Notes from the Director (cont’)

ential my father is to my artistic decisions, as I consider him to be the ultimate artist. His answer shocked me; he said he simply did not like the play Death and the Maiden! He had seen it years before and said it simply did not move him. I took that as a direct challenge. In that moment, this play became the one I would direct, no matter how hard I had to petition to the theater department, if it came down to that. I told Pops that I was going to make him eat his words and love it. He told me he would accept the bet, which as always in our bets, was a million dollars. Unfortunately, he passed away suddenly this past July. However, I am confident that he is in this theater tonight and that I have chipped away one million dollars off of my debt to him. Thank you all and I hope that you enjoy the show.

Credits

Directed by Sara K. Youngs
Scenery by Prof. Doug Rankin
Costumes by Pat Andresen
Lighting Design by Jennifer Erbes
Stage Managed by Kate Drost

Assistant Stage Manager: Adrienne Schultz
Assistant Costume Designer: Valerie Koopman
Poster/Program Designer: Doug Rankin

Set Construction: Dean St. Ledger, Brandon Landon, CATA 173 class
Costume Construction: Pat Andresen, Laurel Jane Buckley, Sarah Kindt, Valerie Koopman
Light Board Operator: Lance Stevenson
Sound Board Operator: Ross Logan
Stage Crew: Brittany Koritz
Videographers: Tiffany Gonigam, Justine Woiwode
Publicity, Business Manager: Valerie Key
Box Office: Jason Magafas

Acknowledgements: Professor Janeve West, Dr. Bill Wallace, Professor Carolyn Suda for giving us the musical name piece of the production, Dean St. Ledger, Pat Andreson, and Prof. Doug Rankin for all their help and work on the technical end of the show, the Introduction to Technical Theater class and the scene shop workers, and the CATA Department.

Patron Information

Men’s room is located on main floor. Women’s room is located on second floor. There will be one intermission. Please turn off all cell phones and electronic devices. Photography is strictly prohibited.

Produced by special arrangement with Samuel French, Inc.
Notes from the Director

Many people have asked me why I chose this particular play for my senior CATA project, as they expected me to want to direct a comedy as is fitting to my personality. There are several reasons why Death and the Maiden ultimately became my choice. First of all, there is something in what Ariel Dorfman, the amazing playwright of this piece, wrote that spoke to me on some instinctual and basic level. After reading this play for the first time last January, I often used it as an example in my directing class journals. When it came time for my mentor Prof. Janeve West and I to talk about what I might want to do as my senior project, it seemed only natural that this piece be one of the few I would choose from. It fit all of my personal criteria: a small cast to work with in order to do some really good and intense character work, a politically relevant topic (in this case the implications and fallout of torturous political regimes and how we as humans should deal with them), and finally, a play that I thought would be best served in our new theater where the play would be so in-the-face of the audience.

The second reason I chose this play is far more personal. In my application to direct, I was asked to name two plays in which the theater department would choose from. I won't tell you the other one, but when I told my father the two I had chosen, he told me to go with the other one. I was not too shocked as he was quite the fan of the other playwright, but still, I asked why he thought that. It is important to note here how influential...