

ID 499
CREATIVE PROJECT

Summary of the 3-act play,
The Wager
by Mark Medoff

Laurie S. Morrison
Advisor: Dr. James Hardin
November 16, 1981

As part of the requirements for completing the Honors Program at Ball State, each student must write a paper or execute a creative project. The project/paper may be of the student's choosing, as long as he/she can find a faculty member to act as an advisor. As a senior, I needed to pick a topic, and as a theatre major, I wanted to do something relevant to my career plans. My choice was to direct a theatrical production. After obtaining approval from Dr. Warren VanderHill (director of the Honors College), and finding an advisor (Dr. James Hardin, Speech and Theatre), I set out to accomplish my chosen project. This paper is to be an explanation of all I went through, as well as a source of information for future students who might wish to choose a similar project.

I.. The System
or

"Yes Virginia, there is bureaucracy in the Theatre"

The Ball State Theatre has three major sources of theatrical production: children's theatre, mainstage, and Studio. Children's theatre is not functioning this year, as director Donald Heady is serving as an advisor at the Ball State London Center. The mainstage theatre has a seating capacity of approximately 400, and is directed by the faculty. Designers for mainstage may be either student or faculty. The Studio Theatre is a small, experimental theatre designed specifically for students. It is in Studio that students have a chance to use the skills learned in directing classes. Studio is a large, high-ceilinged room, which can be arranged for many different styles of staging. The emphasis here is on experimentation and learning. Management is student-run also, with this year's managing director being Joann Kaiser, a Speech and Theatre graduate student. Studio's technical director for this year, and last year, is senior Greg Haydock.

There is also a faculty advisor to Studio, who oversees the running of Studio, and is responsible for setting the season. The advisor changes every year, with the responsibility falling on Robert J. Robbins for the 1981-82 season. Mr. Robbins used an application process for those students wishing to direct in Studio. In the spring of 1981 a meeting was held and application procedures explained. Each student was to list three plays, three faculty advisors, and three Studio slots (all in order of preference). From that point on, it was simply a matter of waiting (and waiting, and waiting...). I was lucky, I found out quickly. As a senior, graduating in November, I had first preference. Others were not so lucky. The season was not

completely set until almost October (and even then there were several drastic changes made).

Once my slot had been approved, I had to have my choice of play and advisor approved. My first choice was approved in each area. My show was Mark Medoff's The Wager, my faculty advisor was Dr. James Hardin, and my slot was set for October 21-24, 1981.

After all had been set and approved, I had to make sure my crew was set. I had talked to most of the people last spring, so all that I had to do was make the verifications. I chose senior, Dan Hiatt as my lighting designer, senior, Mark Bradley for set, senior, Dina Harding for costumes, and senior, Kathy Fox for props. For Dan, Mark, and Dina, this was their first design experience at Ball State. Senior Pat Harkness recorded sound, and sophomore, Karen Klee acted as my assistant director and publicity chairman.

One very important factor to remember before beginning is budget. Keep it in mind throughout this report. Studio's estimated seating capacity is 100, with ticket price being \$1.50. To estimate budget, ticket price is multiplied by the number of seats, and then divided by two. This leaves the average budget at \$300. The cost of scripts, royalties, pictures, set, costumes, props, and posters must be included in the budget. So, with budget set and crew heads appointed, I was ready to prepare for auditions.

II. Auditions
or
"Oh God, it's time to begin!"

I think that I was as nervous at auditions as I was on opening night! I had no idea what to expect. I also discovered that I had plenty of preparing to do, "just" for an audition!

In order to obtain scripts, Joann Kaiser had to place an order with Dramatists Play Service. This was also the time for arranging special royalty rates (if possible). Ten scripts were ordered at \$2.95 a piece, and royalties were set at \$110.00. I didn't receive my scripts until Tuesday, Sept. 8, and my auditions were to be held on Thursday, Sept. 10!

Upon receiving my scripts, I had several things to take care of. My prompt script needed to be made, so that I would have an organized way to follow audition readings. I contacted Karen Klee (my A.D.), and we got together the Wednesday before auditions to make the prompt script. We only used one script, and cut holes in the matting pages so that both sides could be seen. Then a clean sheet of paper was placed between each sheet, and used to write in blocking and cues. This took us several hours of steady, rather dull, work.

Also of great importance were audition and character sheets, to be handed out at auditions. The audition sheet included name, phone, physical statistics, and time conflicts. The character sheet was used to save time, and to give a greater understanding of the play. It also listed the audition scenes. I prepared approximately fifty of each of these sheets.

Choosing the scenes for auditions was probably my most difficult task in preparing for that big night. I needed scenes that would give me a clear idea of the potential actors for each

character, as well as a feeling for the entire cast. This was difficult because appropriate scenes were limited, but I feel that my choices served my purposes very well.

After the many hours of preparation, I was ready to audition! September 19 was the date of the Ball State Theatre Convocation, a chance for students to meet the faculty, and to audition. Four shows held auditions that night: The Little Foxes (mainstage), Tartuffe (mainstage), The Drunkard (Studio), and The Wager. I was under an obligation to confer with Mr. Robbins (director of The Little Foxes) before casting, to avoid conflicts.

I suppose that I was a bit (okay, a lot) afraid that no one would read for my show. I was, however, proven wrong. About 22 people auditioned, and there were some very talented actors and actresses. I really enjoyed the experience.

Casting, however, was not so enjoyable. This was my first "problem" in working with my peers. (I was to encounter many others). It is very difficult to be "impartial," and to think only of "the good of the show" when friends are among the auditionees. I found that I not only had to be careful not to be prejudiced for my friends, but that I also couldn't be prejudiced against them. I really had no problem deciding who I wanted to cast in the roles of Ward, Honor, and Ron. My big problem was in the casting of Leeds. The two top contenders were both quite good. One was a sophomore, whom I had seen on stage, but didn't really know. The other was a close friend with considerable Ball State stage experience. It took me a long while (and a phone call in the middle of the night to my advisor!) to make my decision. I was

then quite satisfied with my choices. My cast list read as follows:

Leeds.....Leslie Woods
Ward.....Dan Hiatt
Honor.....Dina Harding
Ron.....Jeff Fordyce

Also from auditions, I got my stage manager, Jason Weber, and a costume assistant, Tammy Albertson.

III.. Scheduling
or
"You want it WHEN?!"

Well, I had a cast! Now the five week rehearsal period stretched before me. With rehearsals beginning Monday, Sept. 14, I had the potential of 32 rehearsals. The first rehearsal was a read-through. Then, by figuring that one day was needed to block each act, and one day was needed to run each act after it was blocked, the next six rehearsals were set. One day was set aside for character discussions. Four more rehearsals were set for polishing blocking and getting accustomed to character. This made twelve rehearsals. Lines for Act I were due on Sept. 30, Act II on Oct. 2, and Act III on Oct. 6, with the days following each line run to be used to run the act. Now a total of eighteen rehearsals were set. Monday, Oct. 12 was set for publicity pictures, and it was our first rehearsal in Studio! This rehearsal, and the previous Friday's rehearsal, were for polishing the acts. The next five rehearsals were runthroughs. Sunday, Oct. 18 was first tech., Monday was tech. and makeup, and Tuesday was final tech. All of this adds up to a total of twenty-eight rehearsals. Of course, we would always like more time, but the show was production level by opening night, as far as acting was concerned.

Scheduling a place to rehearse was probably more difficult than setting a rehearsal schedule. Joann Kaiser worked through the space office and obtained Carmichael 115 for our rehearsals from Sept. 14 to Sept. 25. On Sept. 28 we were supposed to move to EN222, but we found this area entirely unsuitable. From that time until the day we moved to Studio, we floated, having most of our rehearsals in the Theatre Lobby.

In planning rehearsals and technical aspects, there were several deadlines to keep in mind. Oct. 2 was the due date for set, lights, costume, and makeup designs. Posters and programs were due on Oct. 5 (with Oct. 8 as the last possible day). Oct. 12 was set for publicity pictures. We met all of our deadlines, although the poster and program just barely made it.

As far as researching the show went, I read reviews from the New York production, as well as Medoff's views on the play. I also checked my directing books for references to staging, rehearsals, and blocking. I'm sure I could have done more research, but I do feel that I had a thorough knowledge of the script, and my understanding grew with each rehearsal.

IV. Technical Aspects
or
"Murphy's Law Come True"

There is one very important aspect of directing that is mentioned in a directing class, but which is not really learned until a show is in production. What is this aspect? It is the art of combining the acting/blocking aspect with the technical aspect. There is, of course, no real way to teach this, it must be experienced. I'm a firm believer that this task is one of the director's most difficult. I do know a little about most technical aspects, but a little is far from being able to tell exactly what is wanted/needed, and what will actually work.

If there was one major technical problem with The Wager, I would have to say that it was with the set. The decision had been made to use corner staging because of the need for wall space (i.e. doors, windows, basketball hoop, etc.). Set designer Mark Bradley came up with a nice design on paper, but it didn't transfer to the stage quite as I had expected it to.

The basic plan included an 18 inch-high platform, playing space on the floor, a large window, a front door, and a hallway entrance (to be used for entrances and exits to both the kitchen and the bedroom). The color scheme was predominantly brown and beige. It was a small playing area, but theoretically workable. Unfortunately, I also learned that many things work in theory, but not in practice.

We were given one week to work in Studio before tech. week. In theory, this should be plenty of time to get a small set constructed. In practice, a student designer with a full class load doesn't always devote as much time as he should to construction. The set was not completed until Wednesday, the twenty-first (opening!).

and this was only because Technical Director Greg Haydock and Master Carpenter John Joyner recruited members of the cast and the stagecraft class to help.

Space was also a very major problem. In theory, we were to have ample playing space, with space for the actors to cross backstage without too much difficulty. In practice, the platforms were set flush against the walls of Studio, and the bracing went from the flats to the walls. The backstage space was about one foot, and was criss-crossed with boards. A great deal of agility, persistence, co-ordination, patience, and skill were needed by the actors in making entrances and exits. The lack of space caused tempers to flare on more than one occasion.

We also had quite a lot of difficulty with the platforms. Every time the actors walked in certain places, loud squeaks competed with the dialogue. Platforms, like people, are unpredictable. These particular platforms waited until after the sides were finished to hide them, and then one of the corners began collapsing. It never completely fell, but we held our breaths every time someone walked over that particular spot.

When it came time to set lights, I discovered that I knew as little about lighting as I did about scene design. I have to admit that Dan did a fine job when it is taken into consideration that he had never designed lights before, and that he was in the show. The very fact that he was in the show caused many of the problems at tech. rehearsals. He was forced to set cues before rehearsal, and this caused most of the rehearsals to start late. I have come to the conclusion that, of all the designers, a lighting designer has more problems being in the show than any of the others.

Makeup and costumes were not mysteries to me, as I have had a good deal of experience in both. Our costumes were modern, and the cast provided many of their own. The big problem (if there was one) was that some of the colors blended into the set. This wasn't too bad because of the limited size of Studio. Makeup was basically corrective, and caused no problems.

The Wager is a heavy props show. Most of the props are everyday items, but props crew-head, Kathy Fox, had plenty of trouble with such things as a handgun and a sub-machine gun. We used a starter pistol for the handgun, but Kathy discovered that it takes two months to get a permit just to carry a sub-machine gun. We ended up using a toy machine gun. This was very unsatisfactory, but there was no other choice.

Photographs are a part of every Ball State production. Publicity photos are taken by the Ball State Photo Service, and cost the production nothing. Lobby display pictures and archive pictures are taken by Studio photographer, Todd Martens. These pictures are taken out of budget. We had six lobby pictures taken, and three pictures of Dan taken for the set (as a play on Ward's vanity). This cost us a total of \$12.75. Archive pictures cost \$11.50..

Posters came from ~~budget~~. They run \$3.60 for 16 posters. These are printed by Ball State, so printing costs nothing. Also as a part of publicity, Karen Klee contacted Mutual Home and had our show dates posted on their rotating calendar. Public Service Announcements were also sent out, but we never heard them.

Each show in Studio must have a house manager to handle tickets, programs, lobby display, ushers, and seating. The house manager works closely with Joann Kaiser. Our house manager was Soni Oberleas.

Tickets for Studio are standard, and a printing and stamp pad set are used to print the show and dates on the tickets. Programs are run off in the Speech and Theatre Office. Ushers are recruited by the use of a sign-up sheet in the Theatre Lobby. Their duties include tearing tickets and passing out programs. They do not seat the patrons, as Studio uses festival seating (first come, first served).

The lobby display is the first thing the audience sees, and must be creative. Soni worked hard to develop my ideas for the bulletin boards, and she came up with a very nice display. The board included information on Mark Medoff, short biographies of each cast member, and announcements of coming events.

V. Rehearsals

or

"Well, I have a cast. Now what do I do?"

The most interesting part of directing, for me, is to watch the cast develop from the first read-through to the last performance. Each performer works differently, and everyone learns from each other. I was lucky in that I had the experience of working with four very different types of performers.

Jeff Fordyce (Ron Stevens) is a freshman from Kokomo, IN, and all of his experience was in high school theatre. He was also the only member of the cast who was not a theatre major.

Dina Harding (Honor Stevens) is a senior from Indianapolis, IN. Dina transferred to Ball State from Marion College. She has had a wide variety of stage experience, including leading roles in several Ball State and Muncie Civic productions. She worked very hard to get her performance to a level that was satisfactory for her.

Dan Hiatt (Ward) is a senior from Lompoc, CA. As mentioned previously, Dan also designed lights for the show. This role was different from anything Dan had played in a long while (having played older character parts in three of the five Summer Theatre Festival shows at Ball State this summer).

Sophomore Leslie Woods (Leeds), from Carmel, IN, was a joy to work with. Leslie played Jonas Fogg in last year's Studio production of Sweeney Todd, and had roles in several high school productions. He was the perfectionist of the cast, and often had the others come in early to run scenes with him.

Our first rehearsal was a basic read-through. We began by introducing ourselves, and read straight through the script. Blocking rehearsals began immediately, and went much quicker than

I had expected. I think that a lot of this was due to the fact that there were only four people to work with.

I enjoyed blocking because it was a chance to put into practice all of those terms learned in directing class (composition, picturization, etc.).

The three or four rehearsals following blocking were SLOW. Actors were still trying to learn movements, and I was trying to iron out blocking problems. There really was no significant character development until the first line rehearsal. It was amazing the difference not carrying a script made. From that point on, characters simply zoomed. We spent one evening working on concentration, and discussing characters. I would recommend this to any director for any play, simply because it gives everyone involved a better understanding of the play, and gives them a chance to exchange ideas.

There were several general problems present in rehearsal. A big one was concentration (or lack of it). I particularly had this problem with Jeff. I think that this was mostly due to the fact that Jeff was used to a high school rehearsal atmosphere.

Another problem was promptness. Often times people would come to rehearsals late, which threw off everyone's concentration. Oddly enough, I had more problems with my assistant director being late than I did with the cast.

There were several specific problems; some with blocking, some with character, and some with a combination of both. Each actor had moments in the play that were very difficult for them. We

worked out most of these problems, but it was tedious work. One of the hardest things to work out was a set of stage slaps to be delivered by Jeff (as Ron). We were still working on this right up to opening night, and it still didn't work every night.

It is very difficult for a cast to work in a small, confining space. Most actors have never worked with anything other than a proscenium stage, and it is difficult for them to envision anything else without seeing it. We had to work a lot with angles and blocking, and it still didn't come completely clear until the cast was actually on stage. It ^{was}_A certainly a challenge for me. I found it incredibly easy to get blocking stuck in straight lines, and had to re-block several scenes to avoid this dull repetition.

The final week of rehearsals (before tech. week) was used for running and polishing the production. This week was spent in Studio, and a lot of the time was used to get accustomed to the slowly-growing set. By Thursday, we were all feeling the pressure. Tempers began to flare at the slightest thing, and rehearsals got longer.

VI. Technical Rehearsals

or

"Does anyone know how this light board works?"

Sunday, October 18 marked the beginning of tech. rehearsals. I spent most of the day at the theatre painting and supervising hair cuts for the cast. We had a cast/crew pitch-in dinner at 5 pm, and costume call was for 7 pm. The scheduled starting time was 7:30, but there were some difficulties getting the light cues set, so we were after 8:00 getting started. For a first tech., the rehearsal went surprisingly well. Lights were fairly smooth, and costumes were fine. There were some problems with quick changes, but these were soon worked out. The biggest problem was with backstage space, and there were some definite disagreements about what to do.

Monday was makeup/tech. night. The set still was not done, and I was getting very tense. Dan was forced to change many lights every day because of the changes in the set. The rehearsal that night went smoothly, despite another late start. There were no major makeup problems, and we had our sound set up for the pre-show and intermission.

Well, the last rehearsal is inevitable. It is nerve-racking because it is the night when most things go wrong. We were no exception. Cue pick-ups were slow, there were blocking problems with the chalkboard in the prologue, and everyone was uptight. Our biggest worry was that the set was still not complete. We were forced to trust in the old proverb, "Bad dress rehearsal, good performance."

VI. Performance
or
"Every baby bird must leave the nest."

It is a real test of endurance and patience for the director to sit through the performances of a show which he has directed. There is no more time for changing and fixing, the show must stand on its own. I was not, however, nearly as nervous as I thought that I would be. If a director has confidence in the cast and crew, then it makes the run much less nerve-wracking.

October 21, the big night! Yes, we did get the set finished. Yes, we had all props, lights, costumes, and makeup. We were ready. Unfortunately, we had a very small house, only sixteen patrons and 3-4 ushers. The performance was very good, and the energy level was high. I did manage to sit in the audience throughout the performance, and I heard some very positive feedback.

Thursday night the reviewer from the Muncie Star was in the audience. This always makes a difference, but the performance was wonderful. There were 54 paying customers in attendance, and the cast had a wonderful time on stage. Following the performance, Todd Martens came to take the pictures for the archives. We started from the end of the show and worked backwards. This was another time when only having four cast members helped to speed things up. We only took about a half an hour for pictures.

Friday night our house count increased to 65, and the show swung right along. We were a little worried because we had a different person running lights for this performance, but all went well.

Saturday night was a sad one for me. I had had a really great time working on this show, and I hated to see it end. We had 68 people in the audience, including a large number of theatre majors and faculty. I truly believe that the cast went out of their way to impress their peers. One sure sign of success for me was the fact that the reviewer from Thursday night liked the show so much that he returned on Saturday to see it again!

Following the show, we tore down the set, put the props away, and cleaned up Studio for the classes that meet in there. It is really a tearful time watching all of those hours of work being torn down in less than an hour's time. There was, at the same time, a feeling of relief that we had managed to pull the whole thing off.

VIII. Wrap-up
or
"Where do we go from here?"

Well, it's over. I received some very helpful feedback (some positive, and some negative) from the people at the critique on the following Monday. All in all, I felt very good about the show. We made a profit of \$98.49, which is not bad when it is taken into account that we had a \$300.00 budget based on a full house, and that we only had a total house percentage of 50.75. We all learned a great deal about the theatre, which was our goal in the first place. Most important of all, we had a good time with this show.

Would I do things differently if I had it all to do over? Of course. I have even learned some things that will help in future productions of other shows. There are several hints that I would like to give to future first-time directors. First, be careful in choosing a crew. Get people who are dependable, and who are willing to work and devote time to the show. Second, never go into a rehearsal unprepared. Third, maintain control, but don't become an uncompromising dictator. Fourth, pick a show that you thoroughly enjoy. Make sure that you won't get bored with it. Fifth, have a good time. Directing is a joy, and your cast won't have a good time if you don't.

I feel certain that in five years I'll look back on this show, and be amazed at some of the things that I did, but for now I am satisfied. I still want to direct (a good sign, I think), and everyone I worked with is still speaking to me. All in all, I feel quite good about this project.

Audition Sheet The Mayor Production Dates Oct. 23-24

NAME _____ PHONE _____

AGE _____ CLASS _____ HEIGHT _____ WEIGHT _____

ROLE(S) AUDITIONING FOR _____

WILL YOU ACCEPT ANY ROLE IN WHICH YOU ARE CAST? _____ IF NO,
WHICH WILL YOU NOT ACCEPT? _____

ARE YOU WILLING TO WORK CREW FOR THIS SHOW? _____

PLEASE LIST ANY REHEARSAL CONFLICTS 7-10pm, 5-7pm _____

PLEASE LIST PREVIOUS EXPERIENCE:

(please don't write below this line)

Current Schedule

(Subject to Lots and Lots of Change)

AGENDA

Readthrough

Block Act I

Run Act I

Block Act II

Run Act II

Block Act III

Run Act III

Manhattan Transfer Concert!!!!!!

~~Act~~ / Char. Analysis Due

Run Act I

Run Act II & III

only if needed

Run Act I & III

Run Act II and Prologue

Lines Act I

Run Act I

Lines Act II

only if needed

Run Act II

Lines Act III

Run Act III

Special Problems, Run Act II

George B.D. Party at Laurie's house.

Mandatory Attendance!

only if needed

Publicity Pictures

Run Act I & III

Runthrough

Runthrough

Runthrough

Runthrough/Special Prob.

only if needed

Dress/Tea

Performance/Tea

Dress/Tea

only if it's this is it!

Performance/Tea

Performance Pictures

if needed

Performance

Performance/ followed by Strips

only if you have to miss a rehearsal.

Break a leg!

1944

CAST AND CREW LIST

Jeff Fordyce	Ron	285-5606
Dina Harding	Honor	286-7209
Dan Hiatt	Ward	286-5673
Leslie Woods	Leeds	747-7147
Laurie Morrison	Director	286-4338
Karen Klee	Aast. Dir.	285-4978
Mark Bradley	Set	286-7209
Kathy Fox	Props	286-5095
Pat Harkness	Sound	286-4338
Dan Hiatt	Lights	
Dina Harding	Costumes	
Jason Weber	Stage Manager	288-9194
Scott Sandoe	Makeup	285-4757
Studio Office		285-7101
Box Office		285-4131
Dr. James Hardin	Faculty Advisor	285-6153

THE BALL STATE THEATRE
Box Office Report

Production: THE WAGER
 Date: Oct. 21, 22, 23, 24, 1981
 House Capacity: 100

Season: 22nd
 Production No.: three
 Percentage of House Attending: 50.75%

Day and Date	Tickets Out			Total Out	Unsold	Stub Count	Out but Unused
	Coupon	Cash	Comp				
Wed. 10/21		16		100	84	16	
Thurs. 10/22		60	1	100	39	54	7
Fri. 10/23		68		100	32	65	3
Sat. 10/24		68		100	32	68	
Totals		212	1	400	187	203	10

Summary of Sales	Receipts
212 Cash Ticket Sales at \$ 1.50	\$318.00
Cash Ticket Sales at \$	
Total	\$ 318.00
Total Actually Deposited	\$ 318.00

Explanation of Overage or Underage
Signed

BALL STATE THEATRE

Production Expense Sheet

Production: THE WAGER
 Oct. 21,22,23,24
 Date: 1981 Place Studio

Directions: This sheet is designed not to control your expenditures but to assist the Business Manager in keeping a running record of all expenses incurred during a production. Please:

1. List all items by vendor and cost.
2. Mark estimated costs with an asterisk.
3. Use other side if needed.

HOUSE:

1. Theatre rental	_____
2. Tickets	_____
ticket envelopes-Vo#15 prorate	1.20
3. Programs	_____
4. Publicity -Bookstore	4.56
5. Royalty and scripts Vo#48	139.05
110.00 29.05	
Print Set-prorate	.66
Pictures-lobby and set	12.75
Pictures-archive	11.50
_____	_____
_____	_____
Total	169.72

PROPERTIES:

1. PC# 62	4.19
2. PC# 64	4.15
3. PC# 68	2.44
PC# 75	12.50
4. PC# 79	.75
5. (carried from other side)	24.23
Total	_____

SCENERY:

1. Vo#66-Paint-prorate	2.23
2. Vo#68-Kirby, paint-wood-prorate	2.55
3. Vo#91 Kirby-wood prorate	20.80
4. _____	_____

COSTUMES:

1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____

Lobby Display Bios

Ron Stevens (Jeff Fordyce)

Jeff, a Marketing Major and French Minor, is a Freshman here at Ball State University. Jeff is from Kokomo, In. Although he was in several of his high school and home town civic production, this is his BSU debut. On campus, Jeff is involved in the Honors College.

Favorite quote:

"It's colder in the winter because the amount of space that winter occupies is greater than the space occupied by all the farms on Earth."

Leeds (Leslie Woods)

Sophomore, Leslie Woods, was born in 1962 a time of global restlessness. I was 1 year old the year the year Kennedy was assassinated and I've never forgiven Oswald for this because I've always felt he ruptured the delicate harmony of the cosmos at a time when it was most integral to my psychic and emotional development. This explains why I'm the epitomy of contradictory radicalism. It was this fluke of my nature and the deep rooted repressions derived from painstaking potty training which supplied me the insight to play Jonas Fogg, last year in my first college production, Sweeny Todd.

This year, my bizzare psyche provided me with wide resources to draw from for the fascinating character of John Leeds.

Favorite quote:

"Look you little trollop, I don't care what you do with Ward or to Stevens. In fact I don't care so much, that in order for me to care, I'd have to pay off a minus caring debt so large, that it would take me longer than I care to spend just to reach the point where I didn't care, so I could start thinking up reasons why I might care!"

Lobby Display Bios

Karen Klee (Assistant Director)

Karen is a Sophomore at Ball State University majoring in Speech and Theater. Her hometown is Forte Wayne, In. Last spring Karen appeared in Studio Theatre's Production of "The Maids."

Laurie Morrison (Director)

Laurie is a senior at Ball State. She will graduate in November with a major in Theatre and minors in Spanish and Humanities. Laurie hails from Orange Park, Florida, and no, she has never lived in Indiana. Why in the world did she choose Ball State? Why not? Last year Laurie directed Eistedfodd and assistant directed The Gingerbread Lady in studio. She was also assistant director for last spring's musical, Wonderful Town. With any luck, she hopes to be working as an assistant to the director or a stage manager at a theatre in Florida in the near future. Keep your fingers crossed!

Favorite quote:

"Dear God, please don't let there be life on other planets."

Lobby Display Sides

Honor Stevens (Dina Harding)

Dina is a senior at Ball State, and she is actively involved in a double major of telecommunications and theatre. This summer she worked for a radio station, "WSUM," in Cleveland, Ohio, and was apart of the newsteam. Previous shows included The Madwoman of Chaillot (B.S.U), Kiss Me Kate (Muncie Covie), Gilbert and Sullivan's Yeoman of the Guard (Operetta, Marian College), I do! I do! (M.C.), Shakespeare's Twelfth Night (M.C.), Man of La Mancha, Sound of Music, South Pacific, How to Suceed in Business Without Really Trying, and Once Upon a Mattress. Interests Include, singing, dancing, playing guitar, piano and just being a part of the show!

Favorite quote:

"You'll pardon me for changing the subject, but in a perverse way, I've come to find it amusing that you are so frightened of me."

Ward (Daniel J. Hiatt)

Dan is a senior theatre major from Lompoc, California. Dan, portraying Ward in this production, expects to receive a Bachelor of Arts degree in Professional Theatre in February. Future plans include either working towards a Masters Degree at Northwestern University or UC SanDiego or pursuing a career in theatrical performance and/or management.

Dan's performances at Ball State include The Mousetrap, My Three Angels, Fantasticks, Wonderful town, Measure for Measure, Introsplex, The Miracle Worker, and The Taming of the Shrew. He is currently directing the Studio Theatre production of Company to be presented in December.

Favorite quote:

"Because you don't give a damn about anybody but yourself. Well, I got news for you: Whatever communication between us that stops not existing more than it doesn't now is still too much for me."