

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

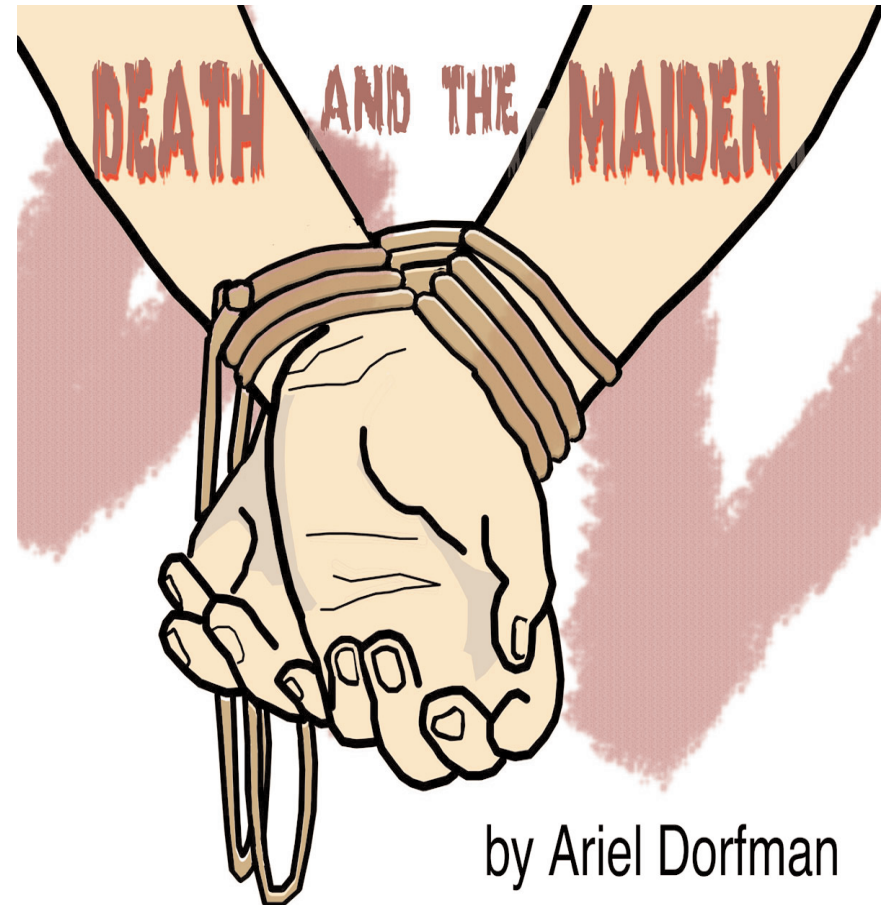
Assistant Stage Manager: Adrienne Schultz
Assistant Costume Designer: Valerie Koopman
Poster/Program Designer: Doug Rankin

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.

Monmouth College Crimson Masque
presents



by Ariel Dorfman

February 15-17, 2007
WIT Theater

Cast List

Paulina Salas Escobar.....Ashley Musser
Gerardo Escobar.....James Shepard, Jr.
Dr. Roberto Miranda.....Jeremiah O'Steen

Progression of Scenes

Act 1, Scene 1: After midnight at the Escobar's beach home
Act 1, Scene 2: One hour later
Act 1, Scene 3: A short time later
Act 1, Scene 4: Dawn
Act 1, Scene 5: A short time later

15 MINUTE INTERMISSION

Act 2, Scene 1: Same day, lunch time, at the Escobar's beach home
Act 2, Scene 2: Evening to the next morning
Act 2, Scene 3: Several months later, a concert hall

Biographies

Sara K. Youngs (Director) is a fifth year CATA major and Political Science minor at MC. She is a key member in Crimson Masque, a member of Alpha Psi Omega theatre honorary, and involved with several activist groups on campus. Her favorite theatre credits include acting in *The Blue Room*, *Hamlet*, *Black Comedy*, and *Done to Death*, as well as directing the one act play *In the Darkness* last year for the premiere productions in the WIT. Sara would like to thank her cast and crew for all of their hard work, and to thank her family and friends for all of their support during both this production and during this trying time in her life. However, it is most important for her to thank and honor her Daddy for being her sounding board in everything, for supporting and encouraging her dreams, and most importantly for teaching her what it means to create art.

"Some may never live, but the crazy never die"~Hunter S. Thompson.

Ashley Musser (Paulina Salas Escobar) is a freshman from Nokomis, IL. She is involved with Crimson Masque and SOS. Her favorite past role was as Benedict in *Much Ado About Nothing*. Ashley would like to thank her mom and grandma for all their help and support!

Jeremiah O'Steen (Dr. Roberto Miranda) is a freshman from McHenry, IL. He is a member of the International Club and the Zeta Beta Tau Fraternity, and is an avid student of martial arts. He has enjoyed his past involvement with set crews in theater. He would like to thank Sara Youngs for putting up with him.

James Shepard Jr. (Gerardo Escobar) is a sophomore Psychology major from Chicago. He is a member in Zeta Beta Tau Fraternity, PRISM, Student Senate, Anime Club and Residence Life staff member. His favorite past role is the Constable in *Fiddler on the Roof*. He would like to thank all the people who helped make this production possible and all the loved ones for support.

Kate Drost (Stage Manager) is a sophomore CATA major from Naperville, IL. She is a

member of the Alpha Xi Delta sorority and is also involved with Alpha Psi Omega, La Raza, the Dance CoOp, Crimson Masque, as well as keeping track of Sara's life. Her past favorite role was as Catherine in *Proof*, and enjoyed being in the casts of *The Baltimore Waltz* and *The Blue Room*. She wants to give a big thank you to the people who have always been there for her and supported her even when she had no idea what she was doing.

Adrienne Schultz (Assistant Director) is a senior music major from Midlothian, IL. She is involved in Wind Ensemble, Crimson Masque, Color Guard, and Vocal Studio. She wants to remind Kate to watch where she puts things and Sara not to eat any onion rings. She has enjoyed getting to work with this cast and crew, as well as making sure Jeremiah's props are up to standard.

Valerie Koopman (Asst. Costume Designer) is a freshman from Roscoe, IL. She is involved with theater, the Dance CoOp, Circle K, and Crimson Masque. Furthermore, she volunteers at the food pantry, teaches religious education, and tutors children and her friends. She has been working backstage since the 8th grade, mainly in costumes, and absolutely loves it! A special thanks goes out to her family for all their support and love. Val would also like to thank LH, TC, RS, BS, CC, AJ, Pat, and Susan Dibble for all their help and support during the times she has needed it!

Jennifer Erbes (Lighting Designer) graduated from Hamilton High School in Hamilton, IL and is currently a theater major at MC. She is very involved in Crimson Masque, PRISM, Alpha Xi Delta, and she is on Fulton Hall Council as a floor representative. Past productions that she has been involved in at Monmouth College include *A Baltimore Waltz* and *A Christmas Carol*, helping design lights for both. Jennifer would like to thank her parents and sister for always supporting her love of theater and her decision to make it her major field of study. She would also like to thank her BIG for inspiring her to spread her wings to do things other than lighting.

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 influ-

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