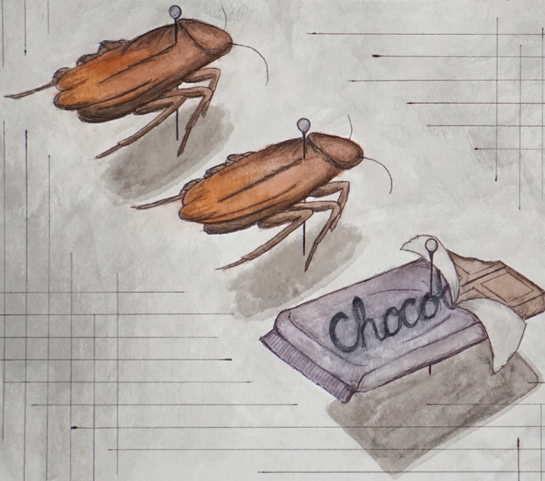


THE MONMOUTH COLLEGE
DEPARTMENT OF THEATRE

PRESENTS
PHILIP RIDLEY'S

THE PITCHFORK DISNEY



THE ORIGINAL IN-YER-FACE THEATRE

FEBRUARY 22-25, 2018



1853

**"Reality is that which,
when you stop believing in it, doesn't go away."**

—Philip K. Dick

**"Big deal. Death always came with the territory.
I'll see you in Disneyland."**

—Richard Ramirez, U.S. serial killer on being sentenced to death

THE MONMOUTH COLLEGE
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PRESENTS

THE PITCHFORK DISNEY

by Philip Ridley

The Pitchfork Disney was first performed
at London's Bush Theatre on January 2, 1991.



February 22-25, 2018
Fusion Theatre

DIRECTOR'S NOTE

I FELL IN LOVE WITH MODERN BRITISH THEATRE exactly 43 years ago. In February 1975, I was fortunate to be introduced to the genre by my mentor, Jim De Young. His production of Harold Pinter's *The Birthday Party* opened my imagination and set me on a path to discover more about that strange new world. I see *The Pitchfork Disney* author, Philip Ridley, as the third pillar in a defining period of British drama. John Osborne, who some say started the greatest period of British Theatre since the Puritans closed it down in 1642, was the first pillar to emerge, with his groundbreaking 1956 play *Look Back in Anger*; Osborne was an actor, not an academic, and was an influence on Pinter, another actor, who staged his *The Homecoming* in 1964. In that same year, a new generation of theatre innovators was born in the East End. Philip Ridley, like Osborne and Pinter, didn't begin as a playwright. Ridley was a hyperactive teenager attending St. Martin's School of Art. By the age of 14 he had exhibitions in the East End. A polymath, Ridley experimented in all forms of expression. He became a noted children's author, cinematographer, musician and screenwriter. Music had a strong influence on him, which may account for him choosing the names of the protagonists of tonight's play—two rock idols who coincidentally also changed the cultural world in 1956. Some of Ridley's music is featured in tonight's play.

London theatre critic Aleks Sierz coined the term "in-yer-face theatre" and calls *The Pitchfork Disney* the key play of the 1990s. He stated that it signaled a fresh direction for contemporary playwriting, eschewing political ideology and social commentary, and turning auditoriums into "cauldrons of sensation." He calls the play "a miraculous mixture of fantasy, gothic sensibility and sci-fi images, along with depictions of explicit (and warped) sex and violence that are individually and simultaneously (and breathtakingly) redolent of a zeitgeist that—in 1991—was yet to come." Ridley's innovative style broke on the scene when the British stage was in a state of crisis. The funding cuts of the Thatcher years constrained theatre innovation and many saw it as the "death of the British stage."

Tonight's play has evolved in meaning since its premiere in 1991. Ridley has called his plays "tuning forks" which vibrate with whatever is going on in the atmosphere at the time. At one point, it reflected terrorism and the fear of others coming in. At another point, it addressed the fear of sex, intimacy and being touched. As I read the play in the winter of 2016, I felt the uncertainty of a new administration coming to Washington. The "safeness" I had felt for the past eight years was suddenly challenged by the unknown. As the calendar changed to spring, summer, fall and winter, the uncertainty has increased and Ridley's words resonate with the real-world horrors of homophobia, global apocalypse and environmental devastation. So why stage a play that reflects the pessimism of our current state of affairs? When I first read the play, I was shocked; I was also intrigued and curious. There was something enigmatic about it. As rehearsals progressed, a different play emerged. Ridley's poetic genius shone through, and I saw in my cast the human condition. The world is a terrifying place. But it is also beautiful. We all have wonderful memories of the past and hope for the future. Humor gets us through. You may be shocked and dismayed when the play ends, but I hope you will leave the theatre thinking about who we are, what we have become, and how we will make the future a better place.—DOUG RANKIN '79, DIRECTOR

CAST OF CHARACTERS

Presley Stray	Miles Rose
Haley Stray	Amelia Chavez
Cosmo Disney	Declan Crego
Pitchfork Cavalier	Richard Eyre*

The action takes place in a room in the East End of London.

There will be a 10-minute intermission between acts.
Please join us in the lobby for refreshments provided by
Alpha Psi Omega and Crimson Masque.

DESIGN TEAM

Director	Doug Rankin
Scenic Design	Natalie Curtis*
Costume Design	Galen Hughes*
Sound Design	Amanda Green*
Lighting Design	Doug Rankin
Makeup Design	Kyrsten Hume
Property Design	Doug Rankin
Co-Stage Manager	Cecelia Carlson
Co-Stage Manager	Connor Schmall
Musician	Iman Abdulrazzak
Window Display	Natalie Curtis*
Dramaturgy	Doug Rankin, Haley Willits*
Technical Director	Doug Rankin
Scene Shop Manager	Ron Zank
Box Office Manager	Leslie Appel*
Box Office Staff	Amanda Green*

RUN CREW

Kensey Arlt	James Nellinger	Micam Smith
Devon Brooks	Noah Postin	Kaitlin Walker
Sydney Jones	Emily Rein	Braden Williams

* MEMBER OF ALPHA PSI OMEGA, NATIONAL THEATRE HONOR SOCIETY

COMPANY



Iman Abdulrazzak

Iman Abdulrazzak is a senior music and psychology double major from Aleppo, Syria. She is the concertmaster of Monmouth College Chamber Orchestra. Iman also performed a full solo recital at Monmouth College last fall which featured Symphony Espagnole by Lalo. Iman is looking forward to attending graduate school to pursue a career as a psychology researcher.



Leslie Appel

Leslie Appel is a senior psychology major from Thomson, Ill. She has worked in the box office throughout her time at Monmouth.

Cecilia Carlson is a theatre major from Chicago. She was a stage manager for Monmouth's production of *Saving Toyland*. Carlson was also assistant costume designer for the theatre's 2017 season. She is looking forward to the rest of this season.



Cecilia Carlson

Amelia Chavez is a freshman psychology major from Chicago with a possible theatre major/minor. Last fall, she performed as Mrs. Peters in *Pieces of Glaspell* and stage managed for *Saving Toyland*. She was also a participant for KCACTF Region III's Irene Ryan Competition in January.

Declan Crego is a freshman from New Glarus, Wis., with a physics/pre-engineering and theatre double major. This year he acted in Monmouth's production of *Trifles*, and he was responsible for props in *Saving Toyland*. Declan is looking forward to many more shows and great experiences in the Department of Theatre.



Amelia Chavez

Natalie Curtis is a senior math and art double major from Arlington Heights, Ill. She produced the scenic designs for Monmouth's productions of *Oedipus Rex* and *Pieces of Glaspell*. Curtis also designed the show posters for the theatre's 2016-17 and 2017-18 seasons. In 2017, she earned a certification in stagecraft special effects from The Stagecraft Institute of Las Vegas.



Declan Crego

Richard Eyre found his love of theatre with his first role as a toy car in *The Velveteen Rabbit* (or as a dense kidnapper in *The Ransom of Red Chief?*). Around the same time, he discovered improv comedy and has pursued both passions ever since. Often performing comic roles throughout his school years, including Ovington in *How To Succeed in Business Without Really Trying*, he played his first serious role as a paranoiac in *The God's Honest*. While still in high school, he was cast in his first professional show in Eclectic Full Contact Theatre's *The Seagull*. He founded the improv club at his high school, and he is currently secretary for



Natalie Curtis

the Monmouth College improv club. Among his favorite theatre experiences at Monmouth are FusionFests, which led him to be brave enough to participate in a 24-hour theater project/fundraiser in Chicago over the holiday break. Love to Mom!



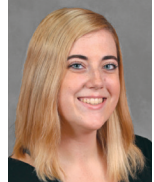
Richard Eyre '20

Amanda Green is a sophomore theatre major and communication minor from Las Vegas. She recently sound designed for *Meet Me in St. Louis* and *Saving Toyland*. Last fall, she worked as a lighting designer for *Pieces of Glaspell*.



Amanda Green

Galen Hughes is a senior theatre arts major from Genoa, Ill., with a minor in arts management. Her most recent stage credits include Mrs. Hale in *Pieces of Glaspell* and Jane in *Saving Toyland*, for which she relieved her second Irene Ryan nomination of her college career.



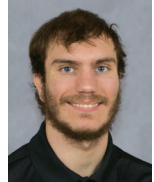
Galen Hughes

Kyrsten Hume is a senior psychology major from Monmouth. A theatre minor, she has been actively involved with the Department of Theatre since her sophomore year, when she appeared as Mouse 1 in *The Nutcracker*. She went on to appear as Biskey in *The Rover*, stage managed *The Crucible*, directed *The Flattering Word* and designed hair/makeup and props for *Pieces of Glaspell*. She is set to appear as Anna in *And Baby Makes Seven* in April. She is also the treasurer of Crimson Masque, president of Psi Chi, a member of Order of Omega and a member of Kappa Kappa Gamma women's fraternity.



Kyrsten Hume

Miles Rose is a junior music and theatre major from Princeton, Ill. Last year, he performed as Alonzo (Lon) Jr. in *Meet Me in St. Louis*. This year, he played Barnaby in *Saving Toyland*, and assistant stage managed for *Pieces of Glaspell*. He was also a participant for KCACTF Region III's Irene Ryan Competition in January.



Miles Rose

Connor Schmall is a freshman English/philosophy double major from Dixon, Ill. Last fall, he performed as the lawyer in *Pieces of Glaspell* as well as Inspector Marmaduke in *Saving Toyland*. He was also a participant for KCACTF Region III's Irene Ryan Competition in January.



Connor Schmall

Haley Willits is a senior English major with a theatre minor from Gladstone, Ill. Her previous dramaturgy experience includes *Woman's Honor* and *Trifles* by Susan Glaspell and *Oedipus Rex* adapted by Ron Zank.



Haley Willits

GENERAL INFORMATION

Please silence all electronics.

Restrooms and drinking fountains are located in the lobby.

Photography and recording of any kind is prohibited.

The Pitchfork Disney contains strong language and sexual situations which may be troubling to some viewers.

Nobody under the age of 16 will be admitted.

THE KENNEDY CENTER

The Kennedy Center American College Theater Festival 51[®], part of the Rubenstein Arts Access Program, is generously funded by David and Alice Rubenstein.

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KCACTF is part of JFKC: A Centennial Celebration of John F. Kennedy, inspired by five enduring ideals often ascribed to JFK: Courage, Freedom, Justice, Service, and Gratitude. Support for JFKC: A Centennial Celebration of John F. Kennedy is provided by Ambassador Elizabeth Bagley, Chevron, the Blanche and Irving Laurie Foundation, and Target.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the 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, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 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.

**THE PITCHFORK DISNEY IS PRODUCED BY ARRANGEMENT
WITH KNIGHT HALL AGENCY, LTD., LONDON.**

COVER ILLUSTRATION BY NATALIE CURTIS '18

