

THE MONMOUTH COLLEGE
DEPARTMENT OF THEATRE

PRESENTS



OCTOBER 25-28, 2018
FUSION THEATRE

DIRECTOR'S NOTE

At the start of each new project, I ask myself (and my creative team) three questions. Here are my answers to those questions.

Why are we doing this play?

I had the rare opportunity to pitch a play during my job interview for this position, and it was an easy decision in terms of what play to choose. First, I knew it needed to be Shakespeare. The department hasn't had Shakespeare on stage since the Spring of 2014, so it was time. It's an important part of a theatre artist's education, regardless of their area of specialization. Acting Shakespeare is the Mount Everest of acting. It requires the very best that you have. The emotional range is huge, and actors are required to bring a sense of truth and honesty to larger than life characters, words, and situations. The vocal and physical demands are daunting. The demands on the imagination are exacting. Shakespeare also offers a feast of opportunities for designers. Because we're working with historical texts, there is the opportunity to bring them to life, visually and aurally, in fresh and exciting ways. The possible interpretations are limitless.

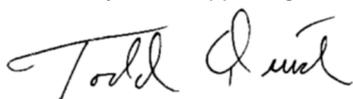
What is this play about?

As a director, I feel that my priority—my goal, is to mine the text, and discover what the play is trying to say—and then bring that out on the stage. In analyzing the play, it's all about discovering the Seed. The one word that is the essence, the kernel of the play, that is present through all the scenes. *A Midsummer Night's Dream* is a play that is all about *transformation*. That word is at the heart of the play. Each character is transformed dramatically through the events of the play (some literally, some figuratively). The actors themselves are transformed into characters, and then some of them into characters within those characters. Working with that word "transformation", I would say that, thematically, this production is about the inevitable, and universal power of transformation. And that the transformation, in this play, and in life, comes from love. From finding love, losing love, needing love, fearing love, chasing love. Love is the fuel of the transformation. This seed of transformation is what the play is about, and should be present through the directing, the acting, and the design.

What do we want the audience to walk away with after seeing this production?

I want the audience to experience the universality and the contemporary accessibility of the words. I want them to experience the clarity of language, as well as the immediacy of the actor/audience relationship. I want them to experience the fun and magic of live, classical theatre. I want them to wish for a world with more magic. A world in which they are also empowered to "transform".

Thank you for supporting the arts at Monmouth College. Enjoy the show.



Todd Quick
Visiting Assistant Professor
Department of Theatre
Monmouth College

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A MIDSUMMER NIGHT'S DREAM

by William Shakespeare

Adapted and Directed by Todd Quick

October 25-28, 2018

Fusion Theatre

PLOT SYNOPSIS

The story of *A Midsummer Night's Dream* may be best explained by dividing it into its three basic units: the Royals and Lovers, the Mechanicals, and the Fairies.

THE ROYALS AND THE LOVERS: As Theseus, the Duke of Athens, and Hippolyta prepare for their wedding, Egeus, a nobleman of the town, comes before them to seek assistance with his disobedient daughter, Hermia. Egeus wants her to marry Demetrius, but she wants to marry Lysander. According to the law of Athens, she must marry the man her father chooses or die. Theseus acknowledges that Egeus has the law on his side, but offers Hermia the alternate choice of becoming a nun. Lysander and Hermia decide to run away and to marry far from Athens. Before they leave, they see Helena, Hermia's best friend, and tell her of their plans. Helena is in love with Demetrius and, in hopes of proving her loyalty to him, tells him of Hermia's escape. As Lysander and Hermia travel through the woods the following night, Demetrius attempts to track them down with the love-sick Helena close in tow. While in the woods, fairies play tricks on the young lovers. Through magic, Demetrius and Lysander both suddenly fall madly in love with Helena. This confusion leads to a quarrel, which Oberon, King of the Fairies, stops. Oberon then has his henchman restore the relationships to their rightful state: Demetrius is in love with Helena, and Lysander is in love with Hermia. When they wake the next morning, the Duke overrides the law, and decides to allow Lysander and Hermia to marry. Demetrius, transformed by the evening in the woods, proclaims his renewed love for Helena. They joyously return to Athens and are married alongside Theseus and Hippolyta.

THE MECHANICALS: Several of the workers of Athens have decided to perform a play for the Duke on his wedding day. Peter Quince, a local carpenter, gathers the five craftsmen thought best skilled to perform the play; Nick Bottom, Francis Flute, Robin Starveling, Tom Snout, and Snug. Bottom, a weaver with great aspirations to be an actor, is cast as Pyramus, a noble young man. Flute, a young man with a high voice, is cast as Thisbe, the girl that Pyramus loves. The group decides to rehearse in the woods outside town so that they won't be disturbed. When they meet to rehearse, they too are subjected to fairy pranks. Puck, a very mischievous spirit, replaces Bottom's head with that of a donkey. This sight frightens the other craftsmen so badly that they run home to Athens, leaving Bottom alone in the forest. Titania, who has been sleeping nearby, awakes and, through a spell cast by Oberon, falls madly in love with the donkey-headed Bottom. Later, when Titania and Bottom are released from the fairy spells, Bottom believes that he has simply had a wonderful dream and rushes off to find his friends. Reunited once again, the Mechanicals hurry off to the palace and perform their play, *Pyramus and Thisbe*, for the Duke and Duchess.

THE FAIRIES: When the play begins, Titania and Oberon, Queen and King of the Fairies, are feuding because Titania refuses to give Oberon a human child (a changeling boy) left in her care. Oberon, furious that Titania will not give him the boy, uses a magical flower to place a spell on her. The spell will make the Fairy Queen fall in love with the first creature that she sees when she wakes, no matter how hideous it might be. When she awakes, the first creature she sees is Nick Bottom, a mortal on whom Puck has placed a donkey's head. She falls madly in love with the transformed man and orders her fairies to wait on her new love, feeding and entertaining him. Before releasing her from his spell, Oberon takes custody of the changeling boy. No longer fighting, Titania and Oberon then go with the rest of the fairies to celebrate Duke Theseus' and Hippolyta's wedding.

CAST OF CHARACTERS

Lysander, Flute, Thistle	Ryan Emmons
Theseus, Cobweb	Richard Eyre
Hermia, Snug, Peaseblossom	Amanda Jean Grissom
Puck, Philostrate	Terry Harris
Titania, Snout	Claire Harrison
Demetrius, Starveling	Noah Harshbarger
Oberon	Denzel Johnson
Helena	Samantha Roberts
Bottom	Miles Rose
Egeus, Quince, Mustardseed	Billy Savage
Hippolyta, Moth	Amy Ward

CREATIVE TEAM

Director	Todd Quick
Stage Manager	Amelia Chavez
Assistant Stage Manager	Cecelia Carlson
Scenic Design	Amanda Jean Grissom
Lighting Design	Patrick Weaver
Costume Design	Ray Gabica
Assistant Costume Design	Jacob D. Kujath
Sound Design	Amanda Green
Technical Direction	Patrick Weaver
Properties	Kolby Carnes, Molly Wintermute
Production Dramaturg	Haley Willits
Composers	Ryan Emmons, Miles Rose
Director of Theatre	Doug Rankin
Box Office Manager	Amanda Green
Box Office Staff	Catie Bozarth, Rebecca Monica, Madelyn Bird

RUN CREW

Terrence Best
Keegan Brown

Kolby Carnes
Maya McCloskey

Emmy Tiethoff
Samy Salah Esa

SPECIAL THANKS

Dr. Vanessa Campagna
Stephen John
Emma Jean Quick
Professor Doug Rankin
President Clarence R. Wyatt
First Lady Lobie Stone
Jaron Park

COMPANY



Amelia Chavez

Amelia Chavez '21 (Stage Manager) is a theatre major from Chicago. She has been involved with the theatre department since the beginning of her freshman year, as well as being a part of the Monmouth College Chorale and Chamber Choir and the women's fraternity Alpha Xi Delta. She has performed roles in *Pieces of Glaspell*, *The Pitchfork Disney* and *And Baby Makes Seven*, as well as stage managing *Saving Toyland*. Amelia has also participated in the Irene Ryan portion of the KCACTF Region III festival.



Cecelia Carlson

Cecelia Carlson '21 (Asstant Stage Manager) is an art major/theatre minor from Chicago. She has been active in the theatre department since her freshman year, serving as stage manager for *Saving Toyland* and *The Pitchfork Disney* and as an actor in *Fusion Fests IV and V*.



Ryan Emmons

Ryan Emmons '21 (Lysander, Flute, Thistle) is from Kansas City. He recently played Will Parker in *Oklahoma!* at Gladstone Theatre in the Park. Other favorite shows he has performed in are *Secret Garden*, *James and the Giant Peach*, and *Damn Yankees*. He is excited to be performing in his first Monmouth College show.



Amanda Grissom

Amanda Grissom '19 (Hermia, Snug, Peaseblossom, Scenic Designer) is a theatre major/English minor from Eldridge, Iowa. She has been active in the theatre department since her freshman year, filling roles such as actress, set constructor, dramaturg, playwright, hair and makeup designer, director, and set designer. She presented dramaturgical work while participating in KCACTF, and she was the recipient of of an Irene Ryan Competition nomination. This is her second year as president of the national theatre honor society, Alpha Psi Omega. She is excited to make her Shakespearean debut.



Richard Eyre

Richard Eyre '20 (Theseus, Cobweb) understudied and performed in *Fuddy Meers* as part of his summer internship, with the same company where he made his first professional performance in *The Seagull*. At Monmouth, Richard has had roles such as one half of the eponymous *Pitchfork Disney* and a henchman in *Saving Toyland*. Richard is vice president of the Monmouth College Improv Team (Clever Name Pending).



AJ Green

Amanda Green '20 (Sound Designer) is a theatre major with a communications studies minor. She is a member of the Alpha Psi Omega theatre honor society, and she serves as the Monmouth College Box Office Manager. AJ has worked on sound for multiple productions, including *Meet Me in St. Louis*, *Saving Toyland*, *Pitchfork Disney* and *And Baby Makes Seven*.



Terry Harris

Terry Harris '19 (Puck, Philostrate) is a theatre major from Chicago. He has performed as a toy soldier, partygoer and conductor in *The Nutcracker*. Last year, he performed in the productions of *Pieces of Glaspell* and *And Baby Makes Seven* as Peter Levin.

Claire Harrison '22 (Titania, Snout) is a business major from Bristol, R.I.. She is a peer mentor on campus and is a member of Alpha Xi Delta. Some of her favorite productions she has participated in are *Bye Bye Birdie*, *Proof* and *Our Town*. She is excited to be in her first show at Monmouth College.



Claire Harrison

Noah Harshbarger '21 (Demetrius, Starveling) is a theatre major from Cameron, Ill. He found his love for theatre in eighth grade when he was the puppeteer of Audrey 2 in *Little Shop of Horrors* because he was "small enough, yet strong enough" to operate a larger than life puppet. At Monmouth, he has played Gordon Wallace in *A Woman's Honor* and Grumio in *Saving Toyland*. Love goes to his parents, family and friends, and especially his late grandma Roberta.



Noah Harshbarger

Denzel Johnson '19 (Oberon) is a communications studies major from Chicago. In addition to working as a contributing writer for *The Courier* and head anchor for MC-TV, Denzel is very involved with the campus community. He acted in previous *Fusion Fests* and he wrote for *Fusion Fest V*. His passions include poetry, hip hop music and open mics. He was published in the 2018 *COIL*.



Denzel Johnson

Samantha Roberts '21 (Helena) is theatre major/arts management minor from Sheffield, Ill. As a freshman, Samantha served as one of the stage managers for *Saving Toyland*, and she worked the spotlight for *And Baby Makes Seven*. She also participated in *Fusion Fests IV and V*.



Samantha Roberts

Miles Rose '19 (Bottom) is a music/theatre major from Princeton, Ill. He performs in campus choral groups, and he is a member of Zeta Beta Tau and the national theatre honor society Alpha Psi Omega. Last year, he served as assistant stage manager for *Pieces of Glaspell*, and he played the part of Silas Barnaby in *Saving Toyland*. For his role as Presley Stray in *Pitchfork Disney*, Miles was awarded an Irene Ryan nomination for the KCACTF Region III festival.



Miles Rose

Billy Savage '19 (Egeus, Quince, Mustardseed) is a theatre/political science major and president of Crimson Masque. His acting credits include Creon in Sophocles' *Oedipus Rex*, Reverend Paris in Miller's *The Crucible*, Peter in Paula Vogel's *And Baby Makes Seven* and Master Toymaker in the world premiere of *Saving Toyland*. He also served as sound designer and stage manager in Susan Glaspell's *Trifles* and *Woman's Honor*.



Billy Savage

Amy Ward (Hippolyta, Moth) is a senior English major with minors in history and 19th-century studies from Lacon, Ill. Last fall she performed in *Fusion Fest IV* and the production of *Pieces of Glaspell*. Amy also acted in *Fusion Fest V* this year.



Amy Ward

GENERAL INFORMATION

Please silence all electronics.

Restrooms and drinking fountains are located in the lobby.

Photography and recording of any kind is prohibited.

THE KENNEDY CENTER

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Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

COVER ILLUSTRATION BY NATALIE CURTIS '18

