

# The Medium

## PRODUCTION STAFF FOR *THE MEDIUM*

Stage Manager ..... Douglas Wigton

Lighting and Sound ..... James Stenhouse;  
Joseph Simpson, head

Stage ..... Celeste Clifford; Richard Bosserman;  
Phillip Hey; Frederick Meyer

Props ..... Jean Steele

Costumes ..... Mary Rast

Makeup ..... Jane Farquhar; Barbara Hinkle, head

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## MONMOUTH COLLEGE THEATRE STAFF

Mr. James L. DeYoung\* ..... Director of Theatre

Greg. A. Maxwell\* ..... Workshop Director

Jerry Schrader ..... Stage Assistant

Joseph Simpson ..... Lighting Assistant

Mary Rast ..... Costumer

\* DENOTES MEMBER OF NATIONAL COLLEGIATE PLAYERS

Permission to perform *The Medium* secured from G. Schirmer, Inc., New York



by Gian-Carlo Menotti

The Music Department  
and  
Drama Department  
Present

# THE MEDIUM

TRAGEDY IN TWO ACTS

WORDS AND MUSIC BY  
GIAN-CARLO MENOTTI

MUSICAL DIRECTOR  
DOUGLAS R. PETERSON

STAGED AND DESIGNED BY  
GREG. A. MAXWELL

ACCOMPANIST  
PAUL LYDDON

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## THE CAST

Monica, Soprano .....Gail Allen  
daughter of Madame Flora  
Toby .....Bruce Conard  
a mute  
Madame Flora, Mezzo-soprano .....Ann Buchanane  
Mrs. Gobineau, Soprano .....Kathy Lepard  
Mr. Gobineau, Baritone .....Richard Andersen  
Mrs. Nolan, Mezzo-soprano .....Cathy Wetz  
Spirit voice, Soprano .....Jean Steele

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Friday and Saturday, June 5 and 6, 1964, 8:00 P.M.  
Monmouth College Little Theatre

## Program Notes

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The composer says, "Despite its eerie setting, *The Medium* is actually a play of ideas. It describes the tragedy of a woman caught between two worlds, a world of reality which she cannot wholly comprehend, and a supernatural world in which she cannot believe. Baba, *The Medium*, has no scruples in cheating her clients, tricking them with fraudulent apparitions and contrived phenomena, until something happens which she herself has not prepared. The insignificant incident, which she is not able to explain, shatters her self-assurance, and drives impotently against her still credulous clients, who are serene in their naive and unshakable faith, and against Toby, the enigmatic mute boy whom she has adopted, who seems to hide within his silence the answer to her unanswerable question. Baba's daughter, Monica, in the simplicity of her love both for Toby and Baba tries to mediate between them. But Baba, in her anxiety and insecurity, is finally driven to kill Toby, "the ghost," the symbol of her metaphysical anguish who always haunt her with the riddle of his immutable silence.

Although the opera was not composed until 1945, the idea of *The Medium* occurred to me in 1936 in the little Austrian town of St. Wolfgang near Salzburg. I had been invited by my neighbors to attend a seance in their house. I readily accepted their invitation but, I must confess, with my tongue in my cheek. However, as the seance unfolded, I began to be somewhat troubled. Although I was unaware of anything unusual it gradually became clear to me that my hosts in their pathetic desire to believe, actually saw and heard their dead daughter Doodly (a name incidentally, which I have retained in the opera). It was I, not they, who felt cheated. The creative power of their faith, and conviction made me examine my own cynicism and led me to wonder at the multiple texture of reality."