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The Bald Soprano

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THE
BALD SOPRANO
AN ANTI-PLAY

BY EUGENE IONESCO

TAYLOR UNIVERSITY
RUPP COMMUNICATION CENTER
ROOM 203/205

OCTOBER 1 AND 2
9:30P.M. AND 11P.M.
TICKETS \$5 (GENERAL ADMISSION)

CALL (765) 998-5289

"Take a circle, caress it, and it will become a vicious cycle."

THE BALD SOPRANO



Hanna Ryberg - Fire Chief

St. Joseph, Michigan, is home to Hanna. She is a sophomore theatre major. While at Taylor she appeared in *Hippolytus*, *The Secret Garden* and *Katrina: the K Word*. Hannah enjoys hiking, laughing, coffee and friends and enjoys listening to Bob Dylan and Irish music.



Jonathan Wells - Mrs. Smith

Jonathan is a sophomore business management major. His hometown is West Bend, Wisconsin. Last fall he appeared in *The Secret Garden*. He enjoys playing guitar, writing songs and fiction, broadsword sparring, reading and socializing.



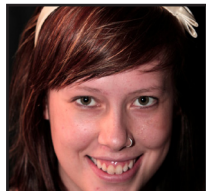
Sarah Sawicki - Eugene Ionesco

Sarah is a sophomore professional writing major from Bloomington, Illinois. She appeared in *Meet Me at Luigi's* in high school. Sarah is a member of the Equestrian team, is involved in tele-counseling and orchestra, and is a hall worship leader.



Nate Randolph - Mrs. Martin

Nate is from Cincinnati, Ohio. He has been in *Thoroughly Modern Millie*, *Hippolytus*, *Secret Garden*, *Katrina: the K Word*, *The Story of Adam*, and starred in his fifth grade performance of *Julius Caesar*. Nate is a theatre junkie that majors in psychology and minors in theatre. He is enjoying his third year here at Taylor University, and can't wait to be in many more productions.



Karyn Roe - Mr. Smith

Karen is a junior theatre arts major who enjoys a rainy day and a strong cup of black coffee. She was in *All in the Timing* last spring and "painted into the wee hours of the morning on the Taylor productions last year." She would like to forewarn anyone who is considering having one, that mustaches are unacceptable forms of facial hair.



Taryn Dunton - Mr. Martin

Taryn is a freshman from San Diego, California. She is pursuing a double major in Theatre and Spanish. Her most memorable roles include Anne in *The Diary of Anne Frank* and Alice in *You Can't Take It With You*. She is looking forward to the new opportunities Taylor presents. She would also like to warn the audience about the dangers of spirit gum and British mustaches.



Timothy Vest - Mary the Maid

Tim is from Lebanon, New Jersey. He is a sophomore music education major who plans to be a middle school choir director. He appeared in the Taylor production of *The Secret Garden* last fall. He is a member of Taylor Sounds and the Chorale, as well as involved in Opera Theatre.

FROM THE DIRECTOR



Part the First:

When I first read *The Bald Soprano* I was living in the south of France with my third step-mother (the Countess) and her ninth husband, the Duke of Earl. I can still remember our majestic chalet overlooking . . . whatever river that was in the south of France. I remember the laughter of the snakes, the taste of foie gras gone bad, and Revolution in the air. Since the war, I had been a sickly child, prone to fits of spleen, given to long walks through the mountains reciting the old stories about the saints

and martyrs that my nurse, Marguerite, had told me years before in Paris. Life was simpler then. People were tortured, burned at the stake, boiled in oil, but they knew what was what. And who was where. And why was when. Imagine my surprise when I opened up Ionesco's play and saw myself and my family on every page. "Yes!" I said. "Yes!" And I wept tears of . . . tears that were wet. Like water. Salty water. There they were all again. The beautiful maid, Marie, and her beloved Fire Chief. My parents and their disgusting arguments after every meal. The Martins. Especially Mrs. Martin's hat which, even then, made me want to throw up. Here is life! In all its tragic beauty. Here is language! In all its sound and fury. Here is love! A fire which nothing, not even native English modesty, can quench.

Postscript:

Ionesco said that the theatre of the absurd was nearer to the Book of Job than to the mainstream theatre because its subject was not "ephemeral" (political, psychological, etc.) but "primordial" (religious). In other words, it was an artist's vision of what life really is (or really feels like) to one who demands an ultimate answer of the universe. Not just good food, good doctors, and the newspaper. Perhaps that is why Ionesco said: "It is King Solomon who is the leader of the movement I follow; and Job, Beckett's contemporary."

Enjoy. Laugh. Think. Weep. Burn. Love.

Joe Martyn Ricke is a Professor of English at Taylor University. He was previously Professor of English and Theatre at Huntington University. His directing credits include *As You Like It*, *Loves Labours Lost*, *The Winter's Tale*, *Romeo and Juliet*, *A Midsummer Night's Dream*, and *Antigone*. He also directs and performs in medieval drama for scholarly conferences, including roles as King Herod in *Canterbury Cathedral* and as Satan in the *York Minster*. Last summer saw the first performances of the Lean and Hungry Shakespeare Company, an outdoor performance group which he directed (and which featured several present and recently graduated Taylor students). One of his favorite theatrical moments ever was a brilliant student-directed performance of Beckett's *Waiting for Godot* which convinced him of the essentially religious nature of the theatre of the absurd.

THE PRODUCTION STAFF

DIRECTOR.....JOE RICKE
MANAGING ARTISTIC DIRECTOR.....*TRACY MANNING
SCENIC DESIGN AND TECHNICAL DIRECTOR.....*DAVID PHILLIPS
STAGE MANAGER.....RACHEL BIRD
MASTER ELECTRICIAN.....*STEPHEN SHERRILL
SOUND TECHNICIAN.....BRENT GERIG
PROPERTIES MASTERS.....*CHARLYNN KNIGHTON
COSTUMES.....*SARA PHILLIPS & ALLIE LANGE
MAKEUP/HAIR.....LINDSAY REUSSER
POSTER DESIGN.....RIKKI HENRY
HOUSE MANAGER.....ALLYSON MAHAN

*DENOTES ALPHA PSI OMEGA MEMBERSHIP
NATIONAL DRAMATIC HONOR SOCIETY

*The 2010-2011
Theatre Season*

We Will Not Be Silent
October 9

A Streetcar Named Desire
November 12-14, 19-21

The Count of Monte Cristo
February 11-13, 18-20

Witness for the Prosecution
April 8-10, 15-17