The Show You Better Believe

An Honors Thesis (HONR 499)

by

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Signed

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Abstract

The year 2016 marks the quatercentenary of the death of Miguel de Cervantes Saavedra, a Spanish writer of great acclaim. In celebration of his life and works, I prepared a translation, modernization, and localization of his one-act play, El Retablo de las Maravillas. In this piece, two troublemakers arrive in a town with intentions of deceiving the people and profiting from their desires to securely cement themselves within their society’s “in” group. My adaption of the play, which was entitled The Show You Better Believe, was performed on April 23 at Kennedy Library in Muncie, Indiana. In breaking the fourth wall and challenging audience members to recognize and confront their own tendencies to succumb to social pressures, the play communicates important messages about peer pressure, social stigmas, and integrity.

Acknowledgments

I would like to thank my thesis advisor, Dr. Stephen Hessel, for introducing me to this play and encouraging me to take on Cervantes, as well as for leading spirited discussions in his SP 361 class. Truly, literature lives on as we interact with it.

I would also like to thank Mr. Lee, the Tri-North Middle School Spanish teacher who faithfully drilled verb conjugations into his students’ minds, despite having already been retired once or twice. You can’t split up the verb phrase.

This play would not have been performed without the generous cooperation of the nine volunteer actors who took on roles, costumed themselves, and helped me figure out blocking. Special thanks to Ashley Johnson, Brett Harper, Emily Howland, Jared Rich, Kevin Serrano, Faye Lichtsinn, Margaret Newton, Matia Rujiraviriapinyo, Taylor Hedges-Inman, and the handful of friends whose reactions as “planted” audience members added to the believability of the show.

Finally, I would like to thank every teacher, parent, church leader, and friend who taught me to be open-minded and reminds me to stay that way. May all of us have the courage to think critically and voice our questions.
Author's Statement

If you were asked to criticize a friend in order to stay in the good graces of your social group, would you do it? What about if you were asked to compromise your values?

*El Retablo de las Maravillas* poses these questions and others that are relevant to our society today. When Dr. Hessel talked to me about Cervantes, about the fourth wall in theater, and about organizing a community event, I was intrigued. But when I read the play and discovered that the need to conform to the social norms was felt just as urgently in Cervantes' society of 400 years ago as it is today, I was sold. *El Retablo* became my project.

From December 2015 through February, I worked on a draft of *The Show You Better Believe*. Dr. Hessel and I discussed how the play could be adapted to accommodate a modern audience and how we would acknowledge the setting of the location at the local library within the text. When it came time to write, I used the original version and a translation published by Wichita State University to compile a first draft, which was essentially a line-by-line translation of the text into modern English. After that draft was completed, I line-edited the play for clarity and humor. Modern conditions were applied: the fear of being considered a Jew or an illegitimate child was rewritten as the fear of being called a bigot. A little person became a hippie. The retablo's biblical scenes became visions of a zombie apocalypse. And references to family and community ties were replaced with allusions to Muncie.

This version of the play was revised many times – once or twice under the guidance of Dr. Hessel and subsequently after each time we met as a cast and read through it. Recruitment of actors began in February. By the end of March, we had our crew. We met every Thursday during the month of April until the performance. We worked through blocking and decided which props we would use and which props we would imagine in order to most effectively lead the audience into believing that there really was a show to see.

On the evening of the performance, the room at Kennedy Library was full. A handful of friends seated themselves in the audience with instructions to react to all scenes shown by the Chanfalla and Chirinos. The rest of the audience was informed by Dr. Hessel that the actors for the promised Spanish play reading were not in attendance. When he went to look...
for them, Chanfalla and Chirinos took the stage, talking of their extraordinary show that few people in the nation had yet to see. The actors pretending to be librarians took the bait, hired the pair for their show, sat back as Chanfalla and Chirinos set up. To make the show seem real, the two plugged into a projector screen and handed out imaginary 4D glasses to every audience member.

As the show began, none of the scenes actually appeared on the screen, but audience members and librarian actors alike were told that if they couldn’t see the show, it meant they harbored racist thoughts and/or prejudice. Thus, for the next 10 minutes, audience members watched as the actors – especially the Governor – struggled within themselves to determine whether to admit that they couldn’t see the show. Most would not. We didn’t ask our audience members to make a public pronouncement: was the show real or not? But after the play was over and we came back for a question and answer session, one audience member asked: Why play with the audience? Why establish the condition of bigotry?

I grinned and explained my favorite part of this play and its modernization: the challenge it presents to audience members. Will they resist the temptation to go along with the crowd, even when it means social disgrace? Today, no one wants to be labeled close-minded or as a bigot. When the play culminated in a scene of violent shouting between the Furrier and the actors/audience, the tension in the room is palpable. In this way, the play mirrors the tension felt by all people, everywhere, who stand up for truth in the face of potential social disaster or personal harm.

This play is a fitting final project for me because it encompasses Spanish, writing, and the concepts of tolerance and discrimination, all of which I’ve studied during my time at Ball State. It is my hope that through this and other works, people will be challenged to examine their own beliefs and develop the courage required to stand up for truth even when everyone around them is being deceived.
The Show You Better Believe
A one-act play by Miguel de Cervantes Saavedra
Translated and modernized by Victoria Ison under the direction of Stephen Hessel

Characters
Chanfalla, a scheming, but on the surface, very professional, trickster
Chirinos, the sidekick, a prideful, sarcastic jock-type
Rabelín, a hipster ukulele player
Governor, the library's events coordinator
Benita Repollo, the director of the library
Juan Castrado, a librarian
Petra Capacho, a young librarian
Juanita Castrado, a high school student
Teresa Repollo, a high school student
Benitito, a high school student and Benita's son
Furrier, a Spanish professor from Ball State
Security guards

Setting
The multi-purpose room at the Kennedy Public Library in Muncie. It's evening, and audience members have gathered under the impression that they're going to see a different kind of show.

(BENITA, JUANA, PETRA, and the GOVERNOR stand talking in hushed, agitated voices stage left. TERESA and JUANITA are seated in the front row of the audience. BENITITO is seated further back. RABELÍN is idly strumming his ukulele from a chair across the room from CHANFALLA, who, with CHRINOS, is seated stage right in chairs that run along the wall (forming part of the audience but simultaneously facing the audience). The two are talking amongst themselves.

They pay attention when the FURRIER introduces the play but says he doesn't see the actors anywhere. The FURRIER leaves in search of the actors.)

CHANFALLA
Hey, Chirinos, look at this - it might be a chance to practice for our new gig. If we pull it off, we'll make out even better than last time.

CHIRINOS
Yo, relax. I got this under control. But man, why'd we have to get mixed up with that Rabelín dude? Don't you think we can do this on our own?

CHANFALLA
We need him like a cell phone needs a case. Without his ukulele, what will keep the audience distracted during the show?
CHIRINOS
Humph, we’ll see if the audience even sticks around. That guy reeks of pot. People are gonna take one look at his stoner sweater and walk right back out the door.

RABELÍN (hollering across the room)
Are we going to get started anytime soon? I’ve got places to be.

CHIRINOS
Yeah, and I bet you’ve got the munchies too.

RABELÍN (taking a seat next to them)
What’s that supposed to mean? You guys wanted a ukulele player and I’m a pro at that.

CHANFALLA
If you were a pro, you’d be in the NBA. You’re just a college kid.

(CHANFALLA and CHIRINOS talk between themselves, while Rabelín starts strumming quietly. The GOVERNOR, BENITA, JUANA, and PETRA began talking in a more agitated way, and in voices that can be heard by the audience, about the performers that haven’t shown up and the Furrier who went to look for them.)

CHANFALLA
Yo, Chirinos, check out those librarians over there; it looks like something’s wrong. This is our chance. Remember, we gotta butter ‘em up, but we can’t go over the top.

(They walk over to the librarians.)

CHANFALLA
It’s a pleasure to meet you! Which one of you is the events coordinator?

GOVERNOR
I am. How can I help you?

CHANFALLA
Oh, I should have known! It’s clear you spend a lot of time watching events.

CHIRINOS
Yeah, you must spend a lot of time watching Netflix.

PETRA
He actually spends most of his time here at the library, planning events for patrons.

CHIRINOS
Oh, of course. Yes, we’ve heard great things about this library!
GOVERNOR
I appreciate it. But, um, how exactly can I help you?

CHIRINOS
We are just so excited to be here in Muncie. We've heard so much about the town, and not just about your police force's fantastic job of cracking down on meth labs -- best in the state, I hear! We know about Middletown and Ball State and Ball Jars and we even just visited Concanon's. We know exactly how beautiful and luxurious it is here.

BENITA
I'm surprised you didn't make a joke about balling.

PETRA
*Ballin*', you mean.

BENITA
Ugh, yes. I try to talk like you young people but I just can't quite get it! Anyway, we're glad you've found the town quite hip. Now, what brings you to the library?

CHANFALLA
I'm the director of *The Show You Better Believe*. We've been meeting with our musician, a local of yours, in preparation for our show tomorrow at Ball State. We drove up from Indy this afternoon, after a long flight in from San Francisco.

GOVERNOR
What do you mean, a show we'd better believe?

(RABELÍN stops playing.)

CHANFALLA
Oh, let me tell you. It's a show so incredible, so amazing, so classic and yet so progressive, that you won't believe your own eyes. You thought 3D was good; you thought CGI was good, well, my friends, I can tell you: you haven't seen anything yet! This show combines all of that and, what's more, it's so forward-thinking that only the forward-thinking can see it. That's right, it has a filter. If anybody harbors racist thoughts and tries to watch it, they won't be able to see what's on the screen.

BENITA
Wow, I've never heard of such a thing! Who did you say made it?

(PETRA pulls out her phone to try to Google it. RABELÍN gets out his laptop.)

CHIRINOS
Oh, don’t try to Google us. This project is top secret; we don’t even have a Wikipedia page. We’re under development with one of David Letterman’s cousins; he’s got an in with Spielberg, too.

BENITA
Oh, Dave! Did you know he’s visited this very branch of the library? That was a wonderful day...

GOVERNOR
Juana, I think this is our solution! We’ve got all these people waiting here for the show, and the performers nowhere to be found. I was dreading having to send them all home, but now these guys show up. It’s almost too perfect to be true. What do you think of adjusting the evening’s entertainment?

JUANA
That sounds good to me. But it’s up to you, of course.

CHIRINOS
Let me assure you, the show will not disappoint. But we can’t just run it whenever we feel like it. The technology’s still under development. We have to charge a fee every time we connect to use it. I think your system will be able to handle it, but can your budget?

BENITA
What? Our budget is quite separate from our technology system. We’ve got the projector and speaker system in here, but the person who keeps the books works in the back.

PETRA
No, he just wants to know if we’re going to be able to pay him beforehand!

BENITA
Oh! Sorry, it’s a late night and my old brain doesn’t work as well as it used to. Of course we’ll arrange to pay him up-front.

JUANA
Okay. We have some room in the budget thanks to the act that didn’t show up tonight. They’ll return us the deposit we paid, so we’ll give you that plus what we were going to pay them. How’s that?

CHANFALLA
Sounds like a deal. I trust that it will all work out; I’ve heard good things about your Hoosier hospitality.

JUANA
Then come with me! We’ll sign the paperwork in the back and you can tell me about any technological specifications you have for the show.
CHANFALLA
Alright, just don't forget what I told you. Nobody who's racist or sexist or who discriminates in any other way is going to be able to see the show. Are you sure you want to show it here?

BENITA
Of course! You do NOT need to worry about my ability to see this show, or anybody else's for that matter! Muncie is a college town; we're very forward-thinking, very open-minded. And you're in a library, for Pete's sake!

CAPACCHO
Oh yes, we'll all see it.

JUANA
Of course. Not all of us may have gone to college, but we're not hicks.

GOVERNOR
All I can say is that everybody had better bring their best selves to this performance.

For your sakes, I hope so.

(JUANA takes CHANFALLA by the arm and they begin walking down the center aisle and out the doors. CHIRINOS starts setting up the laptop. BENITA, PETRA, and the GOVERNOR bustle about trying to see that everything is ready.)

JUANA
Come, let's iron out these details. And I'll just have you know that I've voted in every election since I turned 18. I think it's very important to stay up-to-date with the goings-on in society. I'm a Christian and I love everyone, which is why I think it's important to pass that legislation that will preserve our traditional values. I should have no trouble seeing this show.

(JUANA and CHANFALLA leave the room. BENITA and PETRA take their seats stage left.)

GOVERNOR (to CHIRINOS)
While we're waiting, I don't suppose you'd mind telling me a bit about the literary scene in California, do you? You seem to run in some successful circles, you probably haven't heard of me, but I've written a few screenplays and some short stories.

CHIRINOS
These days, everybody thinks they're an artist. I don't even follow short stories anymore. The best compilations have all moved onto online blogs, where they get lost amid the
Facebook memes and Buzzfeed videos. Playwriting is where it's at. What's your name? Maybe I've read something of yours.

GOVERNOR

I'm Gomecillos.

CHIRINOS

No! Are you the one who blogged about the biggest dog in America! And the man who ate 13 pounds of food in one day?

GOVERNOR

Someone out there must have a name very similar to mine, but no, those aren't the kinds of subjects I focus on. My plays and short-stories are mostly about the plight of the Midwest factory worker in the twenty-first century. I've also written some about food deserts and what we can do to stop the obesity epidemic. One of my stories got mentioned in a Buzzfeed clip, but they didn't attribute anything to me. Humph, plagiarism.

(CHANFALLA returns with JUANA, who takes her seat by the other librarians.)

CHANFALLA

Alright! We're ready. Should we get started?

CHIRINOS (pulling CHANFALLA aside)

Is the money in the bank?

CHANFALLA

Yep, deposited electronically. I scanned the check with the app on my phone.

CHIRINOS

Perfect. Oh, and let me warn you: the governor is a writer.

CHANFALLA

A writer? Great; you can count him fooled starting now. Bloggers and writers, they're all eager to make their opinions known as long as they'll appeal to the masses.

BENITA

Come on, now! Let's get started! I can't wait to see this show.

JUANITA

Are you ready, Teresa? I was excited about the performers, but this show sounds like it will be even better. They say it was brought all the way from San Francisco. Oh, and that you have to be open-minded to see it.

TERESA
Well, I’m as open-minded as they come. I just watched a debate with Donald J. Trump and found that there was plenty worthwhile in what that man said! I’ll be able to see it.

JUANITA
Shhh, they’re getting ready to start!

CHANFALLA
Welcome, everyone. Please be seated. The show will start in just a few moments. In the meantime, please enjoy this music. We know he’s not what you came here for, but we’re told he’s a professional, and he’s from Muncie, one of your very own!

(RABELÍN takes the stage and begins to play his ukulele. CHANFALLA and CHIRINOS begin passing out (imaginary) 4-D glasses out to everyone in the audience)

BENITA
Can we do without the ukulele? If I wanted to listen to homeless street performers I’d toss a few coins into someone’s guitar case in downtown Indy.

CHANFALLA
Now, really. That boy isn’t homeless; I heard he got into Ball State. And he told us he used to come to this library all the time for the children’s programs. He must have been a sweet little kid.

GOVERNOR
Well he’s not a kid anymore, and his music’s not so sweet.

BENITA
What’s he studying at Ball State? Surely not music performance.

RABELÍN
I should have known better than to have taken this gig.

BENITA
We’ve had worse musicians here. Maybe... once...

GOVERNOR
That’s enough! Let’s let the boy play and get on with this show.

BENITA
You’d think they’d need more cables and sensors and such things if it really is able to know the audience’s minds. How do you think it works?

JUANA
I don’t know; I guess that’s part of the brand-new technology. Maybe it uses Wi-Fi.
Good evening, ladies and gentlemen. The show is about to begin. I must ask you all to silent your cell phones. There can be no photography or video recording during this show. Please, put on your 4D glasses and remember, whatever you see, no matter how real it is, is just part of the presentation. Now, let the show begin!

(CHANFALLA steps aside, and PETRA dims the lights.)

CHANFALLA
Now we begin to see the rolling hills, the soaring birds, the lovely colors. It's a typical autumn evening in America, but as we zoom in on the suburbs of Philadelphia, what do we see? Are those people taking to the streets? Yes they are! Brandishing clubs, knives, frying pans, whatever they can find, fighting the zombies! The apocalypse is here!

BENITA
Oh my goodness! What a disaster! I grew up in Philadelphia! Why does the apocalypse have to start there?

PETRA
Hey, you can see it?

JUANA
Of course I can! You think I've got my eyes closed?

GOVERNOR
There's something fishy going on here. I can't see anything on that screen, but I'm certain I'm as open-minded and as tolerant as they come.

CHIRINOS
Everyone, watch out, a zombie is headed this way! And he's got a big stick!

CHANFALLA
Protect your extremities, quick!

(Everyone erupts into a panic. Some try to hide under their chairs.)

BENITA
It seemed like that monster was about to attack me. It was so real; I shrunk down just out of reflex.

JUANA
Excuse me, could you please see that the audience isn’t so frightened in the future? Your effects are very powerful; we’ve never seen anything like them before. Maybe we can start off with a gentler scene? It looks like some of the women in the room might be especially upset.
JUANITA (sarcastically)

Yeah, I was terrified.

JUANA

So this is our punishment for being open-minded? We get scared out of our wits?

GOVERNOR

This is ridiculous! They’re all seeing something, and I’m not. But I can’t admit that, not here...

CHIRINOS

Now look what’s on the screen! It’s spring, and it’s raining! The water keeps pouring down. It’s flooding!

JUANITA (jumping on top of her chair)

Oh, no! Not again! My house flooded last summer. I can’t take it again.

TERESA

Ah, it’s too late! My feet are getting wet!

BENITA

Girls, don’t worry! It’s all part of the show. The library’s carpet won’t really be damaged.

CHANFALLA (motioning to RABELÍN to start playing)

Now, a chance to relax. Do you see the warm beach? The fresh, rushing water? The waves ebbing and flowing? The cool, soft, sand? Feel the sun on your face! It will make your skin tan like the movie stars’, your hair blonder and more beautiful than any highlights from the salon. You don’t even need sunscreen.

JUANITA

Did you hear that? Let it shine on you! We’ll be on the cover of Seventeen after we’re done with this show. Hey, mom, don’t you want to be blonder?

JUANA

No, I need to put my hat on!

BENITA

Ooh, how refreshing that water feels! I’m going to need a towel to dry it off.

PETRA

I’m dry as can be.

(RABELÍN sets down his ukulele, looks at his laptop, and starts playing EDM/dubstep.)
GOVERNOR
How strange. Looking around, it seems like everyone’s on something. But they can’t be imagining these sensations... Could it be that I really am racist? And that I’m the only one here who falls in that category?

BENITA
Hey, can we get rid of the “musician” please? If his ukulele weren’t bad enough, now he’s playing that wild music. This isn’t a house party. I’m trying to enjoy the show!

This is the next thing in music!

BENITA
Says who? Get off the stage or I’ll call security.

RABELÍN
I guess I was wrong to think they’d treat me any different even if I played with this group.

PETRA
Ah, how fresh this sun and beach! It’s so soothing to hear the waves! I’m amazed they could bring this ocean to Muncie. And I tried to put up my hood so I wouldn’t turn blonde, but I bet some of the sun got me anyway.

BENITA
Yep. You look like Britney Spears before the bald days.

CHIRINOS
Look, lions, tigers, and bears, oh my! They come trampling through the forest, right at us!

JUANA
This is so Wizard of Oz. We don’t want to be trampled. Show us something else.

BENITA
Yes, we don’t want anything along the lines of animals or zombies. Bring us something better!

JUANITA
Oh, manager, don’t listen to them! The lions and tigers and bears will be just fine!

JUANA
What? You were scared of the rain water.

JUANITA
Yes, but that’s only because of the house. You know I love the Wizard of Oz! Maybe we’ll see the tin man.
CHIRINOS
I’m sorry, the scene is changing. Glance before you, and you’ll see a beautiful dancer! She waves ribbons through the air, tracing designs and patterns full of exotic secrets and ancient traditions. Can you make out what she’s trying to communicate?

BENITA
Just that she is gorgeous! Absolutely stunning. Look at how she moves her hips. Get up there and dance with her, son, and we’ll have us a regular old romance in this place.

BENITITO
You don’t have to tell me twice!

(RABELÍN starts playing “Watch Me” on his laptop.)

PETRA
It’s the nae nae!

BENITA
That’s right, watch you whip! Can she see us?

CHANFALLA
The technology for that is still under development.

(The doors open noisily, and the FURRIER comes in. RABELÍN cuts off the music.)

FURRIER
Where’s the events coordinator?

GOVERNOR (standing)
Here. What do you need?

FURRIER
We finally heard from the actors. They got slowed down by construction on I-69, but they’ll be here any minute. We need to clear this space so they can set up.

(The GOVERNOR accompanies the FURRIER to the back of the room. After they confer, the FURRIER leaves and the GOVERNOR returns to his seat.)

BENITA
I bet this is all part of the show.

CHANFALLA
No, definitely not. Remember, we weren’t planning on performing here tonight.
BENITA
Oh, no, I know how this goes. It’s just another one of the gimmicks, like the bears or the zombies. Well, if this is your way of trying to end the show, I’m not having it. It hasn’t been a full hour yet and we want more effects!

CHANFALLA
I’m serious; that man wasn’t with us. Don’t you recognize him?

BENITA
He looked familiar, but I have a feeling he’s just a part of your show. I was wearing these glasses when I looked at him!

PETRA
Yeah, we were all still wearing the glasses. And we still are! We want more of the show!

BENITA
Yes, and can we please shut that kid up, finally?

(The FURRIER enters.)

FURRIER
Hey, what’s going on? I asked you to empty this room.

BENITA (standing in anger)
How dare you bring that fool back? I asked you to show us something different! Oh, I’m going to get you!

CHANFALLA
Audience, please take note, I think it might be necessary to call security. This woman is threatening me.

CHIRINOS
Yes, and you all heard her call that professor a fool.

BENITA
And you continue interrupting the show! We paid you for a full hour!

GOVERNOR
In my opinion, the professor is real and not part of the show.

FURRIER
What show? What’s going on here?
JUANA
He's part of the show, like everything else! And uglier than a zombie. Come on now, turn off this one and show us something else! Bring back that exotic dancing girl!

CHANFALLA (motioning to RABELÍN, who puts on EDM)
Alright, let's do it. Everyone take a look, see how she bends and snaps, waiting for her dancing partner to come back.

You don't have to tell me twice!

BENITITO

BENITA
Ooh, that's right! Yes, move just like that! Get a little closer. Feel the music now. There aren't dancers like this in Muncie, make the most of it while you can.

FURRIER
What on earth is going on here? Are you guys high?

PETRA (standing)
You mean you don't see her?

FURRIER
What am I supposed to see?

PETRA
Oh, he's revealed himself now. He's close-minded.

GOVERNOR
He's a racist. My associate is a racist!

JUANA
I'd think better of a university professor, but there's no telling what he reads on his own time. He's a bigot!

FURRIER
I am no such thing! Now, seriously, you've got to get yourselves under control. I'm going to have to ask you to leave the library.

PETRA
He's a bigot. He doesn't see a thing.

BENITA
Yes, he's a bigot.
There is no need for name-calling! Say that again and I will call security.

BENITA
People like him are cowards. He'll leave us alone if we intimidate him. Everyone, repeat with me, "He's a bigot. He's a bigot. He's a bigot."

(All characters join in on the chanting.)

FURRIER
Alright, you give me no choice.

(He opens the side door and yells for security. The security guards come in and start asking everyone to leave. CHIRINOS and CHANFALLA watch in (mock) astonishment and start packing up their laptop and boxes.)

CHIRINOS
Well, wasn't that good timing?

CHANFALLA
You're right, it worked. They're all confused, and word will certainly spread about this show. Let's try it out tomorrow on Ball State's campus. Until then, let's make a night of it and go out on the town. Come on, let's go check out this place they call the Village!

(They march through the center aisle and leave through the main doors.)
Appendix A: Poster
Thanks to the representatives of the English department, who designed this poster, and to the staff at Kennedy Library, who welcomed our presence.

Come celebrate the 400-year anniversary of two literary legends. The night will begin with a dramatic reading based on Cervantes' play *El retablo de las maravillas*, or "The Show You Better Believe." This will be followed by a reduced reading of Shakespeare's *Macbeth* that focuses on the intersection of the supernatural and man's ambitions for power. Both plays have been adapted for your enjoyment by Ball State students and faculty. The performances will be followed by a Q&A.

6 to 8 pm April 22nd
The Kennedy Library
1700 W McGalliard Rd, Muncie, IN

for more information please contact
Dr. Stephen Hessel swhessel@bsu.edu
or Dr. Vanessa Rapatz vlrpatz@bsu.edu
Appendix B: Photos

Special thanks to Gage Wilkinson, who snapped these and many more.

From left to right, the actors (and their characters) in the moments prior to the show: Faye (Petra), Dr. Hessel (The Furrier), Jared (The Governor), Margaret (Benita), Kevin (Benitito), Ashley (Chirinos), Brett (Rabélín), Victoria (Chanfalla), Taylor (Juanita), Emily (Juana), and Matia (Teresa).

Drs. Hessel and Rapatz greet the audience before the show, which took place at 6 p.m. in the multipurpose room of Kennedy Library.
Chanfalla and Chirinos attempt to persuade the librarians to present the show in the library.

Juana proclaims her open-mindedness to Chanfalla as they exit through the middle aisle.
The librarians respond to the Furrier's interruption.

The Furrier demands to know what is going on.