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Programs Straw Hat Players

6-19-1985

Straw Hat Player programs, 1985 season

Moorhead State University

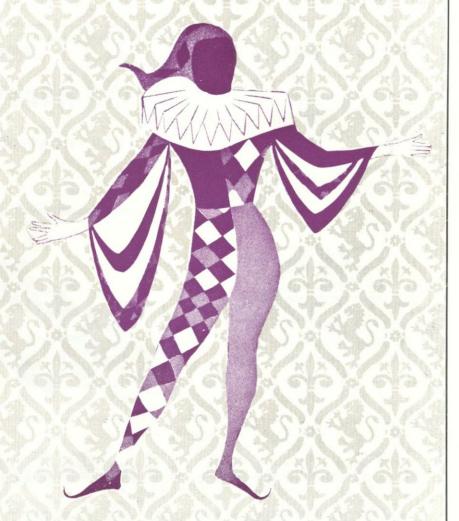
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The 1985 Straw Hat Players



June 19 — August 3 Moorhead State University



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The Straw Hat Players

present

June 19, 20, 21, 22 Candide

A brilliant and sparkling musical by Bernstein, Wheeler, & Wilbur (Main Stage) June 26, 27, 28, 29 July 2, 3, 5, 6

Extremities

A thought-provoking and gripping drama by William Mastrosimone (Thrust Stage) July 10, 11, 12, 13 The Sunshine Boys A touching and hilarious comedy by Neil Simon

(Main Stage)

July 17, 18, 19, 20 July 24, 25, 26, 27

Sing For Your Supper A glorious and nostalgic musical treasury by Richard Rodgers and Lorenz Hart (Thrust Stage) July 31, August 1, 2, 3 Evita

A Tony Award-winning musical drama by Rice and Webber (Main Stage)

Performances Nightly—Wednesday through Saturday Curtain Time: 8:30 p.m.

Ticket Reservation Line: Phone 236-2271
Box Office Hours: 11:00 a.m.-4:00 p.m., Monday-Tuesday
11:00 a.m.-8:30 p.m. Wednesday-Saturday

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HUBBARD STREET DANCE COMPANY

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GEORGANNE CASSAT, Harpist
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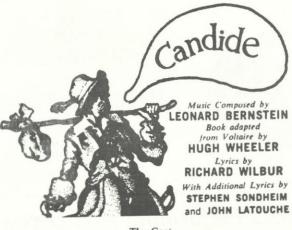
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The Cast

Dr. Voltaire, Dr. Pangloss, Spanish Governor, Host, Sage	Dan Leonard
Candide	Christopher Deutsch
Cunegonde	Mary Laymon
Paquette	Joan Kantorowicz
Paquette	
Maximillian	
Baron, Pentitente, Spanish Don, Cartagenian, Guest	
Baroness, Aristocrat, Cartagenian	Fatricia Thompson
Chinese Footman, Bulgarian Soldier, Aristocrat, Cartagenian, Sailor	Tony Martin
Servant, Bulgarian Soldier, Judge, Cartagenian, Sailor	Jen Slade
Westphalian Soldier, Agent, Executioner, Slave Driver, Pirate, Cow	Darryl Carpenter
Westphalian Soldier, Agent, Executioner	Tory Peterson
First Recruiting Officer, Aristocrat, Cartagenian, Sailor, Guest, Cow	Kelly D. Morast
Second Recruiting Officer, Agent, Cartagenian, Sailor	Brian Severts
Don Issachar, Aristocrat, Pirate, Cartagenian, Guest	John W. Carroll
Grand Inquisitor, Pirate, Cartagenian, Guest	Robert Sylskar
Old Lady	Mona Christianson
Aristocrat, Spanish Don, Governor's Aide, Lion	James LaHaise
Aristocrat, Spanish Don, Priest, German Botanist, Cartagenian	J.D. Lloyd
Pentitente, Man, Pirate	Fred Milne
Aristocrat, Cartagenian, Sheep	Julie M. Carlson
Aristocrat, Cartagenian, Sheep	Pam Parenteau
Aristocrat, Cartagenian, Houri	Terri Chale
Aristocrat, Cartagenian, Houri	Kari Cieklinski
Aristocrat, Cartagenian, Houri	Jennifer Howell
Aristocrat, Cartagenian, Houri	Dawn Lisell
Pentitente, Cartagenian, Whore	Melanie Salmon
Pygmy, Cartagenian,	Brian Christiansen
Whore, Cartagenian	Duicie i macine

There will be a twelve minute intermission between acts.

Musical direction by Benjamin J. Bodelson

Flute Violin Viola	Nancy Kroke Barb Pavicic	Trombone Jeff Knutson Bass Dale Kroke Percussion Mike Christianson
Clarinet	Loreen Dimmick Angela Howell	Tom Christianson Keyboards Benjamin J. Bodelson
Saxophone Trumpet	Kate Christianson	Performance Assistant Barbara Kremer

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Musical Numbers

ACT ONE

LIFE IS HAPPINESS INDEEDTHE BEST OF ALL POSSIBLE WORLDS	Candide, Cunegonde, Maximillian, Paquette			
	Maximillian, Paquette			
OH HAPPY WE				
IT MUST BE SO	Candide			
O MISERERE				
OH HAPPY WE (Reprise)				
GLITTER AND BE GAY				
AUTO DA FE (WHAT A DAY) THIS WORLD YOU WERE DEAD, YOU KNOW				
THIS WORLD				
YOU WERE DEAD, YOU KNOW	Candide, Cunegonde			
I AM EASILY ASSIMILATED	Old Lady and Spanish Dons			
I AM EASILY ASSIMILATED (REPRISE)	Old Lady, Candide, Cunegonde			
ACT TWO				
MY LOVE	Governor, Maximillian			
ALLELUIA				
SHEEP'S SONG				
BON VOYAGE				
THE BEST OF ALL POSSIBLE WORLDS (REPRISE				
YOU WERE DEAD, YOU KNOW (REPRISE)				
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Fred Milne
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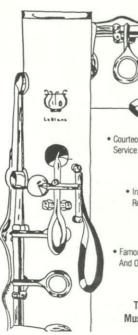
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April 30

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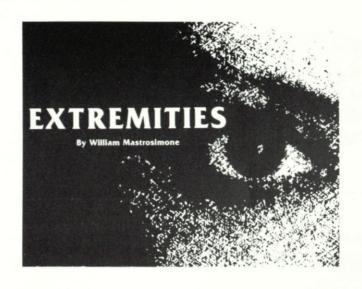
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Raul	J.D. Lloyd
Terry	Julie M.Carlson
Patricia	Terri Chale

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EVITA

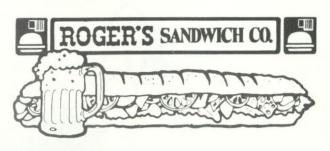
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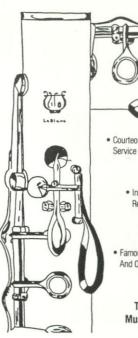


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The Issues of Rape

Eugene O'Neill, the master of twentieth century American drama, advised young playwrights to "dig at the roots of the sickness of today." One such writer, influenced by O'Neill, is a young craftsman of the 1980's named William Mastrosimone. In his play, *Extremities*, he has crafted a sad, but much needed parable of our times on one of our nation's most serious social problems—rape.

The act of rape may well be the most misunderstood phenomenon in our history. Contrary to popular thought, it is not an act of sex; it is a crime of violence. Studies show that the major motive for rape is aggression, not sex. Sex is used as a weapon to inflict pain, violence, and humiliation. Most rapists appear to have normal personalities with abnormal tendencies to be aggressive and violent.

Rape occurs everywhere: in small towns and large cities, at universities, in office buildings, in homes. It is an act of violence primarily against women, though men can be raped as well. Until the Women's Movement began about 15 years ago, rape was seldom discussed. Although just as many rapes occurred, attitudes were quite different. People didn't talk about rape, so the women who were victims of the crime "that didn't happen" were isolated from support by other women and their families. If the victim chose to pursue her right to justice, she often experienced a second victimization: it was somehow her fault that she had been raped.

Our community is not immune to the problem. The Fargo-Moorhead Rape and Abuse Crisis Center reports that from January to December of 1984, they counseled 412 victims of sexual assault and during the first three months of 1985, they have provided services for 95 victims. Sexual assault is the fastest growing and most under-reported crime in America today. One assault occurs every ten minutes. The FBI estimates that for every one that is reported, ten are not, which means that there is one rape in the United States every two minutes.

Who are the victims of rape? Rape can happen to anyone. While it is true that most rape victims are single women between the ages of 12 and 24, Minnesota has reported victims as young as two months and as old as 93 years. Further studies show that most rapes happen within the victim's home or a familiar residence. Additional statistics support the fact that 70% of all rapes are planned.

Regrettably, there is only a 35% conviction rate of reported rapes; this doesn't take into account unreported assaults. When we add in the percentage of convictions that receive suspended sentences, the rapist's chances of escaping imprisionment are 98-99 out of 100. It has been determined that the average assailant attacks ten times before being caught.

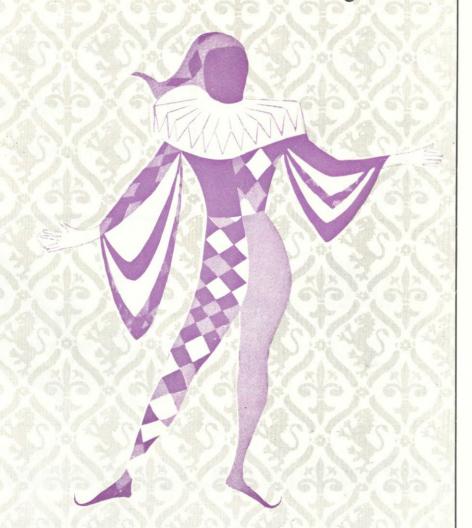
Rape is fundamentally an act of aggression. In 87% of rapes, a weapon is used, 20% of rape victims are killed or permanently injured. Equally devastating effects can be the feeling of loss of control, unwanted pregnancy, venereal diseases, or ostracism by family members. All victims are traumatized.

Rape is not the usual subject matter for theatre productions and many audience members might well prefer theatre as an escape entertainment from a world seemingly filled with daily acts of terror and violence. Serious adult theatre in today's society, however, cannot ignore the scope and depth of such fundamental issues as rape which create victims of women and men and those who love them. In writing *Extremities*, William Mastrosimone follows in the tradition of Eugene O'Neill, who deemed it the duty of dramatists "to express their times and guide the public through the perplexity of those times."

We wish to thank the Fargo-Moorhead Rape and Abuse Crisis Center for assistance in the preparation of these program notes. The center is located at 317 8th Street North in Fargo. Counseling services for all victims of sexual assault and domestic violence are provided at the center. The 24-hour crisis phone line is 293-7273. All services are free and confidential.

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Ben Silverman	John W. Carroll
Al Lewis	Robert Frank
Patient	
Eddie	Tony Martin
Nurse	Dawn Lisell
Registered Nurse	Mona Christenson
TV Director	Kelly D. Morast
Announcer	Brian Severts

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EVITA

by Tim Rice and Andrew Lloyd Webber July 31, August 1, 2, 3 — Main Stage

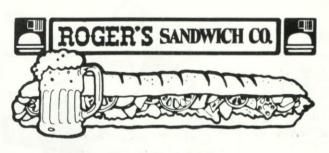
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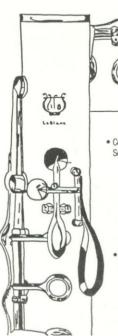
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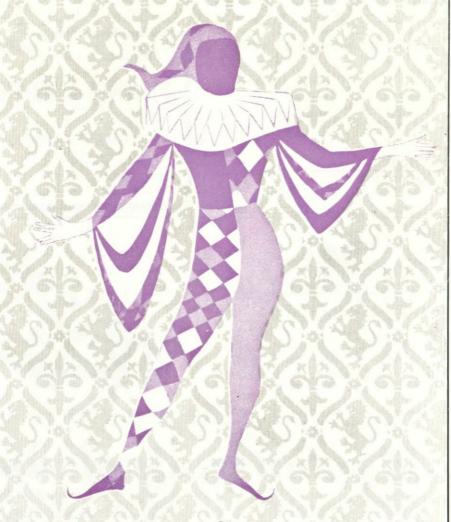
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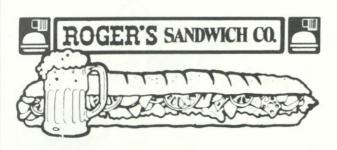
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My Mind • Happy Hunting Horn • Can't You Do a Friend a Favor? • Love Me Tonight • Mountain
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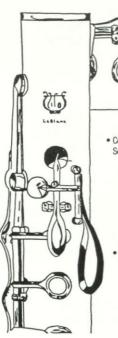


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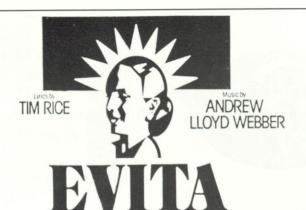
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The Cast

Eva	Jan Maxwell*
Peron	
Peron's Mistress	Julie M. Carlson
Magaldi	Christopher Deutsch
People of Argentina	Terri Chale, Mona Christenson, Bryan Christiansen Kari Cieklinski, Jennifer Howell, Joan Kantorowicz James LaHaise, Mary Laymon, Dan Leonard Barb Lindberg, Dawn Lisell, J. D. Lloyd Tony Martin, Fred Milne, Kelly D. Morast Dulcie Nitschke, Pam Parenteau, Merlin Peterson Tory Peterson, Jim Puffe, Paul Robinson Michael Ruff, Melanie Salmon, Joel Schoenecker Brian Severts, Jeff Slade, Robert Sylskar

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There will be one ten-minute intermission

Directed by Delmar J. Hansen Scenery and Lighting Design by Roray J. Hedges Technical Direction by Alan Breuer Choreography by J.B. DeBrito Musical Direction by Benjamin J. Bodelson Vocal Direction by Mary Laymon

Benjamin J. Bodelson	, Orchestra Conductor
Violin Nora Frohberg	Horn Paul Hopkins
Carl Holm	Cynthia Lysne
Cello Trudy Ornberg	Trombone Jeff Knutson
Zach Lies	Harp Louise Zwern
Flute Lisa Patterson	Guitar Henry Gwiazda
Clarinet Kathryn Christianson	Piano Janet Laymon
Angela Howell	Bass Dale Kroke
Trumpet Mark Ramlo	Percussion Andrew Spencer
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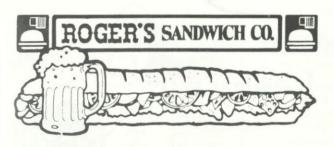
Musical Numbers

ACT ONE

Requiem for Evita	
Oh What A Circus	
On This Night of a Thousand Stars	Magaldi
Eva Beware of the City	Magaldi, Eva, Family
Buenos Aires	Eva, Dancers
Goodnight and Thank You	
The Art of the Possible	Peron, Eva, Colonels
Charity Concert	
I'd Be Surprisingly Good for You	
Another Suitcase in Another Hall	
Peron's Latest Flame	Che, Eva, Company
A New Argentina	Eva, Peron, Che, Company

ACT TWO

Entr'acte	
On the Balcony of the Casa Rosada	Peron, Che, Company
Don't Cry For Me Argentina	Eva
High Flying Adored	Che, Eva
Rainbow High	
Rainbow Tour	
The Actress Hasn't Learned(The lines you'd like to hear)	
And the Money Kept Rolling In	
Santa Evita	Company
Waltz for Eva and Che	Eva, Che
She is a Diamond	Peron, Officers
Dice are Rolling	Peron, Eva
Eva's Final Broadcast	Eva. Che
Montage	
Lament	



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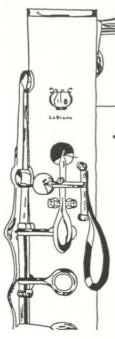


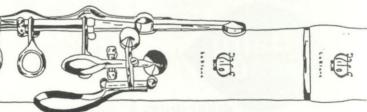
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CHE GUEVARA: A Background

Although there is no evidence whatsoever that Ernesto 'Che' Guevara ever met Eva Peron or became in any way involved with her, the character Che in *Evita* is based upon this legendary revolutionary.

Che was born in Argentina on June 14th, 1928. He would therefore have been 17 when the Perons came to power and 24 when Eva died. His parents were middle-class but (untypically) radical in their views, and anti-Peronists. Che, too, became strongly opposed to Peronism during Eva's lifetime, and it is not unreasonable to suppose that his later activity in Cuba and elsewhere was in part a reaction against the type of government he had known in his youth. In 1953 (the year after Eva's death), Che left Argentina after receiving his degree as a doctor.

Che moved through many Latin American countries, making contact with left-wing and/or revolutionary groups. He played no major military role in any of the places he visited until he arrived in Mexico in the summer of 1955, where he met Fidel Castro. Castro was planning to invade Cuba to release his homeland from the control of its dictator, Batista. Castro recruited Che to his cause as the expedition's doctor. However, a strong bond of friendship between Castro and Guevara resulted in Che's influence on the enterprise going far beyond the revolution's first aid kit. It was about this time that Guevara acquired his famous nickname 'Che,' an Argentinian endearment for friend. He later legalized it as part of his name.

Castro's invasion party reached Cuba in November, 1956. The campaign got off to a disastrous start—the entire group was nearly wiped out by Batista's air force. However, the next two years saw the remarkable growth of Castro's movement—and of Guevara's reputation. His military exploits and revolutionary zeal during this guerilla war were vital factors in the eventual overthrow of Batista by Castro at the end of 1958. The seeds of the Guevara legend had been sown. He devoted the next eight years to Castro's Cuba, but in a less comfortable (for him) semi-ambassadorial, semi-political role—at one time being President of the National Bank of Cuba and Minister of Industry. In April, 1964, he disappeared and the legend grew.

His whereabouts in 1964 and 1965 have never been satisfactorily established but he was 'sighted' nearly everywhere. It is certain, though, that in November, 1965, he arrived in Bolivia to begin what he saw as the next phase of his revolutionary contribution to history. He had ambitions far beyond guerilla warfare and social change in Boliva and visions of launching the whole of South America onto a totally new course. But his dreams were snuffed out in the Bolivian mountains in October, 1967, where he and his army, who had never begun to repeat their Cuban successes, were trapped by Government forces and killed. His early death guaranteed the immortality of his legend. This much he has in common with Eva Peron.

EVA PERON: A Background

Evita, by Andrew Lloyd Webber and Tim Rice, is based on the life of Eva Peron, the second wife of Argentine dictator Juan Peron. It is the astonishing story about a girl from the most mundane of backgrounds who became the most powerful woman her country (and, indeed, Latin America) has ever seen.

She was born Eva Duarte in a shack in a dusty impoverished suburb of Buenos Aires, the fourth of five illegitimate children born to Juan Duarte and Juana Ibargueren. At an early age, the ambitious and comely Eva ran off with a tango singer to seek fame and fortune as an actress. It was not long after her arrival in Buenos Aires that she developed a keen sense of publicity, propaganda, and power. She soon dumped her tango singer in search of more influential entanglements. It was during this succession of affairs that she managed to build her career. She played small roles in plays, minor movies and eventually found her way to radio—then the most powerful communications medium in Argentina. By 1943, she was starring in a popular weekly soap opera portraying women of history, and later hosted a weekly talk show. Among the people to whom she devoted air time was a rising military figure, Juan Peron.

When Juan and Eva met backstage at a charity concert, they were drawn to each other by an irresistible force. As a team they were invincible. Juan used his position as an imposing member of the ruling junta to build a power base, and Eva used her position as an international celebrity to publicize and endorse his activities. Between them, they rallied the peasants of Argentina to their side and Peron was soon elected President.

Outwardly, it appeared that the Perons were achieving good things for the country and showing a real concern for the poor. But below the polished surface the Perons ravished the treasury, destroyed any newspaper or person that spoke against them, and left a legacy of repression and moral disorder. The working class of Argentina, however, had turned Evita into a goddess—they believed only the propaganda.

Eva and Juan Peron were to rule together for only six years. The energy with which Evita had come to power and had mesmerized her country also drained the life from her. Her death of cancer in 1952 at the age of 33 ensured that she'd become a legend—it is unlikely that Eva Peron could have sustained her level of popularity with her beloved "descamisados" (the shirtless ones) had she lived. Peron himself lasted in power only three years after her death, although he did make a brief comeback as president in 1973, a remarkable achievement which sadly did little to solve Argentina's serious economic and political problems.

As recently as 1983, however, when a million Peronistas rallied in Buenos Aires two nights before a major Argentine election, they roared the loudest not for the party's presidential candidate nor its founder, Juan Peron. The face that dominated the posters, banners and leaflets was that of Peron's second wife, Evita. The Argentine workers still adore Evita, who has been dead for more than 30 years. The magic of her name and the almost mythical reverence with which she is regarded by millions of Argentines—many of them not yet born when she died in 1952—were made clear in posters that proclaimed, "Evita Presente" (Evita is with us).