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
Costumes Mary Rast
Makeup Jane Farquhar; Barbara Hinkle, head

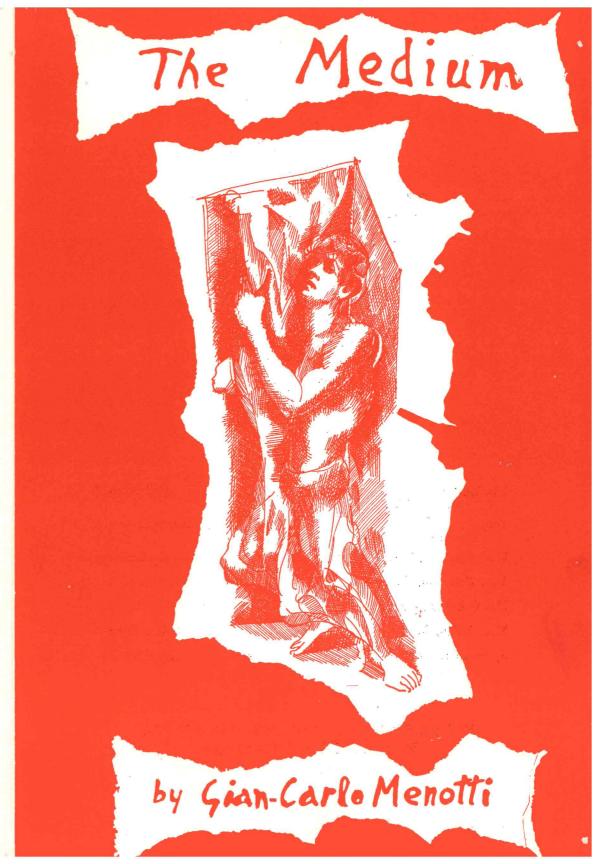
* * * *

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

^{*} Denotes member of National Collegiate Players

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



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

THE CAST

Monica, Soprano
Toby Bruce Conard a mute
Madame Flora, Mezzo-soprano Ann Buchanane
Mrs. Gobineau, Soprano
Mr. Gobineau, Baritone
Mrs. Nolan, Mezzo-soprano
Spirit voice, Soprano Jean Steele

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

* * * *

Program Notes

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 selfassurance, 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 occured 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."