverting expectations." - Aubrey Campbell, '26

The Revolutionists

by Lauren Gunderson, directed by Emily K. Harrison

produced by Theatre/Sewanee at Sewanee: The University of the South

Proctor Hill Theatre, Tennessee Williams Center, Sewanee, TN, February 24-27, 2022

"The play feels incredibly relevant...It has become increasingly difficult in our own country to discern misinformation from fact, which makes for a reality that at times feels very tenuous," Harrison said. "The legions of people who are willing to unquestioningly believe whatever version of the story brings them comfort without making any effort to seek out alternative perspectives is both terrifying and dangerous. Similarly to the time in history represented in the play, we are at a turning-point — one that could easily turn increasingly violent as misinformation continues to spread like wildfire. The play also speaks to the desire so many of us in the artist community have to reflect on our own experience of living in this tumultuous time — to make work that challenges dominant narratives and speaks to both the beauty and horror of what it means to be a human being in the world." - Bailey Basham, *Sewanee Mountain Messenger*



Ripe Frenzy (Regional Premiere)

by Jennifer Barclay, directed by Emily K. Harrison

produced by the Department of Theatre & Dance at Whitman College

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. [T]he 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." - Jediah Maynes, *The Union-Bulletin*

44 Plays for 44 Presidents (Regional Premiere)

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 the 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*

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:

2010 Student Choice Award, Best Loft Production

