CREATIVE WORK WITH LINKS

CREATIVE RECORD: since Colorado State University (2019-present)

ACTING – 2019 to present

This is highlighted work, see additional materials and reviews at www.saffronhenke.com

1. 2021 ***You Can Unmute*** by Jessica Chapman. Developmental online reading. University of Idaho, Moscow, ID. Directed by Geralldy Najera. Amanda, lead role. https://www.uidaho.edu/class/theatre/productions-and-events?fbclid=IwAR0vnTjCg9VWiRFFi8qz0FSJxCMqkcs6ek9EWWiXMlecy1boM3M3Mb09wOE

2. 2021 ***The Kruetzer Sonata*** by Jennifer Fawcett. Fully produced audio play. Riverside Theatre in conjunction with Iowa Public Radio, Iowa City, IA. Directed by Adam Knight. The Woman, lead role.

3. 2021 ***Mary Magdalene Smokes a Joint*** by Ben Jolivet. Developmental online reading, ON THE BRINK Reading Series. Mary Magdalene, solo show.

   https://theatre.colostate.edu/theatre-video-archive-on-the-brink/ Password: BTO21!

4. 2021 ***HIR*** by Taylor Mac. Online reading, ON THE BRINK Reading Series. Directed by Lauren B. Ellis. Paige, lead role.

Mary Magdalene Smokes a Joint

5. 2020 ***Queen of the Goths*** by Jacqueline Goldfinger. Online reading, 50/50 Arts Production Company. Directed by Noel VanDenBosch. Tamara, lead role.

6. 2020 ***Stupid F**king Bird*** by Aaron Posner. Online reading, 50/50 Arts Production Company. Directed by Heather Michele Lawler. Emma, lead role.

The Seagull

7. 2020 ***Unhuddled*** by Ami Trowell. Online reading, Hollins Playwright's Lab, Roanoke, VA. Directed by Richie Cannaday. Greta, Lead role.

8. 2020 ***The Seagull,*** feature film. Director, Carol MacVey. Arkadina/Irene, Lead role. A film version of Chekhov's

play of the same name. Shot 2014, Released 2020.

*** Nominated for**: *Film Scene's Spotlight Series, Official Selection Cedar Rapids Independent Film Festival, Iowa Motion Picture Award in Entertainment (Long Form) and Best Musical Score, Spring Grove Main Street International Film Festival. All Juried Festivals.* Trailer in link below:
https://vimeo.com/ondemand/theseagullfilm?fbclid=IwAR37RQrZfXCVaEp4ZZyvLgv8wJv4i2RUgbbgAbT4kbIDEsCF6yrIni8wf_4

9. 2021 ***Being,*** feature film. Written and Directed by Ian Bennett. Teacher, Lead role.

A young man stuck in the daily grind enters a 10- day meditation retreat only to question his reality as his past and future close in on him.
http://www.saffronhenke.com/being.html

DIRECTING – 2019 to present

Professional

1. 2021 ***Little Women*** by Heather Chrisler, Fully

produced stage production. Production Design: S. Benjamin Farrar. May 21-June 6, 2021. Theatre Cedar Rapids, Cedar Rapids, Iowa.
http://www.saffronhenke.com/little-women.html

https://www.theatrecr.org/event/little-women/2021-05-26/

"The production is flawless…The acting is sublime…Cupboards, boxes and a trap door give them easy access to the costumes, props and movement that further the action. Simple touches, like balloons waving in the breeze, bring a light, ethereal quality to the magic unfolding onstage." ***– Diana Nollen, The Cedar Rapids Gazette***

"After the night fell, and the show ended, Brucemore buzzed with sounds from the trees and lake. The audience buzzed with collective joy and reverence. The sisters remind us that support and understanding of each other is the only way to get through life's tough times. I got many sweet crumples of hugs in my dress. Theatre Cedar Rapids' production of Little Women brought life into an old story, and reintroduced the theatre as a safe space to hold all the emotions: seeing love and strife, delightful and raw." **- Karle Myers, Little Village Magazine**

2. 2020 ***LUCIA*** by Margaret O'Donnell, Hollins Playwright's Lab. Online reading. Hollins University/Mill Mountain Theatre, Roanoke VA.

3. 2020 ***Deadline 2037*** by Margaret O'Donnell, Hollins New Play Festival. Online reading. Hollins University/Mill Mountain Theatre, Roanoke VA.

4. 2019 ***FEAST.*** by Megan Gogerty, Riverside Theatre, Iowa City, IA. Full Production. World Premiere.

http://www.saffronhenke.com/feast.html

https://vimeo.com/368076177

FEAST.

"Saffron Henke, Gogerty's frequent play-launching collaborator, has directed the … playwright/actress exquisitely through this journey of fury, catharsis and self-discovery." **– Diana Nollen, The Cedar Rapids Gazette**

"Henke has brilliantly unleashed a performance that no one—including Gogerty herself—likely anticipated was in her range." **– Rob Cline, Independent reviewer**

"FEAST. takes aim at and exposes all the rage in the room: the loss, the despair, the need for revenge. But somehow, also, by the end, all the hope too. It's an epic song about love that leaves you singing along." **- Saunia Powell, Little Village Magazine**

Academic

5. 2020 ***Concord Floral*** by Jordan Tannahill, Colorado State University. Fort Collins, CO. Independent film, digital theatre hybrid. http://www.saffronhenke.com/concord-floral.html

Concord Floral

"I haven't been shy about most online "theatre" made during the COVID-19 pandemic. I've hated it. Watching actors speak to their webcams in Brady Bunch view doesn't compare to the electricity of actual theatre. And those that I've bothered to attend either bore me or were produced by organizations with massive budgets and are, for all intents, films. That's not the case with Saffron Henke's production of Concord Floral. *As much as anything asynchronous can be theatre, this piece is. Where many producers of online theatre have given up on much of what makes a play into a production,* Concord *remembers that theatre is more than actors saying words. The direction*

has a concept, one that emerges from the text logically and satisfyingly, in a way that makes the audience feel as though Jordan Tannahill wrote it to be performed this way – and that, without changes to the script. Leaning into, rather than fighting, the constraints of online theatre, Saffron and her students create a real production."
- Ben Jolivet, External Reviewer

"I don't think I was fully prepared to be as moved. I've seen too much zoom theatre and too much online theatre, I've satisfied that itch for the rest of my life. So, to be quite honest, to come to your show and watch another one, was not on the top of my list of things to do at the end of the semester… but watching it? This is one of the best translations of a theatre piece in this format that we are living in that retains its theatricality. That's my big kudos and big applause." **- Mace Archer, Kennedy Center American College Theatre Festival Reviewer**

CREATIVE RECORD: before Colorado State University (pre- 2019)

ACTING – all professional, under an Actor's Equity Association contract

2011– 2019:

1. 2018 ***Muslims in Iowa/ Embracing Complexity Project*** by Jennifer Fawcett and Anne Marie Nest, Hancher Auditorium, Iowa City, IA. Directed by Meredith Alexander. Multiple roles. Staged Reading. Part of an ongoing two-year project that included a workshop in February, full production in April. Funded through APAP and the Doris Duke Foundation https://hancher.uiowa.edu/embracing-complexity.

"*Professor Henke's interpretation of the Egyptian woman complete with dialect was impeccable. The character bookends the piece and her presence commanded the stage. Professor Henke's attention to the physical gestural world of the character was far more nuanced than most readings and by far more complex than the other two professional actors from Chicago. What else stands out is Professor Henke's ability to expand her stage presence to envelope the entire audience. As she welcomed the audience, her warmth and presence made it seem as if she were speaking to me personally, and I was in the back of the house. She anchored the ensemble and supplied the gravity the piece needed in order for the work to resonate and not merely become a series of stories recited to the audience… This level of intricacy in the work for a first reading illustrates the high level of professionalism with which Professor Henke approaches her acting. It is exemplary of the kind of work ethic and attention to detail we encourage in our students at Iowa. Professor Henke's performance, the high regional profile of Hancher Auditorium and the granting source that funded the project would qualify as a solid credit towards tenure and promotion at the University of Iowa."* – **Paul Kalina, Associate Professor, University of Iowa**

2. 2017 ***The Merry Wives of Windsor*** by William Shakespeare, Richmond Shakespeare Festival, Richmond, IN. Directed by Kristin Clippard. Mistress Ford, Lead role.

"Saffron made strong choices with Mistress Ford. Her approach to the role was strongly physical with clear text and passionate feeling. Her relationship with Master Ford is fittingly problematic, since he begins the play as a deeply suspicious husband. This tension drives the action. Saffron leaned into that…She had a mastery of the text. Her dialect was solid and fit right into the

imaginary world. Her sense of bawdy humor was excellent. Her character was strong." - **Rocco Dal Vera, Professor, University of Cincinnati**

3. 2017 ***Cymbeline*** by William Shakespeare, Richmond Shakespeare Festival, Richmond, IN. Directed by Patrick Flick. The Queen, Supporting role.

4. 2017 ***Relativity*** by Mark St. Germain, Riverside Theatre, Iowa City, IA. Directed by Angie Toomsen. Margaret Harding, Lead role. A four- week run of a new play premiering under the National New Play Network (NNPN) rolling premieres. https://vimeo.com/212319200.

Relativity

"…a trio of the Corridor's elite actors: Jim Kern, Saffron Henke and Kristy Hartsgrove-Mooers. All are an interchangeable mass of energy…Henke's unforgiving, tortured reporter is dogged in her pursuit of truth, hurtling accusations, then turning on her heel in defiance. It's a tour de force creation…" **– Diana Nollen, Cedar Rapids Gazette**

5. 2016 ***BLISS (Or Emily Post Is Dead!)*** *by Jami Brandli*, Moving Arts Theatre Company, Los Angeles, CA. Directed by Darin Anthony. Maddie (Medea), Lead role. A week-long paid workshop culminating in a two-night reading.

"I was extremely impressed by Saffron Henke's performance as Maddy. The role, loosely based on the character of Medea, was of a repressed pill popping 1950s housewife who seeks revenge on her philandering husband. The character's journey required an impressive range from an actress both emotionally and stylistically. Henke transitioned effortlessly from high comedy to deeply felt tragedy, and from witty contemporary banter to poetic classical dialogue. Although all of the performers were well cast, Saffron's energy and commitment stood out. From the performance, it is evident that Saffron is an actor who is willing to take risks and has the training to tackle a wide range of roles." **- Alicia Tycer, Faculty CSU- Los Angeles**

6. 2016 ***Love Letters***, by A.R. Gurney, Riverside Theatre, Iowa City, IA. Directed by Ron Clark. Melissa, Lead role.

7. 2016 ***DES MOINES*** by Denis Johnson, Iowa Writer's Workshop Residency. Directed by Denis Johnson. Marta, Lead role.A two-week workshop, developing a new play and culminating in a multiple performance run. Denis Johnson is an acclaimed writer of fiction, nominated twice for the Pulitzer Prize in Fiction and recipient of the National Book Award. Denis requested me personally for the reading.

"*Henke's work was extraordinary: subtle, imaginative, courageous. I was especially impressed with the professionalism of her engagement with the creative process and her leadership role in the company's exploration of a complex, daring, cutting edge text. The range of artistic tools that*

Henke brings to the table is stunning – more than one collaborator noted how utterly different her performance of the character Marta was from the character she played in Johnson's play Psychos Never Dream several years earlier. Saffron Henke is a gem and we all look forward very much to working with her again." **– Dare Clubb, Associate Professor, Playwright's Workshop, University of Iowa**

8. 2014 ***Private Lives*** by Noel Coward, Old Creamery Theatre, Amana, IA. Director, Sean McCall. Amanda, Lead role.

"Henke, as Amanda, is charming and complex, revealing this splendidly complex character piece by piece with careful physicality, perfect inflection and a sometimes catty petulance that contrasts neatly with her grace and independent wild side." – **The Iowa Theatre Blog**

9. 2013 ***Venus in Fur*****,** by David Ives, Riverside Theatre, Iowa City, IA. Director, Sean Lewis. Vanda, Lead role.

Venus in Fur

"Much credit is due to Henke's mercurial acting skills, as this play wouldn't work without her ability to switch characters suddenly and believably". **– Iowa Theatre Blog**

"Henke turns in an impressive performance" **– Hoopla Now, Iowa City Press Citizen**

10. 2013 ***The Broken Chord*****,** by Jennifer Fawcett, Working Group/Englert Theatre, Iowa City, IA. Director, Sean Lewis. Helen, Lead role. A new documentary play based on interviews with Alzheimer patients and their families. A year-long process in collaboration with Hancher Auditorium, supported by APAP, the Metlife Foundation, and the Iowa Arts Council.

"Saffron Henke is utterly magnificent as the mother, Helen…" **– Cedar Rapids Gazette**

"Henke is simply astounding as Helen..." **– Iowa Theatre Blog**

11. 2013 ***The Syringa Tree*** by Pamela Gien*,* Riverside Theatre, Iowa City, IA. Directed by Sean Lewis, 24 character solo show. Professionally reviewed by the Iowa City Press Citizen and Iowa Theatre Blog.

"Henke performs all these varied characters, many with different ethnic accents to boot, with specificity and expert timing. With the help of Lewis's direction, Henke creates an incredibly rich, nuanced world. Lewis and Henke are both seasoned storytellers, and The Syringa Tree is truly a tour de force." **– Iowa Theatre Blog**

12. 2009 ***The Clean House*****,** by Sarah Ruhl*,* Iowa Summer Rep, Iowa City, IA. Director, Mary Beth Easley**.** Anna, Lead role.

13. 2009 ***Dead Man's Cell Phone*****,** by Sarah Ruhl*,* Iowa Summer rep, Iowa City, IA. Director, Eric Forsythe*.* The Other Woman, Supporting role.

14. 2009 ***True Blood***, web series for HBO. Director, Ben Rock/HBO. Ana, Lead role. http://www.imdb.com/name/nm0734146/?ref_=nv_sr_1

15. 2008 ***The Typographer's Dream*****,** by Adam Bock*,* Capital Stage, Sacramento, CA. Director, Stephanie Gularte*.* Geographer, Lead role. Many professional reviews, including The Sacramento News & Review and Sacramento Bee.

16. 2008 ***U.S. Drag*****,** by Gina Gionfreddo, Furious Theatre Company, Pasadena, CA. Director, Darin Anthony*.* Kristen, supporting role. Nominated, Best Ensemble, L.A. Theatre awards. Professionally reviewed.

17. 2007 ***Speed Therapy***, television pilot. Director, Steve Chivers/Sony. Fiona, Lead role.

18. 2007 ***What the Butler Saw*** by Joe Orton*,* B St. Threatre. Director, Jerry Montoya*.* Mrs. Prentice, Lead role. Many professional reviews, including The Sacramento News & Review and Sacramento Bee.

Electricidad

19. 2007 ***Electricidad*****,** by Luis Alfaro*,* Sacramento Theatre Company. Director, Susannah Martin*.* Electricidad, Lead role. Many professional reviews, including The Sacramento News & Review, Sacramento Bee.

"As portrayed by actress Saffron Henke, Electricidad is a fierce avenging angel, played to the max." – **Sacramento News and Review**

20. 2006 ***The Peculiar and Sudden Nearness of the Moon*****,** by Velina Hasu Houston*,* Sacramento Theatre Company. Director, Peggy Shannon*.* Sydney, Lead role. Many professional reviews, including The Sacramento News & Review and Sacramento Bee.

21. 2006 ***Amadeus*****,** by Peter Shaffer*,* Sacramento Theatre Company. Director, Peggy Shannon*.* Constanze, Lead role. Many professional reviews, including The Sacramento News & Review and Sacramento Bee.

22. 2006 ***The Taming of the Shrew*****,** by Shakespeare*,* Sacramento Theatre Company. Director, Peggy Shannon*.* Kate, Lead role. Many professional reviews, including The Sacramento News & Review and Sacramento Bee.

23. 2006 ***The Queen of the Remote Control*** by Sujata G. Bhatt, Sacramento Theatre Company. Director, Peggy Shannon. Divya Shah, Lead role. Professional reviews, including The Sacramento News & Review. https://www.newsreview.com/sacramento/content/teen-royalty/44515/

"In the third act, the spotlight shifts from Shilpa to her mother, Divya, who brings depth to both the play and to Shilpa's world when she unveils her past pain. It's a wonderfully layered portrayal of a conflicted woman by Saffron Henke, whose performances in the Sacramento Theatre Company's productions of Arranged Marriage and The Syringa Tree were most impressive." – **Sacramento News and Review**

24. 2005 ***The Syringa Tree*****,** by Pamela Gien, Sacramento Theatre Company. Director, Peggy Shannon. 24-character solo show. ****Voted Best Performance 2005 by the Sacramento Bee and Sacramento News and Review" and helped garner the 2005 Princess Grace Award for Emerging Artists.*** Many professional reviews, including The Sacramento News & Review, Sacramento Bee, and Davis Enterprise.

"*Henke presents all the characters from Elizabeth to Salamina, plus family members, neighbors, the police and others. Not only does Henke portray the potpourri of characters, but she also fully embodies each and every one. It can be tricky to make each character an individual without the performance looking like the ultimate acting exercise, but Henke seamlessly blends characters and moments to create memorable stories. It's a remarkable performance."* – **Sacramento News and Review**

"*Henke gives an amazing, non-stop performance, rising to the challenge of the material again and again, shifting convincing from one character to another."* - **Capital Public Radio**

"*To call Saffron Henke's appearance in "The Syringa Tree" a tour-de-force is to grossly understate her brilliant performance."* – **The Davis Enterprise**

25. 2004 ***A Christmas Carol*** by Greg Coffin, Sacramento Theatre Company. Director, Ed Brazo. Mrs. Cratchit/Ghost of Christmas Past, Lead role. Many professional reviews, including The Sacramento News & Review and Sacramento Bee.

26. 2004 ***Arranged Marriage*** by Shahnaz Shroff adapted from the novel by Chitra Banerjee Divakaruni, Sacramento Theatre Company. Multiple roles in two person show. Director, Peggy Shannon. Many professional reviews, including The Sacramento News & Review and Sacramento Bee.

The Syringa Tree

27. 2004 ***Tartuffe*****,** by Moliere*,* Sacramento Theatre Company. Director, Gina Kaufmann*.* Dorine, Lead role. Many professional reviews, including The Sacramento News & Review and Sacramento Bee.

28. 2004 ***Much Ado About Nothing*****,** by William Shakespeare*,* Riverside Shakespeare in the Park, Iowa City, IA. Director, Ron Clark*.* Beatrice, Lead role. Professionally reviewed.

29. 2004 ***Measure for Measure*****,** by William Shakespeare*,* Riverside Shakespeare in the Park, Iowa City, IA. Director, Kristin Horton*.* Mistress Overdone, Supporting role. Professionally reviewed.

30. 2003 ***The Little Prince*****,** by Antoine de Saint-Exupery*,* Sacramento Theatre Company. Director, Peggy Shannon*.* Multiple roles, lead. Many professional reviews, including The Sacramento News & Review and Sacramento Bee.

31. 2004 ***Raspberry Heaven*****,** feature film. Director, David Oas. Allie Lamson, Supporting role. http://www.imdb.com/title/tt0433437/?ref_=nm_ov_bio_lk2

32. 2003 ***Indigo*****,** feature film. Director Stephen Simon. Sara, Supporting role. http://www.imdb.com/title/tt0379322/?ref_=nm_knf_t1

33. 2002-03 **The Oregon Shakespeare Festival**, Ashland, Oregon**.** Appeared in multiple productions, including *Macbeth, Wild Oats, Idiot's Delight, Titus Andronicus*, and *Romeo & Juliet.* The directors of these productions are leaders in the field. The Oregon Shakespeare Festival is one of America's oldest, most prestigious, and well-funded companies. I was a company member for two seasons immediately after graduate school, an honor demonstrating talent and professional competency.

34. 2002 ***Love's Labor's Lost*****,** by William Shakespeare, Recklinghausen Festival, Germany. Director, Mark Harrison. The Princess, Lead role. This production brought together theatre companies from USA, Israel, Uzbekistan, and Germany. On four different nights, each country performed their original production, in their native languages. The next two nights, the companies were combined – the first act was Israeli and German actors mixed and speaking their native languages, act two the USA & Uzbekistan, etc. We then toured to nearby Neuss for a second weekend of shows.

DIRECTING

Professional Directing

1. 2018 ***The Winter's Tale*** by William Shakespeare. Richmond Shakespeare Festival, Richmond, IN.

The Winter's Tale

"Saffron did a great job navigating through some of the trickier plot points with very clear anchoring with props and actors. She also led her entire cast to deliver some great performances. Richmond's budget isn't very large so the talent pool they can draw from isn't deep, but you wouldn't know that by what Saffron was able to deliver. Each actor was clear, handled the text well, and was able to engage each other and the audience effectively. The performance she received from her Leontes was excellent. Directors rarely get the credit they deserve when it comes to the final performance delivered by the cast, so let me take this moment to congratulate her for her successful work guiding her ensemble through the text." – **Brian Isaac Phillips, Cincinnati Shakespeare Company**

2. 2017 ***Lady Macbeth and Her Pal, Megan*** by Megan Gogerty, Multiple venues. An original solo performance. In development since May 2016, was performed with a full production and run February-March 2017 at Riverside Theatre, Iowa City, IA. Winner of the Audience Pick at the Cincinnati Fringe Festival. Toured throughout IA, VA, FL and the Edinburgh Festival in Scotland, UK, August 2017. http://www.saffronhenke.com/lady-macbeth-and-her-pal-megan.html

"Theatrically, the show has a number of wonderful moments. The stage is mostly bare, with just a lamppost and an acting cube. Director Saffron Henke made a lot of smart choices about where Gogerty moves on stage. One of the dangers of a one-woman show is allowing it to become too static or, taking it to the other extreme, allowing the actor to move without purpose just to create movement because you're afraid it's too static. That doesn't happen here. The moves are clearly defined. Stage left is used when depicting Lady Macbeth (along with a disturbing red light for emphasis). There are smart moves that help the audience to follow the action." **– Iowa Theatre Blog**

"In one brief hour, Megan has, indeed, conjured magic. She has transformed one of the truly bloody tragedies of Shakespeare into a comic feel good moment." **– The Reluctant Psychoanalyst, Cincinnati Fringe Blog**

"The show was at its best when Gogerty was making astute observations about the precarious nature of female performance. The paradoxes she explored felt powerful and true." – **Theatre Bubble, Edinburgh Fringe Reviewer**

3. 2015 ***Variations on an (Original) Theme: A Suite in Eight Movements*** by Tricia Park**,** An original solo performance. In development, performed at RHINOfest, January 2017, Chicago, IL.

4. 2013 ***L'Histoire du Soldat (The Soldier's Story)*** by Kurt Vonnegut*,* Asst. Dir. to George De La Pena, June 2013, Music IC

5. 2011 ***The K of D*** by Laure Schellhardt, Riverside Theatre, Iowa City, IA.

6. 2009 ***The Heretic Mysteries*** by David Bridel, LA Theatre Ensemble, Los Angeles, CA. Assistant Director of a World Premiere. Professionally reviewed.

7. 2007 ***The Tale (Greek Myths for Young Theatre)*** by Tommy Smith, Music by Michael McQuilken*,* Fall 2005 & Fall 2006, Summer 2007 STC-2, Sacramento, CA and Greece, EU. This commissioned, original full musical production toured Greece and was featured in the Mioulia Festival on the island of Hydra in Summer of 2007.

8. 2003 ***The Pale Fire Project***, Last Feast Productions, Black Swan Theatre, Ashland, OR. This was an independent project I created with twelve actors while at the Oregon Shakespeare Festival. A movement based, new piece combining *Hamlet* by Shakespeare, and *Pale Fire* and *Lolita* by Vladimir Nabokov.

Academic Directing

9. 2018 ***Echoes of Miami*** by Olivia Gorom, Meryl Juergens, Tanner McCormick, Katelyn Nevin, Melissa Rowan, Anthony Thompson. Miami University, Oxford, OH. A walking, site specific production based on the ghost stories and history of Miami University and Oxford, OH. http://www.saffronhenke.com/echoes-of-miami.html

"I was led by "Man-Hating Helen," and I can speak to how well the actor embodied her character. During a processional performance, there are many times when improvisational acting and interacting with the audience is required, and the actor was a joy to watch in her fantastic spontaneous choices. It was evident that she had been made to feel safe and take big risks in her characterization and in her improvisational exchanges with audience members. I credit Henke's work with this actor for empowering her to make bold choices in multiple high stakes environments while never losing sight of her characterization along the way. It was delightful to witness, and to feel this "taken care of" as an audience member…Overall, the direction of Echoes of Miami was on point, executed with great care and with attention to the innovative presentation of the material. To pull off the technical demands and organization of the production with so many moving parts, with such success and aplomb, was a great triumph for Henke and it was a wonderful night in the theatre." **- Michelle Hayford, University of Dayton**

"Even though the stories change, the show generally keeps working with the same stuff. It's twisting tales of supernatural fears and everyday horrors that explore the deep history of the Miami campus. For being in development for four years, according to producer Saffron Henke's note in the program, the efforts have paid off…Echoes of Miami is the sort of risk-taking show that comes along seemingly only in Fringe Festivals. Credit the Miami theatre team with bringing the tonal leaps and shifts in time and place to making this college a place of great theater that is a diamond in the crown of Cincinnati area theatre." **– League of Cincinnati Theatres**

10. 2017 ***The Flick*** by Annie Baker. Miami University, Oxford, OH. Full production of the 2014 Pulitzer Prize winning play. Externally evaluated by **Pat Flick, Richmond Shakespeare Festival** and the **League of Cincinnati Theatres.**

"*It was obvious that the director had a profound effect on the student actors involved in the production. The performances of the three main characters, Sam, Avery and Rose were grounded, connected and engaging. Ms. Henke's directorial prowess in working with students was evident, particularly in the absence of many of the bad habits, ticks and habits young actors often learn in high school or in working mostly in community theatres prior to college. The play simply featured good, solid student acting. This was certainly a result of good, solid directing…Overall, Miami University Theatre's production of "The Flick" was a well-directed, beautifully acted, well designed, thoughtful, and engaging production."* **- Flick**

"The Flick is "the stuff that dreams are made of", as Sam Spade says of the infamous Maltese Falcon, which everybody in the film has been after—all to learn that it wasn't as big a deal as they thought it was. Sam is also kinda referring to a romance that's just not going to work out with the movie's femme fatale – or in this case The Flick theatre and its employees. Miami's production of The Flick is a thumbs-up!" **– LCT**

11. 2016 ***Stupid Fucking Bird*** by Aaron Posner. Miami University, Oxford, OH. Full production of the 2013 MacArthur award winning original adaptation of Anton Chekhov's *The Seagull*.

Stupid F**king Bird

"*The production, which I saw on Friday, October 7, 2016, was a smashing success in every way…Professor Henke's casting was thoughtful… The work she did with each actor was beautiful. The commitment and bravery each actor brought to his or her role was clearly inculcated from day one…Asking actors in their late teens and early twenties to play characters that are not only much older, but who age throughout the course of the play is a challenge. The emotional trajectories that Professor Henke was able to coax from her student actors were authentic and dynamic. I applaud her efforts…Professor Henke was able to house a gritty and meta-theatrical forestage and a naturalistic kitchen set in the same theater, and she was able to get her actors to play effectively in both spaces. This alone is quite an accomplishment…The facility the actors had with the text, the fluidity of the scenography, and the choice of material for the place and time in which she was producing all speak volumes about Professor Henke's ability to provide effective direction and mentorship at Miami University. It was my absolute pleasure to see her production of Stupid Fucking Bird, and I hope to see many more of her productions in Oxford in future."* **– Brant Russell, Assistant Professor of Drama, University of Cincinnati- College Conservatory of Music**

"I have to say that Miami University's College of Arts continues to impress me. It's an undiscovered gem of a theatre department. This show is absolutely no exception. Spoiler alert: I'm going to continue to gush about this production…Director Saffron Henke takes us on a hilarious and unpredictable ride. She has guided her cast and crew to a unique and exciting work of theatre. I'm not a fan of Chekhov but this experience was enjoyable, accessible and comfortable." **– League of Cincinnati Theatres** http://leagueofcincytheatres.info/?page_id=1081

12. 2015 **Avenue Q,** Music and Lyrics by Robert Lopez and Jeff Marx, Book by Jeff Whitty. Miami University, Oxford, OH. Full production of the Tony award winning musical. Miami University, April 2015, Oxford, OH. Externally evaluated by **Joe Deer, Distinguished Professor of Musical Theatre – Wright State University**, and the **League of Cincinnati Theatres**.

"I found the production to be very well done, with a clear sense of the style of the piece, a cohesive visual world, and strong performances by the student cast…Asst, Prof. Henke's approach was clearly to find the fun and the heart in the characters, not to attempt to reinvent the piece to be something radically different from its original production. She also sought to help specify each human and puppet character, and to help the actors and puppeteers refine each moment, working closely with each other…(T)he comedy in this production was well-crafted and clear. I appreciated the free-wheeling feeling of the staging and the witty, often charmingly ribald vignettes illustrating several songs. Because I have directed and choreographed Avenue Q *myself, I'm aware of where the laughs are meant to land, and Ms. Henke got them all…Though* Avenue Q *purports to be just a little puppet show, it is quite complex, and requires a good deal of complex coordination between actors, puppeteers, and by the technical staff and performers.*

This production demonstrated just that kind of teamwork…I believe this production demonstrates the work of a faculty member who understands the piece very well and knows how to communicate her vision to her creative team, cast and crew. I wish you and her a long and successful academic relationship."- **Joe Deer, Wright State University**

With a cast that innately understands the actor/puppet relationship and a technical team that lets the show seamlessly unfold, this is a production that could run for years." - **League of Cincinnati Theatres**

13. 2013 ***No Fish in the House*** by Paul Kalina, University of Iowa, Iowa City, IA. Assistant Director.

14. 2013 ***The Bock-eye*** *(a new adaptation of Euripides "The Bacchae"),* by Tommy Smith, Augustana College, Rock Island, IL. Professionally reviewed by River Cities Reader.

15. 2012 ***In the Next Room (or the Vibrator Play),*** by Sarah Ruhl, Cornell College, Mount Vernon, IA.

16. 2012 ***Bookwings (see publications),*** March 2012 & 2013, University of Iowa, Iowa City, IA.

17. 2012/13 ***Global Express (with the International Writing Program)***, University of Iowa, Iowa City, IA.

18.2012 ***Les Liaisons Dangereuses,*** by Christopher Hampton, St. Ambrose University, Davenport, IA. Professionally reviewed by the **River Cities Reader**.

"Henke keeps the pace of the presentation moving at an almost rapid clip, which helps create a frenzy of fun as we follow the debaucherous madness that's unfolding on stage." **- River Cities Reader**

19. 2011 ***Metamorphoses***, by Mary Zimmermann, Augustana College, Rock Island, IL. Professionally reviewed by **River Cities Reader.**

"Director Saffron Henke preserves playwright and original director Mary Zimmerman's staging concept for Augustana's presentation, with the help of scenic (and lighting & video projection) designer's construction of the two- or three-foot-deep pool. Henke has not set all of the action in the water, but has her cast move into and out of it, often as though it was completely natural to move from hard surface to liquid without registering the shift. Its usage quickly becomes so familiar to us that it seems essential to the performance, as if there were no other way to present these stories than the use of a pool. Here, the water is no gimmick. It's an artistic necessity." – **River Cities Reader**

20. 2010 ***Women in the Shadow: Frauen im Schatten*** (devised piece), by Saffron Henke and cast, Coe College, Cedar Rapids, IA.