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[1986]

PSU SUMMER THEATRE 25TH ANNIVERSARY



Pittsburg State University's
HIAWATHA

"A True American Legend"
July 8-12, 8:00 p.m.

Director: John Green

Pittsburg State University's

SWEENEY TODD

"The Demon Barber of Fleet Street"

July 16-19, 8:00 p.m.

July 20, 2:30 p.m.

Director: John Green



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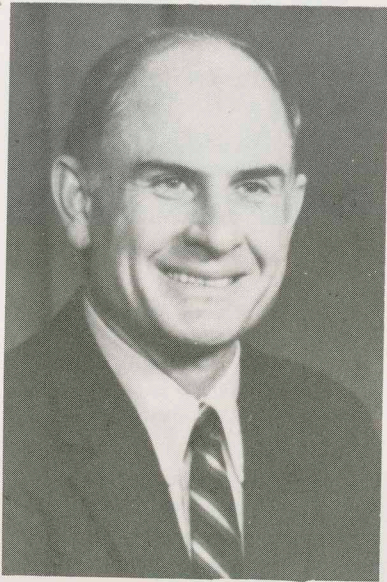
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Dr. Donald W. Wilson

Pittsburg State University has demonstrated a very strong commitment to the aesthetic and cultural development of the individual and the community throughout her history

That commitment was affirmed in a very positive way 25 years ago with the establishment of the Summer Theatre program to compliment our other offerings in music, art and theatre. We believe that theatre plays a very important part in a strong educational program. Not only does it broaden our perspective and make us more informed and literate, but it also provides enjoyment. Through the Summer Theatre program, opportunities are provided for University and community people to participate together.

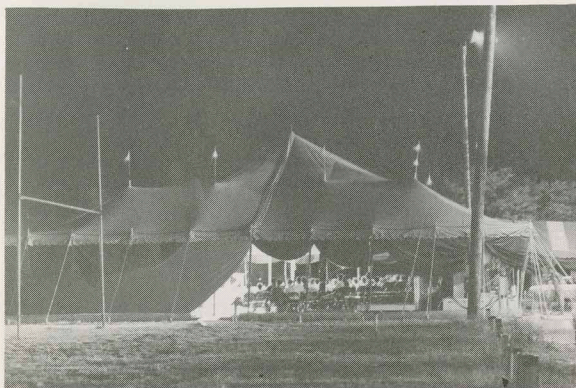
Pittsburg State University is extremely proud of the Summer Theatre program. On the 25th Anniversary, we salute its accomplishments and thank the members of the casts and crews who have enriched our lives and our community, as well as you, our patrons, for your continued support. — *Dr. Donald W. Wilson, Pittsburg State University President*

On behalf of the Department of Communication and the 1986 Summer Theatre Company, I welcome you to our Silver Anniversary season! The scores of shows produced in twenty-five seasons of PSU Summer theatre have provided unique training and experience for hundreds of talented students, as well as quality live-theatre entertainment for our thousands of loyal patrons in Pittsburg and the entire four-state region.

Many of you have followed our evolution from our primitive Tent-by-the-lake, to the Playhouse on Broadway, and now to beautiful, comfortable Memorial Auditorium with state-of-the-art facilities. We look forward to serving our students and you even better in the years ahead. — *Dr. Harold Loy, Chairman of the Department of Communication*



Dr. Harold Loy



The history of PSU Summer Theatre began 25 years ago under a tent by the University Lake. Although facilities were nothing to boast of, many memorable evenings, were spent by the Pittsburg community enjoying the thrill and charm of theatre beneath the Tent-by-the-Lake.



PSU Summer Theatre made its move to Playhouse on Broadway in 1978. Equipped with improved facilities, members of the Summer Theatre company were faced with new challenges each summer in improving the quality of stage performances.

The PSU Summer Theatre is proud to be celebrating its 25th year of existence, and even more proud to be utilizing the state-of-the-art facilities of Pittsburg Memorial Auditorium. From the days of the Tent-by-the-Lake, to Playhouse on Broadway to the newly remodeled Memorial Auditorium, PSU Summer Theatre has continued to grow, not only in the size of its program, but in the quality of its productions as well. Join us in our 25th anniversary celebration!



"My, you do like a good story, don't you?"
— Mrs. Lovett, "Sweeney Todd"

It is a great honor to be asked to direct the two shows that make up this Silver Anniversary Season. I share in the pride felt by all of you who have witnessed and participated in the development of Summer Theatre from its humble, but vital, origins in the Tent-by-the-Lake to the crowning glory of Memorial Auditorium.

An anniversary is always a time for reflection on past achievements, but I prefer to look forward, to anticipate the exciting challenges that lie ahead. What needs will Summer Theatre be answering in the year 2011? How much further will technology have developed, who will be our leading playwrights and actors? Does such speculation matter? Yes, I believe it does, because the theatre answers a deeply felt need in all of us for direct communication; the interaction of a live performer with a live audience — the thrill that we all retain from childhood of wanting to hear a good story. And whatever else changes in the next 25 years in Pittsburg theatre, two ingredients will always remain constant — the need for a good story to tell and well-trained actors to tell it.

Attend the tales of *Hiawatha* and *Sweeney Todd*, two great stories told in completely contrasting styles, yet sharing the common ingredient of exciting theatre: new works for a new era in Pittsburg Summer Theatre. — *John Green, Summer Theatre Director*

Production Staff

SUMMER THEATRE DIRECTOR	John Green
ASSOCIATE DIRECTOR, CHOREOGRAPHER	Tess Green
MUSICAL DIRECTOR	Bob Stahl
VOCAL DIRECTOR	Lori Kehle
COSTUME DESIGNER	Tim Towner
MASK DESIGNER, CONSTRUCTION	Wes Warlop
SET DESIGNS	Robert Tindel
	John Green
LIGHTING DESIGNS	Rip Rippetoe
	John Green
	Nancy Jones
SOUND DESIGN	Thimious Zaharopoulos
	John Green
SOUND CREW	Jovanna Brackett
PROPERTY MANAGER	Terry O'Brien
PROPS ASSISTANT	Alana Fulcher
TECHNICAL DIRECTOR	Robert Tindel
MAKEUP	Robert Gobetz
COSTUME CONSTRUCTION	Tim Towner
	Alex Koch
	Sue Urbanec
	Amy Eisele
STAGE MANAGER	Robert Tindel
TECHNICAL CREW	Mike Bowman
	Paul Decker
	David Maddox
	Jeff Simpson
CHANT COACH (Hiawatha)	Janet Hubbard
ACROBATICS COACH (Hiawatha)	Linda Stillwell
PUBLICITY MANAGER	Ellen Carter
PROGRAMS	Ramona Vassar
SUMMER SEASON POSTER DESIGN	Michael Hailey
DEPARTMENT SECRETARY	Shirley Purdy
DEPARTMENT CHAIRMAN	Dr. Harold W. Loy

Sweeney Todd Orchestra

CONDUCTOR	Bob Stahl
REED I — Flute, Picc., Recorder	Becky McDaniel
REED II — Flute, Clar.	Robert Schott
REED III — Clar., Bass Clar.	Betty Jo Laflin
REED IV — Oboe, English Horn	Russell Jones
REED V — Bassoon	Ginny LeClerc
TRUMPET I	Melvin Baum
TRUMPET II	Ronda Vickers
TROMBONE I	Robert Kehle
TROMBONE II	Pat Sweeton
TOMBONE III	Jaye George
ORGAN	Lori Kehle
VIOLIN I	Lewis Hoyt
VIOLIN II	Linda Vollen
VIOLA	Don Sieberns
PERCUSSION	Mark Pows

Hiawatha

NAWADAHA, THE STORY TELLER Carol Cook
GITCHE MANITO, BEAVER, FAMINE Curt Crespino
NOKOMIS Julianne Rivera
MUDDJEKEEWIS, EAGLE DANCER,
KWASIND'S FATHER Michael Antony
HIAWATHA Antonio Munoz
IAGOO, MINNEHAHA'S FATHER Carl Cook
CHIBIABOS THE SINGER Brett Lyerla
KWASIND, THE BEAR Wes Warlop
WENONAH, KWASIND'S MOTHER, FEVER Janette Mauk
MINNEHA, DEER, STURGEON, BUFFALO DANCER .. Diane Martinous
PAU-PUK-KEEWIS James Ashmore
THE WHITE MAN Terry O'Brien
VOICE OF GITCHE MANITO H. Francis Short
VOICE OF MUDDJEKEEWIS Robert Gobetz
WOODWIND Isa Schott
PERCUSSION Mark Pows

Act I

The Song of Hiawatha
The Peace Pipe
Hiawatha's Childhood
The Hunting of the Deer
Hiawatha and Mudjekeewis
Hiawatha's Friends
The Building of the Birch Canoe
Hiawatha's Wooing

15 minute intermission

Act II

Hiawatha's Wedding Feast
Pau-Puk-Keewis
The Hunting of Pau-Puk-Keewis
The Famine
The White Man's Foot
Hiawatha's Departure

Sweeney Todd

*"Attend the tale of Sweeney Todd.
His skin was pale and his eye was odd.
He shaved the faces of gentlemen
Who never thereafter were heard of again.
He trod a path that few have trod,
Did Sweeney Todd.
The Demon Barber of Fleet Street."*

There have been at least seven versions of "Sweeney Todd" since George Dibdin-Pitt's original melodrama was first performed in 1847 at The Britannia, a London "Bloodbath" theatre whose admirable objective was to stun its audiences with a holocaust of thrills, horrors and shocks. But even before this, Sweeney Todd, the legendary and mad barber, was the hero of a penny "dreadful" (one of the news sheets sold on street corners in Victorian days) and since then, for more than a century in England, he has become a household word. "Sweeney Todd will get you if you don't watch out" has been more than enough to send countless thousands of recalcitrant children scurrying to finish their porridge or to jump into bed on time. However, it is not only the children who are haunted by Sweeney Todd. He is the demon, the half-admitted shadowy lodger, who lurks in the back of all our minds. Not a barber to be trifled with.

The latest adaptation of this durable story, by Christopher Bond, was first performed at the Theatre Royal Stratford, London, in 1973, and being by far the most expert and most unnerving, it is the version on which this musical thriller is based.

*"His needs are few, his room is bare.
He hardly uses his fancy chair.
The more he bleeds, the more he lives.
He never forgets and he never forgives.
Perhaps today you gave a nod
To Sweeney Todd,
The Demon Barber of Fleet Street."*

ANTHONY HOPE	Terry O'Brien
SWEENEY TODD	Alex Koch
BEGGAR WOMAN	Julianne Rivera
MRS. LOVETT	Diane Martinous
JUDGE TURPIN	Carl Cook
THE BEADLE	Curt Crespino
JOHANNA	Carol Cook
TOBIAS RAGG	Brett Lyerla
PIRELLI	Antonio Munoz
JONAS FOGG	James Ashmore
POLICEMAN	Mike Westhoff
BIRDSSELLER	James Ashmore
THE COMPANY	Tammy Barnett, Linda Jameson, Teresa Roy, Alana Fulcher, Tina Smith, Keith Shostrom, Jim Stillwell, Mike Westhoff, John Zink, Ramona Vassar, Ralph Gonzalez, Mandy Stillwell

SETTING —

TIME: 1846

PLACE: London, Fleet Street and environs

Sweeney Todd

*CITY ON FIRE!
RATS IN THE GRASS
AND THE LUNATICS YELLING IN THE STREETS!
IT'S THE END OF THE WORLD! YES!
THICK BLACK SMOKE FALLING ON THE . . .
CITY ON FIRE! — Chorus refrain, *Sweeney Todd**

When Victoria became queen of England in 1837, it was hardly a kingdom worthy of its ruler. Britain, a mass of chaos and innovation, was riding on the crest of the Industrial Revolution. What the upper class considered to be the peak of a new and better era, with progress, production and abundance for all, actually brought a very contrary situation. The Victorian belief in progress with steadily rising income and security was wrongly held.

With the onset of the Industrial Revolution, and the hopes for employment, income and secure homes, the population of England began shifting from the rural areas to the cities. This is the first time in history this had occurred. London saw a population increase of five times between 1801-1861. The lure of the industrial boom was strong, blinding the Victorian leaders to the dreaded consequences which were ahead.

Factories grew like weeds, with little concern for the laborer or the environment. Thick black smoke poured over the cities, creating smog; the water systems became polluted; and suitable living space became scarce. The increasing population and use of machinery over manpower created its usual result — unemployment. Out of 15,000 people interviewed in 1857, not one in ten was fully employed. Wages took a drastic fall from a pound or more to less than 10 shillings. Machinery had so reduced the value of the labor force, that, at any moment, the workman could find himself and his family starving in the midst of plenty; a "plenty" which his own hands had helped create.

Those who were employed found life within the factory rigorous and gruesome. To the child labor force, it was often cruel — and fatal. Industrial accidents and deaths were common and usually, not given a second thought. The imagination cannot comprehend the horror in which thousands of families a hundred years ago were born, dragged out their ghastly lives, and died.

The lack of suitable housing led to the creation of inner-city slums. Nathaniel Hawthorne, observing the slums in 1856, reported:

"The poorer classes excel in the bad eminence of filth, uncombed and unwashed children, drunkenness, disorderly deportment, evil smell, and all that which makes city poverty disgusting."

The old, run-down central housing stock of inner London filtered down to the urban poor and became multioccupied slums. Drinking water was brown with faecal particles, corpses were kept unburied for days, yards were not suitable for growing vegetation, and the sewage system was so overflowed that it often backed up into the streets and homes. All this contributed to the creation of slums. The new poor were growing up untrained, unpoliced, ungoverned and unschooled.

Due to the unsanitary conditions of the slum, life became worse before getting better. Cholera, an acute, infectious, often fatal disease characterized by profuse diarrhea, vomiting, dehydration and cramps, spread into London despite efforts made to prevent it. Seen to be as bad as the Great Plague, it claimed many lives. A Central Board of Health was established in London to control the epidemic, however, it soon became obvious an increasing portion of the population was living under conditions which were menacing to civilized society.

As conditions became worse for the poor, the rich gained in wealth. The middle and upper classes steadily gained, not only in profits, but in refinement and cleanliness. The pursuit of the finer life became a favorite pastime; all the while, the division between the poor and rich increased. Land owners reaped the greatest benefits since land sites were needed to build factories. The poor were ignored by the upper classes; the Victorian belief that "poverty was the reward for laziness," dominated.

Such is the setting for *Sweeney Todd*. London could be a Garden of Eden, or a hell hole, dictated by wealth — or the lack of it. — *Tim Towner*

Acknowledgements

The director would like to thank the following individuals and organizations for their help and enthusiasm in the creating of *Hiawatha* and *Sweeney Todd*.

Beverley Corcoran
Hal Hamilton
Lyle Morgan

Marsha Hay (Independence)
Pete Hamilton
Glenn Robinson

Kutz Music Co., for the use of the Baldwin keyboard.

The Museum of the American Indian (New York)

The Museum of Mankind (London)

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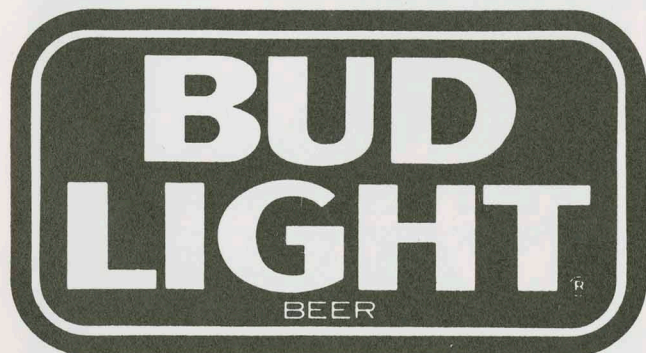
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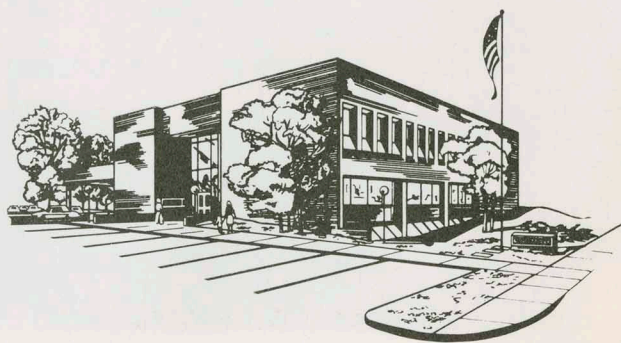
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