

COSTUME TECHNICIANS & CREW

EMILY ANTOFF
SAM AUCH
WEN BIYI
HANNAH COMPTON
ALLISON DIAMOND
KATE DONOGHUE
ALYSSA KENNAMER
EVELYN LANGLEY
MIRANDA LOEBER
PAUL LURENZ
AISHA MERGAERT
JO NIEDERHOFF
KATIE O'CONNOR
MICHELLE ORR
PAT TOPPING
JORDYN STEWART

Emily Antoff (2015, Undeclared), Rodrigo Archibar (2015, Undeclared), Sam Auch (2015, Undeclared), Chris Bakka (2012, Literature/Theatre), Wen Biyi (2014, Undeclared), Hannah Black (2014, Undeclared), Marina Capizzi (2013, Theatre), Hannah Compton (2014, Theatre), Emily Cooney (2014, Undeclared), Jessica Couvillier (2015, Undeclared), Allison Diamond (2014, Theatre), Kate Donoghue (2012, Theatre/English Literature), Steve Galdek (2012, Biology), Jen Gee (2015, Undeclared), Emily Harvey (2014, Theatre), Rebekah Heusel (2014, Theatre/Classics), Jon Hewelt (2014, Undeclared), Avecena Hollingsworth (2014, Psychology), Nathan Johlas (2014, Undeclared), Alyssa Kennamer (2014, Undeclared), Paul Kenney (2014, Undeclared), Evelyn Langley (2014, Anthropology of Religion), Miranda Loeber (2014, Theatre), Paul Lurenz (2012, Japanese/German), Aisha Mergaert (2010, Biochemistry), Isaac Allen Miller (2012, Creative Writing), Grace Moran (2014, Spanish/Theatre), Rhianon Neuville-Norton (2015, Undeclared), Jo Niederhoff (2015, Undeclared), Katie O'Connor (2012, Studio Art), Michelle Orr (2014, Undeclared), Liz Picurro (2012, Theatre), Missy Preston (2015, Undeclared), Andrew Purvis (2015, Undeclared), Ivy Reid (2012, Creative Writing/Theatre), Oakton Reynolds (2015, Undeclared), Katrina Rudolph (2014, Theatre/Creative Writing), Jamie Ruml (2014, Undeclared), October K. Santerelli (2014, Undeclared), Jacob Schneider (2014, Physics), Jordyn Stewart (2014, Theatre), Pat Topping (2012, Creative Writing), Avery Wigglesworth (2013, Theatre)

SCENERY & LIGHTING CREW

HANNAH BLACK
EMILY COONEY
STEVE GALDEK
EMILY HARVEY
REBEKAH HEUSEL
AVECENA HOLLINGSWORTH
NATHAN JOHLAS
PAUL KENNEY
LIZ PICURRO
IVY REID
JACOB SCHNEIDER

OAKTON REYNOLDS
MARINA CAPIZZI
THE STUDENTS OF THEATRE 121 & THEATRE 151

VOLUNTEERS

JESSICA COUVILLIER
RHIANNON NEUVILLE-NORTON
KATRINA RUDOLPH

SCHILLER'S

MARY STUART

IN A NEW VERSION BY PETER OSWALD
DIRECTED BY NEIL BLACKADDER

WED.-SAT. NOVEMBER 2-5 2011

HARBACH THEATRE

THE FORD CENTER FOR FINE ARTS

Knox College

theatre

WELCOME to the first production of Knox Theatre's 2011-12 mainstage season. The three faculty-directed shows we will present this year cover a wide range of periods and styles, selected to provide both the students involved in the productions and our audiences with a variety of experiences. While some of the students performing in and otherwise contributing to those shows are majoring in Theatre, many are not. And acting opportunities are available to students regardless of age and year; the cast of Mary Stuart includes six first-years, and only four students who have previously performed on the Harbach stage.

In winter term, Elizabeth Carlin-Metz will direct Shakespeare's delicious comedy Twelfth Night, transporting us to Illyria, land of mistaken identities, separated twins, young women dressed as young men, and people falling in love with the wrong people. Liz plans to stage the play in a Venetian carnevale environment, exploiting all the wonderful possibilities offered by masks in that setting. The season will close with a contemporary American play directed by Jeff Grace in Studio Theatre: Charles L. Mee's Under Construction. Mee is an innovative and acclaimed writer, associated in particular with an approach that involves creating collage-like theatre pieces from source material as varied as Greek tragedy and the paintings of Magritte. Under Construction draws on both the work of the 1950s artist Norman Rockwell, and the installations of contemporary artist Jason Rhoades.

For this fall production, I chose to direct Friedrich Schiller's 1800 tragedy about the life of Mary Queen of Scots in a recent highly praised translation by British writer Peter Oswald. The Broadway production of that version, along with a staging of the original German I saw in Berlin, helped me recognize how well Schiller's historical drama can work as a political thriller that resonates with our own times. Thank you for coming, and we hope you enjoy engaging in the momentous confrontation between Mary and Elizabeth.

-NEIL BLACKADDER

DEPARTMENT FACULTY

NEIL BLACKADDER
ELIZABETH CARLIN-METZ
CRAIG CHOMA
JEFF GRACE
MARGO SHIVELY

CHAIR, PROFESSOR OF THEATRE
PROFESSOR OF THEATRE
ASSOCIATE PROFESSOR OF THEATRE
ASSISTANT PROFESSOR OF THEATRE
LECTURER

WITH SPECIAL THANKS TO:

LIZ CARLIN-METZ, KATE DONOGHUE, LIZ PICURRO & CLAIRE FALCK

ELIZABETH & MARY STUART

1533 Marriage between Henry VIII of England & Catherine of Aragon declared invalid, in defiance of the Roman Catholic Church; Henry marries Anne Boleyn, who gives birth to Elizabeth

1536 Annulment of Henry's marriage to Anne Boleyn; execution of Anne Boleyn

1542 Birth of Mary, daughter of James V of Scotland and Mary of Guise, grand-daughter of Margaret Tudor, elder sister of Henry VIII

1547 Mary is sent to France, where she grows up at the court of Henry II

1553 Mary Tudor, Elizabeth's half-sister, ascends to the English throne, and sets about returning England to Catholicism, including by brutal persecution of Protestants

Elizabeth spends two months in the Tower of London

1558 Following Mary Tudor's death, Elizabeth ascends to the throne and proclaims England Protestant

1554 Marriage of Mary and Francis, son of Henry II of France

Henry II has Mary declared Queen of England as well as Scotland

1561 Following the death of Francis, Mary returns to Scotland, and assumes power

1565 Mary marries the Earl of Darnley

1566 Birth of James, son of Mary and Darnley

1567 Murder of Darnley; three months later, Mary marries the Earl of Bothwell, the chief suspect in the murder of Darnley

1568 Having lost support in Scotland, Mary flees over the border and seeks refuge in England, where she is taken captive

1570 Elizabeth excommunicated by Pope Pius V, who thus absolves her subjects of allegiance to her
 1585 Enactment of the Bond of Association, making legal the execution of anyone in whose favor a group plots against Elizabeth's life

1586 Anthony Babington executed for leading the latest of several plots to assassinate Elizabeth and install Mary on the English throne
 Mary is tried by a commission of forty-two judges for conspiracy to murder Elizabeth, found guilty and condemned to death

NOTES FROM THE DESIGNERS

SCENIC & LIGHTING DESIGN

BY CRAIG CHOMA

The design elements for this production are in direct response to the overall conceptual approach that we took with the script. The director wanted to shift the staging from a traditional Elizabethan environment to one that was more modern and contemporary. In doing so, all of the men would be costumed in tailored suits of different sorts, while the women would be wearing dresses that were evocative of the Early Modern era, through line quality and silhouette, while also suggesting contemporary haute couture. The possibility of bridging the gap between the two time periods in this way was fascinating to me, and was something that I embraced as I strove to create a dynamic modern-looking environment.

When I began contemplating how to go about creating the performance space, the director shared with me that he very much wanted to explore a more minimalist space with regards to scenic elements, embracing certain qualities found in German scenic design going back to Expressionism. I took these ideas and explored how best to take the essence of castle, and castle-like structures, and create an open, unit-set environment that abstractly represented those kinds of architectural structures without getting into realism. The two elements that emerged from this exercise were stairs and tall walls/corridors.

I took the idea of stairs and made the entire stage about stairs. These stairs are different, though, in that they have a much more wide tread than any typical stair - 3 feet instead of 10 inches, and the rise of each stair was not nearly as tall as typical stairs - only 4 inches instead of 9. The result is a slightly sloped or raked stage, comprised of these platform steps that evoke a castle-like or more regal setting in an abstract way. Because they are actual platforms, deep enough to accommodate a person comfortably, these platforms then created a plethora of levels that could be explored through the characters' physical relationships to one another. And the slab-like walls are asymmetrically placed throughout the environment to create a variety of spaces that can also be used in numerous ways.

SCHILLER'S

MARY STUART

IN A NEW VERSION BY PETER OSWALD

PRODUCED BY ARRANGEMENT WITH UNITED AGENTS

ENGLAND, 1587

THERE WILL BE ONE 10 MINUTE INTERMISSION

CAST

(IN ORDER OF APPEARANCE)

HANNA KENNEDY, NURSE TO MARY
SIR AMIAS PAULET, MARY'S WARDER
MARY STUART, QUEEN OF SCOTLAND
MORTIMER, PAULET'S NEPHEW
LORD BURLEIGH, HIGH TREASURER
ELIZABETH, QUEEN OF ENGLAND
LADY AUBESPINE, FRENCH AMBASSADOR
LADY BELLIEVRE, FRENCH ENVOY
EARL OF LEICESTER
EARL OF SHREWSBURY
EARL OF KENT
SIR WILLIAM DAVISON, STATE SECRETARY
O'KELLY, MORTIMER'S FRIEND
PAGE TO ELIZABETH
MELVIL, MARY'S CHIEF STEWARD

ALYSSA KENAMER
JOHN BIRD
GRACE MORAN
NEIL PHELPS
CHRIS BAKKA
KATE LAROSE
SAM AUCH
MISSY PRESTON
ISAAC MILLER
JON HEWELT
ANDREW PURVIS
TOBY SANTERELLI
JAMIE RUMI
EMILY ANTOFF
RODRIGO ARCIBAR

CREATIVE TEAM

DIRECTOR
ASSISTANT DIRECTOR
SET AND LIGHTING DESIGNER
COSTUME DESIGNER
ASSISTANT TO THE COSTUME DESIGNER
SOUND DESIGNER
STAGE MANAGER
ASSISTANT STAGE MANAGER
ASSISTANT STAGE MANAGER
ASSISTANT COSTUME STUDIO SUPERVISOR
DRAMATURGICAL ASSISTANT
PROPS MASTER
MASTER ELECTRICIAN
SOUND BOARD OPERATOR
STAGE COMBAT ADVISOR

NEIL BLACKADDER
AVERY WIGGLESWORTH
CRAIG CHOMA
KATIE O'CONNOR
MARGO SHIVELY
ANDREW STOCKER
REBEKAH HEUSEL
MEGAN YOUNG
JEN GEE
ALLISON SMITH
ALLISON DIAMOND
OAKTON RENOLYDS
EMILY HARVEY
KATRINA RUDOLPH
BARBARA SEIFERT

SCHILLER & MARY STUART

Friedrich Schiller is a hugely important figure in German cultural history. He lived only into his mid-40s, but nevertheless made lasting contributions in poetry, philosophy, aesthetics, and history as well as drama.

Schiller was born in Marbach in south-west Germany in 1759. He wrote poetry from an early age, and became a well-known and controversial figure with his first play, The Robbers, one of the prime examples of Sturm und Drang in literature. The premiere in Mannheim in 1782 caused a sensation, and led the Duke of Württemberg to forbid the young Schiller from writing any more plays. He disobeyed, and found success with several more plays during the 1780s.

During the 1790s, Schiller turned his attention toward the writing of historical and philosophical texts. He was then living in Weimar and Jena, and engaged in an influential friendship and correspondence with Johann Wolfgang Goethe--the other monumental figure of this era in German culture. Schiller wrote some of his most famous and enduring essays, on topics such as aesthetic education and the sublime. When he resumed writing plays, he did so in the mode known as Weimar Classicism, which found inspiration in Greek and other Classical models and also drew on the aesthetic and philosophical principles that Schiller, Goethe and others had explored in essays.

Mary Stuart, with its blank verse and its meticulously constructed five-act shape, is a prime example of Weimar Classicism. In writing the play, Schiller carefully studied the historical material about Mary Queen of Scots, but also chose to depart from the facts when that suited his dramatic design. His most significant departure came in having Elizabeth and Mary meet, which never actually happened. Schiller also portrayed both queens as younger than they were; he suggested that Mary should appear about 25 and Elizabeth 30, when in fact Mary was about 45 in 1587, Elizabeth 53. Schiller also invented Mortimer, and various other features of his play's plot. But his treatment of Mary does reflect what we know about her life and its aftermath; and Mary as the audience experiences her in Act V embodies much of what Schiller called "das Erhabene," the sublime.

Mary Stuart was first performed in Weimar in 1800. Schiller died in 1805.

The lighting design grew out of the same overall conceptual approach. I embraced side lighting as a means of being able to work with light through a more abstract method. The way that sidelight falls across the body, and highlights the wrinkles and folds in garments in exacting ways, was a quality that allowed me to explore a more abstract and heightened reality through light, instead of trying to realistically replicate the quality of light in various castle interiors. Through the use of alternative angles and colors of light, the lighting design was able to create looks based on mood and atmosphere instead of needing to adhere to realism. Because of this, there are a few dramatic moments that are achieved through lighting that could have only worked within this concept.

COSTUME DESIGN

BY KATIE O'CONNOR

The approach I took to designing costumes for this show was to communicate the power of the characters, but to also allow for the underlying vulnerability to be communicated to the audience through a visual. By having the male characters wear suits, it gives them power in appearance almost instantly. For the women, their power is in their more period style clothing. I wanted Mary and Elizabeth in particular to have clothing that had clean, architectural lines that would echo the men's suits, but were similar enough to the Elizabethan clothing that the audience could still see that this is a play about that era. The limited color palette, particularly for Mary and Elizabeth plays to their strengths and weaknesses as individuals as the play progresses and really allows for the silhouettes of the costumes to stand out.