

**Alpha Psi Omega Presents  
their Fall Showcase**

**Friday December 4, at 7:00  
pm**


**Admission is \$1**

The show will include performances by:  
Colorful Voices of Praise, Improv Group,


MONMOUTH COLLEGE  
DEPARTMENT OF THEATRE  
presents

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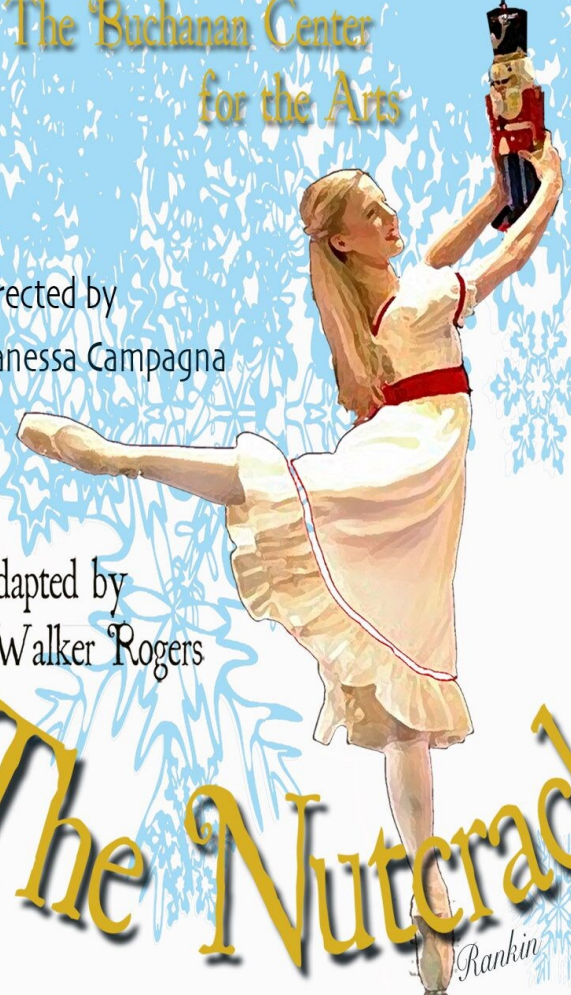
by Susan Yankowitz



February 25-28, 2016



Monmouth College  
Department of Theatre  
and  
The Buchanan Center  
for the Arts



directed by  
Vanessa Campagna

adapted by  
June Walker Rogers

**The Nutcracker**  
*Rankin*

November 19-22, 2015  
Wells Theatre  
Monmouth College

# The Nutcracker

A holiday play adapted by  
June Walker Rogers

Directed by  
Dr. Vanessa Campagna

November 19-22,  
2015

Wells Theater  
Monmouth College

## Setting

Scene 1: Clara's House  
Scene 2: The Land of Snow  
Scene 3: The Land of Sweets

Time Period  
Victorian Era  
1840s

This program is supported, in part, by a grant from the  
Illinois Arts Council Agency, a state agency.

Produced by special arrangement with  
THE DRAMATIC PUBLISHING COMPANY  
of Woodstock, Illinois

## Director's Note

*The Nutcracker* marks the 12th holiday collaboration between the Monmouth College Department of Theatre and the Buchanan Center for the Arts. I am delighted that this year's production expands and strengthens the college/community partnership through the addition of Dancers' Studio. *The Nutcracker* features more than fifty actors who represent multiple academic disciplines across the college campus, several area schools, countries beyond the United States, and many local businesses and organizations. As the action of *The Nutcracker* engages multiple "worlds," so too do these dynamic production circumstances. The opportunity to imagine and create with this diverse cast has been a privilege, and the activity of our imagining and creating has been especially significant because of my orientation to the script.

Upon reading Rogers's play, I was captivated by a line of dialogue that Godfather Dross delivers early in Scene 1: "There is nothing wrong with a young lady possessing an imagination." Despite a title that can easily posit the animated, masculine nutcracker as the protagonist, the play is laced with feminist ideals. Indeed, I interpret Godfather Dross as a feminist and advocate who uses his magic to empower young women like Clara to think and dream. As in many ballet productions, this production sees Godfather Dross facilitating Clara's dreams, affording her the opportunity to move from one world to the next, gaining perspective and encountering multiple new cultures and experiences. The critical point is that Godfather Dross is absent from The Land of Snow and The Land of Sweets, ensuring that Clara's dreams do not transpire under what Laura Mulvey has described as "the male gaze." The larger portion of the play is comprised of Clara's dreams and, during these scenes, audiences gain insight into Clara's psyche—specifically, into her dreams of and desires for a world in which women (and young women at that) can be strong and independent, and where they can serve as leaders and heroes. Although Clara's reality is lived within Victorian society, I consider her dreams and desires relevant to our present moment.

Surrounding these provocative motifs is a visual feast—a fantastical stage setting, stunning costumes, evocative lights, Tchaikovsky's beloved orchestration, and elaborate dancing and stage movement. These elements of the drama are equally as important to this production as the play's themes. Clara wakes from her dreams to the sights and sounds of a Christmas morning celebration, and hopeful about what her dreams have revealed is yet to come. It is my hope—and the hope of the cast and production team—that audiences leave the theatre having encountered the proverbial holiday spirit, and with a sense of anticipation for all that is to come in the New Year.

With warm wishes for your holiday season,

Vanessa Campagna

# Thank You!

Arlene Smith Dance Studio	President Wyatt & Lobie Stone
Sandra Sargis	Kristyne Gilbert Bradford
Western Illinois University Costume Shop	Cyndi Lohrmann
Petra Kuppinger	Eric and Carol Gustafson
Lori Gustafson	Morgan Gulley
Attic Antiques	



The Kennedy Center American College Theater Festival™

XLIX

Presented and Produced by

The John F. Kennedy Center for the Performing Arts

*Supported in Part by*

The U.S. Department of Education

Dr. and Mrs. Gerald McNichols

The Laura Pels International Foundation

The Kennedy Center Corporate Fund

The National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2016.

Last year more than 1,400 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

# Cast



Johnny Williams III\*, Sarah Schmitt\*, William Wallace



Jeremy Raymond, Jeannie Webber, Curtis Galloway\*,  
Stacy Cordery, Logan Trego



*Merry Christmas!*



Nick Sargis, Zach Lampkin, Adam Duffield, Terry Harris, Zach Platt, Krysten Hume, Bill Armonda, Rowan Williamson, William Savage

## Dramaturgy Note

According to German folklore, nutcrackers are symbols of good luck and protection over one's home, as Legend says that they represent power and strength, and serves like a trusty watch dog who guards the family from evil spirits and danger. This version of *The Nutcracker* is an adaption of *The Nutcracker and the Mouse King* (1816) by E.T.A. Hoffman, a German writer, and involves German folklore. In our production the Nutcracker serves as a protector of Clara and seeks to regain his crown. He goes on a journey through different lands to regain his birthright. The Nutcracker reflects the folklore as a protector in the home from evil spirits, or in our production, mice. *The Nutcracker* ballet premiered in December 1892 at the Mariinsky Theater (St. Petersburg, Russia), performed by the Moscow Ballet Company with the opera *Iolanta* (or *Iolanthe*). The premiere ballet was deemed unsuccessful because children were cast in the child roles and there was not a romantic relationship between the Nutcracker and Clara. The ballet was imported to America, in 1944 and was performed by the San Francisco Ballet, where it became a holiday tradition that now continues throughout the United States.

A product of its time, *The Nutcracker's* action is set during Queen Victoria's reign, lasted from 1837 to 1901. During this time, Christmas became the holiday celebration that we recognize today. For instance, Clara and her family like Victorians, decorate their home with holly, a beautiful Christmas tree and exchange presents with their relatives and friends. Furthermore, as Victorians began the tradition of kissing underneath the mistletoe, Clara's parents share a Christmas Eve Kiss under this circumstance.

- Liz Johnson

## Design

Director.....	Dr. Vanessa Campagna
Stage Manager.....	Natalie Stortoni*
Assistant Stage Manager.....	Toni Ward
Scenic Design.....	Doug Rankin
Lighting Design.....	Doug Rankin
Assistant Lighting Design.....	Nick Sargis
Sound Design.....	Vanessa Campagna, Sydney Ropella
Costume Design.....	Raymond Gabica
Makeup Design.....	Curtis Galloway*
Properties.....	Haylee Gustafson*
Projection Design.....	Sujith Santhosh
Dramaturg.....	Liz Johnson*
Assistant Dramaturg.....	Katie Carter
Scene Painter.....	Doug Rankin
Box Office/Publicity.....	Haylee Gustafson,* Leslie Appel, Mackenzie Notestein
Scene Shop Foreman.....	Leo Szaltis
Costume Shop Foreman.....	Raymond Gabica
Home, Snow and Sweets backdrops.....	Kenmark Studios

## Crew

Followspots.....	Tim Yurs, TaShea Tinglin
Light Boad Operator.....	Morgan Holle
Sound Board Operator.....	Sydney Ropella
Videographer.....	Bella Glazer
Stage Crew.....	Abby Kuzmanich, Katie Troutt, Casto Flores, Dayton Ince, Nick Marema, Sean Paulsgrove, Noah Postin, Farida Mohammed, Jessica Simmons
Make-up Crew.....	Katie Carter, Ali Vaughn
Construction Crew.....	Leo Szaltis, Doug Rankin, Nick Mainz, Phat Trehn, Brian Pfau, Amanda Grissom, Katie Yelm, Noah Postin, Dakota Laing, Tooba Ahmed, THEA173 Class



Adam Duffield, Sheila Bowling, Xander Stiles, Ben Simmons, David Simmons, Owen Kramer, Bella Stiles, Ani Kramer, Mel Delbridge (not pictured)



Tim Stiles, Fu Kikuehi, Gina Raymond, Amanda Bowman, Tia Graham, Zachary Lampkin, Ashley Santos



Becca Mills, Sarah Mills, Nancy Stevens, Emily Fisher, Amanda Grissom, Galen Hughes\*, Haley Willits, Katie Yelm, Brittany Shumaker, Dareann Pettis, Lydia Perrilles, Sheila Bowling, Katie Robertson, Owen Kramer, Bella Stiles, Ben Simmons, Ani Kramer, David Simmons, Xander Stiles, Alli Vaughn (not pictured)



Arlene Smith Dancers: Emily Cook, Emma Kelso, Molly Mattan, Reagan Spence, Samantha Boughthon, Paige Hall, Daniel Urbina, Danielle Shragal, Tala Tabishat, Ava Archer, Zoe Roberts, Jaylee Hasten, Emma Kelso, Abby Newcomb, Annabelle Clark



Miles Rose, Amanda Grissom, Nick Sargis, Polly Timmerman, Zachary Lampkin, Tia Graham, Adam Duffield, Carlin Reinig, Liz Johnson\*, Tim Kramer, Jan Penn, Sheila Bowling, Alexi Licata, Dareann Pettis, Katie Robertson, Katie Yelm, Amanda Bowman, Tim Stiles, Owen Kramer, Ani Kramer, Ben Simmons, David Simmons, Xander Stiles, Bella Stiles, Graham S. Young (not pictured)

# General Information

\* denotes member of Alpha Psi Omega,  
National Theatre Honor Society

Please silence cell phones

Restrooms and drinking fountains are located in the lobby

**No photography** of any kind is allowed

**No recording** of any kind is allowed