COMING IN MAY

STUDENT DIRECTED
ONE ACTS

May 3 & 4 - WITS Theatre
basement of Haldemen-Thiessen Science Building

CREDITS

Director Janeve West
Scenic Designer: Gregory Malak
Lighting Designer: Doug Rankin
Costume Designer: Pat Andresen
Scenic Artist/Property Designer: Doug Rankin
Puppet Designer: Doug Rankin
Stage Manager: Jason Magafas
Dramaturg: Kevin Litwin
Property Mistress: Amye Bean
Costume Crew: Pat Andresen, Kristin Bickett, Ashley Trueblood
Set Construction: Dean St. Ledger, Heidi Benson, Alissa Diffenderfer, Eric Enge,
Sahar Haghighat, Karissa Inman, Hang Nguyen, Kenny Weitzman, CATA 173 class
Light Board Operator: Jessica Holbrook
Sound Board Operator: Megan Morgan
Electric Crew: Stephanie Matushek
Run Crew: Will Dowling, Lauren Thomas
Videographer: Jeff Denny, Ashley Sullivan
Makeup Crew: Madelyn Ethington, Missy Metz
Lobby Design: Andrea Ceja
Publicity: Valerie Key, Amber Proksch
Box Office: Valerie Key, Amber Proksch, Bill Wallace
Poster and Program Design: Doug Rankin
Ushers: Valerie Key, Leanna Wilson, Inna Lonzyna, Natalie Pistole, Jennifer Tunberg, Nicole Wasilewski, Andrew McLaren, Leigh Anne Lane, Megan McGuinness

Special Thanks: Pat Andresen, Brick House Antiques, Dean St. Ledger

Monmouth College is a proud member of the Illinois Theatre Association

I find in human nature a terrible uniformity, in human relationships an irrepressible force, shared by everyone and no one. The individual, just foam on the wave, greatness mere chance, the rule of genius a puppet-play, a laughable struggle with an iron law.
~Georg Büchner

Humor is reason gone mad.
~Groucho Marx

Georg Büchner's
Woyzeck

crimson masque
presents

George Büchner’s
Woyzeck
The Playwright

Georg Büchner was born on October 17, 1813. He studied natural science in Strasbourg from 1831 to 1833 and continued his studies at the University of Giessen, where he assumed a leading role in underground political activity. He was obsessed with overthrowing the autocratic governments of German states, including that of his own Duchy of Hesse-Darmstadt.

In 1836, Büchner received a doctorate from the University of Zurich on the strength of his dissertation The Nervous System of the Barbel. At this time, he also began work on Woyzeck. The trial and subsequent execution of Johann Christian Woyzeck was the basis for this play. Johann Woyzeck was beheaded in Leipzig in 1824 for the slaying of his mistress. Prior to his execution, Woyzeck was assessed by a Dr. Clarus to determine whether he could be considered responsible for his actions. Clarus concluded that Woyzeck was "of sound mind [and that] any aberrations were due to his physical constitution and moral degeneration." Büchner continued to write until he contracted typhus and died on February 19, 1837; he was 23.

His work on the play was incomplete at the time of his death and the still existing manuscripts consist of several incomplete drafts. After his death the manuscripts went to his brother Ludwig, who kept them but made no attempt to investigate them.

The Woyzeck manuscripts went unpublished and unread until the 1870s, when Karl Emil Franzos recovered them from Ludwig and published his version of the play. Franzos faced a very difficult task in the interpretation of the manuscripts. Since the words had faded badly, he found it necessary to chemically treat the paper. This "solution" made work more difficult for future investigators. This blurring of the ink, combined with the fact that Büchner's handwriting was very small, actually caused Franzos to read the name of the main character as Wozzeck. (This translation went onto become the basis of Alban Berg's opera by the same title.)

The most problematic aspect of the manuscripts was their incompleteness. For his translation, Franzos used scenes from the different manuscripts and ordered them according to his own assumptions of what the playwright originally intended. The work went on to be variously and posthumously "finished" by a variety of authors, editors and translators, and the scenes often reordered by directors. Woyzeck has become one of the most performed and influential plays in the German theatre repertory.

The Music

Some of the music you will hear tonight comes from the Tom Waits’ album, Blood Money. Waits and his wife Kathleen Brennan wrote these songs for an avant-garde production of Woyzeck directed by Robert Wilson. Wilson’s production premiered in November, 2000 at the Betty Nansen Theater in Copenhagen and went on to win Denmark’s version of the Tony for Best Musical.
JoHN WELLS (The Captian) is a sophomore philosophy and gender studies major from Freeport, IL. He is a member of Crimson Masque, IFC, ScotSpeak!, and ZBT Fraternity. He was last seen in the MC production of Hamlet. His favorite role in the past was Digory in the MC production of The Spoon to Conquer. After College John plans to work with youth. He would like to thank his parents Fred and Elle for being there. It’s not theater unless “We grow.”

JANEVE WEST (Director) is finishing her first year as a professor at Monmouth College. Her credits include multiple world premier productions at The Omaha Theater Company as well as a wide array of academic, community and youth productions. Some of her directing credits include: Our Town, The Baby Dance, Beauty and the Beast and The Taming of the Shrew. Her last production at MC was the November 2006 production of Proof. Janeve has her MFA in both acting and directing from Texas Tech University.

MICHAEl “WOZ” WOZNIAK (Charlatan, Medical Student, Soldier) is a freshman from Stickney, Illinois. He is undecided in his major. Woz is a member of ZBT Fraternity, FYI, the campus improv troupe, The Courier, Spiritual Life, and the Boy Scouts of America. He was last seen in the Monmouth College production of Hamlet as King Claudius. This role was Woz’s favorite past role. After College Woz’s plans include having a job that pays the bills and that he loves, most likely working with children, having a wife and kids, a dog named Rover, a house with a white picket fence, and a pickup truck. He would like to thank his family, friends, and all those who have supported him in the past, present and future. “I love you all.” It’s not theater unless... Somebody ‘breaks a leg’ then it’s hilarious.

CLIPBOARD (CONTINUED)

of personal emotions, often anguished, that would cut through the inhibiting and repressive bourgeois society that they perceived around them. It is an off shoot of impressionism that intends to show the inner psychological reality of its characters.

Theater of Cruelty. A theory of playwright Antonin Artaud, which he put into practice with his own theater company in the 1930’s. He believed that actors and audiences should be “victims burned at the stake, suffering through the flames.” In general, this means the presentation of plays that strive to shock the audience into an awareness of the ruthlessness and savagery of existence by showing characters of extremely unconventional behavior.

Stock Characters. Those who represent particular personality types or characteristics of human behavior. Stock characters appear throughout the history of theatre and are immediately recognizable.

***Terms from the Columbia Dictionary of Modern Literary and cultural Criticism***

CAST OF CHARACTERS (CONTINUED)

Margaret / Kathy / Innkeeper........................................Lindsay Brogan
Charlatan / Medical Student / Soldier...................................Mike Wozniak
Sergeant/Policeman/Monkey..............................................Mike Diamond
Wife of Charlatan / Medical Student / Soldier..............Kayt Sophia Griffith
Idiot / Grandmother / Horse...............................................Melissa Metz
Organ Grinder / Child / Medical Student / Soldier / 2nd Apprentice..................................................Karissa Inman
1st Apprentice / Horse Medical Student / Soldier / Pawnbroker..Heidi Benson

FROM THE CLIPBOARD OF THE DIRECTOR

Realism. An attempt in theatre to represent everyday life and people as they are or appear to be, through careful attention to detail in motivation of characters, costumeing, setting and dialog.

The production you are about to see is not realism.

It is not intended to sweep you into the action or emotion of the characters or situations. It is not intended to provide a “nice evening of entertainment.” What you are about to see is an example of didactic theater. Theater practitioner Augusto Boal might call it, “theater as a weapon” or “theater as a tool for social change.” Director and playwright Bertolt Brecht might call it “theater for the discovery of new truths.” Either way, it is not intended for pure entertainment, though I hope it is entertaining. I happen to think elements of this production are hilarious. I hope you can laugh with me, though it might be maddening to do so.

Many of the directorial and performance conventions used in tonight’s production were influenced by Brecht and intended to “alienate” the audience in the hope that distance might allow for learning. I hope you find the direct address to the audience, use of song, repetition of action, immediate reveal of the final moment, actors stepping in and out of character in full view, and many other “Brechtian” elements of this production as funny, heart-wrenching, though-provoking, uncomfortable, warm, honest, and painful as they are intended to be. We are at this academic institution to learn, after all. The topic of this lesson is madness, and how even the best of us can be driven to it. So, as The Doctor says, “Observe!”

A few useful terms...

Didactic. An intention to preach or to teach; plays that have as their primary intention the teaching of a lesson.

Theater of the Absurd. A convention defined by contemporary critic Martin Esslin as “striving to express its illogical aspects of life through absurd characters, dialogue, and situations.

Expressionism. Centered in Germany, expressionism was an early 20th Century avant-garde movement in art, architecture, literature, theater, music and film. Expressionist artists were concerned with the projection of personal emotions, often anguished, that would cut through the inhibiting and repressive bourgeois society that they perceived around them. It is an off shoot of impressionism that intends to show the inner psychological reality of its characters.

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After college, Rissa plans to teach as Stanley. This was her favorite past role as Ophelia. Stephanie's role was Ellen in the Marion High School production of One Flew Over the Cuckoo's Nest. After college Melissa would like to teach theater and English and eventually go to grad school. She would like to thank her godmother Terri, her grandparents Peter and India Arie and Will Smith for their inspiration. It's not theater unless…”You throw away your suspension of disbelief and join our world of magic, entertainment and teachings.”

KARISSA "RISSA" INMAN (Grinder, Child, Medical Student, Soldier, 2nd Apprentice) is a freshman from Cedar Rapids, IA majoring in English education with minors in CATA and classics. Rissa is a member of PRISM, FYI, the campus improv club, and Women's Glee Club. Her favorite role was Ellen in the Marion High School production of Voices from the High School. After college, Rissa plans to teach English and theater at Metro High School. She would like to thank her parents for always supporting her 110% and the faculty and staff of Metro High School; without either she would never be at Monmouth or on the stage. It’s not theater unless…”you are creative, fully become the character, and love what you are doing!”

JASON MAGAFAS (Stage Manager) is a freshman from Orland Park, IL majoring in CATA with a theatre emphasis. He is a member of Crimson Masque, Scorpiation, President of Graham Hall Council, Anime Club, and FYI, the campus Improv Troupe. Jason last worked on the MC Production of Holiday Mishaps as props master and curtain manager. A favorite past role was in the Carl Sandburg Production of The Woods where he was assistant stage manager. After college Jason plans to become a pyrotechnician and work with fire. He would like to thank his grandparents for being there for him, his mother for raising him perfectly and the cast for an absolutely hilarious rehearsal. It’s not theater unless…”I get hurt or something blows up.”

GREGORY MALAK (Woyczek) is a senior from Lockport, IL majoring in CATA with an emphasis in theater and a religious studies minor. He is a member of Crimson Masque, Monmouth College Jazz Band, and Quad City Irish Rugby. He was last seen in the MC Production of A Streetcar Named Desire as Stanley. Gregory’s favorite past role was Gint in the MC production of that name. After college Gregory plans to have a backstage job building sets. He would like to thank his family and friends for supporting him over the years and to his mentors for all their life lessons. It’s not theater unless…”You tell a story and have fun with the show.”

STEPHANIE M. HAAS (MARIE) is a sophomore English and religious studies minor from Morrison, Illinois. Heidi is a member of Crimson Masque, secretary of Circle K, a Scott Ambassador, and on Fulton Hall Council. She was last seen in the MC Production of A Christmas Carol. This was her favorite past role. Heidi’s future plans are to study abroad and become a teacher. She would like to thank you for coming to see the production. It’s not theater unless…”magic is being made on the stage.”

KELSEY COLE (The Docto) is a sophomore English major and minor in CATA and Spanish from Grayslake, Illinois. She is a member of Crimson Masque, president of Sigma Phi Epsilon, co-President of Listen Up!, and FYI the campus improv troupe, and ZBT Fraternity. James was last seen in the MC Production of Holiday Mishaps. His favorite past role was the Constable in Fiddler on the Roof. After college James plans to have an internship. She would like to thank her parents for always supporting her. 110% and the faculty and staff of Monmouth College; without either she would never be at Monmouth or on the stage. It’s not theater unless…”you throw away your suspension of disbelief and join our world of magic, entertainment and teachings.”

MELISSA METZ (Idiot, Grandmother, Horse) is a sophomore from Chicago majoring in English and CATA with a minor in secondary education. She is a member of Crimson Masque, the Concordia Alumni Choir, and the McLean County Symphony Orchestra. Melissa was last seen in the MC Production of Hamlet as Queen Gertrude. Her past favorite role was Sandy in the Mt. Carmel High School production of One Flew Over the Cuckoo's Nest. After College Melissa would like to teach theater and English and eventually become a school teacher. She would like to thank her friends for coming to all her shows and running lines with her, and Professor West for putting in all her hard work and time and the cast for being such a great group to work with. It’s not theater unless…”it’s a lot of hard work and even more fun!”

HEIDI BENSON (1st Apprentice, Horse, Medical Student, Soldier, Pawnbroker) is a sophomore from Chicago majoring in CATA with a theatre emphasis. She is a member of Crimson Masque and Alpha Xi Delta Sorority. She last worked on the MC Production of Fiddler on the Roof where she was the Desi Arnaz. Heidi is a member of Crimson Masque, secretary of Circle K, a Scott Ambassador, and on Fulton Hall Council. She was last seen in the MC Production of A Christmas Carol. This was her favorite past role. Heidi’s future plans are to study abroad and become a teacher. She would like to thank you for coming to see the production. It’s not theater unless…”magic is being made on the stage.”

LINDSAY BROGAN (Margaret, Kathy, Innkeeper) is a sophomore psychology and communication arts major from Des Plaines, Illinois. Lindsay is a member of Crimson Masque, CTA, and the Vice President of La Raza. She was last seen in the Monmouth College Production of Hamlet as the Messenger. Her favorite past role was Lisa in the one act Private Eyes. Lindsay plans to have a career in theatre and go to grad school for speech pathology. She would like to thank her mother for raising her brother and herself, and for helping her be the person she is. Lindsay would also like to thank her good friends, her grandparents Peter and Marge, and friends who have helped her along the way. It’s not theater unless…”You have fun, learn something, and always remember the cast and such fun we had in rehearsals.”

KARYN BROGAN (Wife of Charlatan, Medical Student) is a sophomore from Woodstock, Illinois. She is a majoring in English, special education, and CATA. Kayt is a member of Crimson Masque, Collegiate Scholars, Relay for Life, Alpha Lambda Delta, and the Kappa Kappa Gamma sorority. She was last seen in the MC production of Othello. Her favorite past role was Patty Simcox in the Woodstock High School production of Grease. Kayt’s future plans include being happy. It’s not theater unless…”you have imperfection.”