

THE MONMOUTH COLLEGE
DEPARTMENT OF THEATRE

PRESENTS
PHILIP RIDLEY'S

THE PITCHFORK DISNEY



OCTOBER 30-31, 2018



1853

**“Reality is that which,
when you stop believing in it, doesn’t go away.”**

—Philip K. Dick

**“Big deal. Death always came with the territory.
I’ll see you in Disneyland.”**

—Richard Ramirez, U.S. serial killer on being sentenced to death

THE MONMOUTH COLLEGE
DEPARTMENT OF THEATRE

PRESENTS

THE PITCHFORK DISNEY

by Philip Ridley

The Pitchfork Disney was first performed
at London's Bush Theatre on January 2, 1991.

October 30-31, 2018
Wells Theater

DIRECTOR'S NOTE

I FELL IN LOVE WITH MODERN BRITISH THEATRE 44 years ago. In 1975, I was fortunate to be introduced to the genre by my mentor, Jim De Young. His production of Harold Pinter's *The Birthday Party* opened my imagination and set me on a path to discover more about that strange new world. I see *The Pitchfork Disney* author, Philip Ridley, as the third pillar in a defining period of British drama. John Osborne, who some say started the greatest period of British Theatre since the Puritans closed it down in 1642, was the first pillar to emerge, with his groundbreaking 1956 play *Look Back in Anger*, Osborne was an actor, not an academic, and was an influence on Pinter, another actor, who staged his *The Homecoming* in 1964. In that same year, a new generation of theatre innovators was born in the East End. Philip Ridley, like Osborne and Pinter, didn't begin as a playwright. Ridley was a hyperactive teenager attending St. Martin's School of Art. By the age of 14 he had exhibitions in the East End. A polymath, Ridley experimented in all forms of expression. He became a noted children's author, cinematographer, musician and screenwriter. Music had a strong influence on him, which may account for him choosing the names of the protagonists of tonight's play—two rock idols who coincidentally also changed the cultural world in 1956. Some of Ridley's music is featured in tonight's play.

London theatre critic Aleks Sierz coined the term "in-yer-face theatre" and calls *The Pitchfork Disney* the key play of the 1990s. He stated that it signaled a fresh direction for contemporary playwrighting, eschewing political ideology and social commentary, and turning auditoriums into "cauldrons of sensation." He calls the play "a miraculous mixture of fantasy, gothic sensibility and sci-fi images, along with depictions of explicit (and warped) sex and violence that are individually and simultaneously (and breathtakingly) redolent of a zeitgeist that—in 1991—was yet to come." Ridley's innovative style broke on the scene when the British stage was in a state of crisis. The funding cuts of the Thatcher years constrained theatre innovation and many saw it as the "death of the British stage."

Tonight's play has evolved in meaning since its premiere in 1991. Ridley has called his plays "tuning forks" which vibrate with whatever is going on in the atmosphere at the time. At one point, it reflected terrorism and the fear of others coming in. At another point, it addressed the fear of sex, intimacy and being touched. As I read the play in the winter of 2016, I felt the uncertainty of a new administration coming to Washington. The "safeness" I had felt for the past eight years was suddenly challenged by the unknown. As the calendar changed to spring, summer, fall and winter, the uncertainty has increased and Ridley's words resonate with the real-world horrors of homophobia, global apocalypse and environmental devastation. So why stage a play that reflects the pessimism of our current state of affairs? When I first read the play, I was shocked; I was also intrigued and curious. There was something enigmatic about it. As rehearsals progressed, a different play emerged. Ridley's poetic genius shone through, and I saw in my cast the human condition. The world is a terrifying place. But it is also beautiful. We all have wonderful memories of the past and hope for the future. Humor gets us through. You may be shocked and dismayed when the play ends, but I hope you will leave the theatre thinking about who we are, what we have become, and how we will make the future a better place.—DOUG RANKIN '79, DIRECTOR

CAST OF CHARACTERS

Presley Stray	Miles Rose
Haley Stray	Amelia Chavez
Cosmo Disney	Declan Crego
Pitchfork Cavalier	Richard Eyre*

The action takes place in a room in the East End of London.

There will be a 10-minute intermission between acts.
Please join us in the lobby for refreshments provided by
Alpha Psi Omega and Crimson Masque.

DESIGN TEAM

Director	Doug Rankin
Scenic Design	Natalie Curtis*
Costume Design	Galen Hughes*
Sound Design	Amanda Green*
Lighting Design	Doug Rankin
Makeup Design	Kyrsten Hume
Property Design	Doug Rankin
Co-Stage Manager	Cecelia Carlson
Co-Stage Manager	Connor Schmall
Costume Shop Manager	Ray Gabica
Musician	Iman Abdulrazzak
Window Display	Natalie Curtis*
Dramaturgy	Doug Rankin, Haley Willits*
Technical Director	Doug Rankin
Scene Shop Manager	Patrick Weaver
Box Office Manager	Amanda Green*
Box Office Staff	Catie Bosarth

RUN CREW

Selma Karastanovic Kaeli Shelton Bailey Van Fleet

*MEMBER OF ALPHA PSI OMEGA, NATIONAL THEATRE HONOR SOCIETY

COMPANY



Iman Abdulrazzak

Iman Abdulrazzak is a 2018 graduate of Monmouth College. A music and psychology double major from Aleppo, Syria, she was concertmaster of the College's Chamber Orchestra. Iman also performed a solo recital at Monmouth last fall which featured "Symphony Espagnole" by Édouard Lalo. She is looking forward to attending graduate school where she will pursue a career as a psychology researcher.



Leslie Appel

Leslie Appel is a 2018 graduate of Monmouth. A psychology major from Thomson, Ill., Leslie worked in the box office throughout her time on campus.



Cecilia Carlson

Cecilia Carlson is a theatre major from Chicago. She was a stage manager for Monmouth's production of *Saving Toyland*. Cecilia is the assistant costume designer for the theatre's 2017 season and stage manager for *A Midsummer Night's Dream*.

Amelia Chavez is a sophomore theatre major from Chicago. Last fall, she performed as Mrs. Peters in *Pieces of Glaspell*, and she stage managed *Saving Toyland*. Amelia was also a participant in KCACTF Region III's Irene Ryan Competition.



Amelia Chavez

Declan Crego is a sophomore from New Glarus, Wis., with a physics/pre-engineering and theatre double major. Last year he acted in Monmouth's production of *Trifles*, and he was responsible for props in *Saving Toyland*. Declan is looking forward to many more shows and great experiences in the theatre department.



Declan Crego

Natalie Curtis is a senior math/art double major from Arlington Heights, Ill. She produced the scenic designs for Monmouth's productions of *Oedipus Rex* and *Pieces of Glaspell*, and she has designed the season's show posters since 2016. Last year, she earned a certification in stagecraft special effects from The Stagecraft Institute of Las Vegas.



Natalie Curtis

Richard Eyre found his love of theatre with his first role as a toy car in *The Velveteen Rabbit* (or was it during his role as dense kidnapper in *The Ransom of Red Chief?*). Around the same time, he discovered improv comedy and has pursued both passions ever since. Often performing comic roles throughout his school years, including Ovington in *How To Succeed in Business Without Really Trying*, he played his first serious role as a paranoiac in *The God's Honest*. While still in high school, Richard was cast in the Monmouth College improv club. Last summer, he performed professionally in *Fuddy Meers* at the Athenaeum Theatre in Chicago. Love to Mom!

Amanda Green is a junior theatre major and communication minor from Las Vegas. She recently sound designed for *Meet Me in St. Louis* and *Saving Toyland*. Last fall, she worked as a lighting designer for *Pieces of Glaspell*.



Richard Eyre '20

Galen Hughes is a 2018 Monmouth graduate. A theatre arts major from Genoa, Ill., she had a minor in arts management. Her most recent stage credits included Mrs. Hale in *Pieces of Glaspell* and Jane in *Saving Toyland*, for which she received her second Irene Ryan nomination of her college career.



Amanda Green

Kyrsten Hume is a 2018 graduate of Monmouth with a major in psychology. A theatre minor, she was actively involved with the department, starting in her sophomore year when she appeared as Mouse 1 in *The Nutcracker*. She went on to appear as Biskey in *The Rover* and serve as stage manager for *The Crucible* and director of *The Flattering Word*. Kyrsten also designed hair and makeup and was responsible for props in *Pieces of Glaspell*. Last spring, she appeared as Anna in *And Baby Makes Seven*. On campus, Kyrsten was the treasurer of Crimson Masque, president of Psi Chi, a member of Order of Omega and a member of Kappa Gamma women's fraternity.



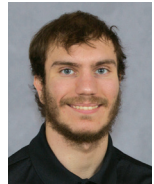
Galen Hughes

Miles Rose is a senior music and theatre major from Princeton, Ill. In 2017, he performed as Alonzo (Lon) Jr. in *Meet Me in St. Louis*. Last season, he played Barnaby in *Saving Toyland*, and he was assistant stage manager for *Pieces of Glaspell*. Miles was also a participant for KCACTF Region III's Irene Ryan Competition.



Kyrsten Hume

Connor Schmall is a sophomore English and philosophy double major from Dixon, Ill. Last fall, he performed as the lawyer in *Pieces of Glaspell* and as Inspector Marmaduke in *Saving Toyland*. Connor was also a participant for KCACTF Region III's Irene Ryan Competition.



Miles Rose

Haley Willits is a 2018 Monmouth graduate from Gladstone, Ill. An English major with a theatre minor, Haley's previous dramaturgy experience includes *Woman's Honor* and *Trifles* by Susan Glaspell and *Oedipus Rex*, adapted by Ron Zank. She has returned this fall to serve as visiting dramaturg for the theatre department.



Connor Schmall



Haley Willits

GENERAL INFORMATION

Please silence all electronics.

Restrooms and drinking fountains are located in the lobby.

Photography and recording of any kind is prohibited.

The Pitchfork Disney contains strong language and sexual situations which may be troubling to some viewers.

Nobody under the age of 16 will be admitted.



**THE PITCHFORK DISNEY IS PRODUCED BY ARRANGEMENT
WITH KNIGHT HALL AGENCY, LTD., LONDON.**

COVER ILLUSTRATION BY NATALIE CURTIS '18



1853