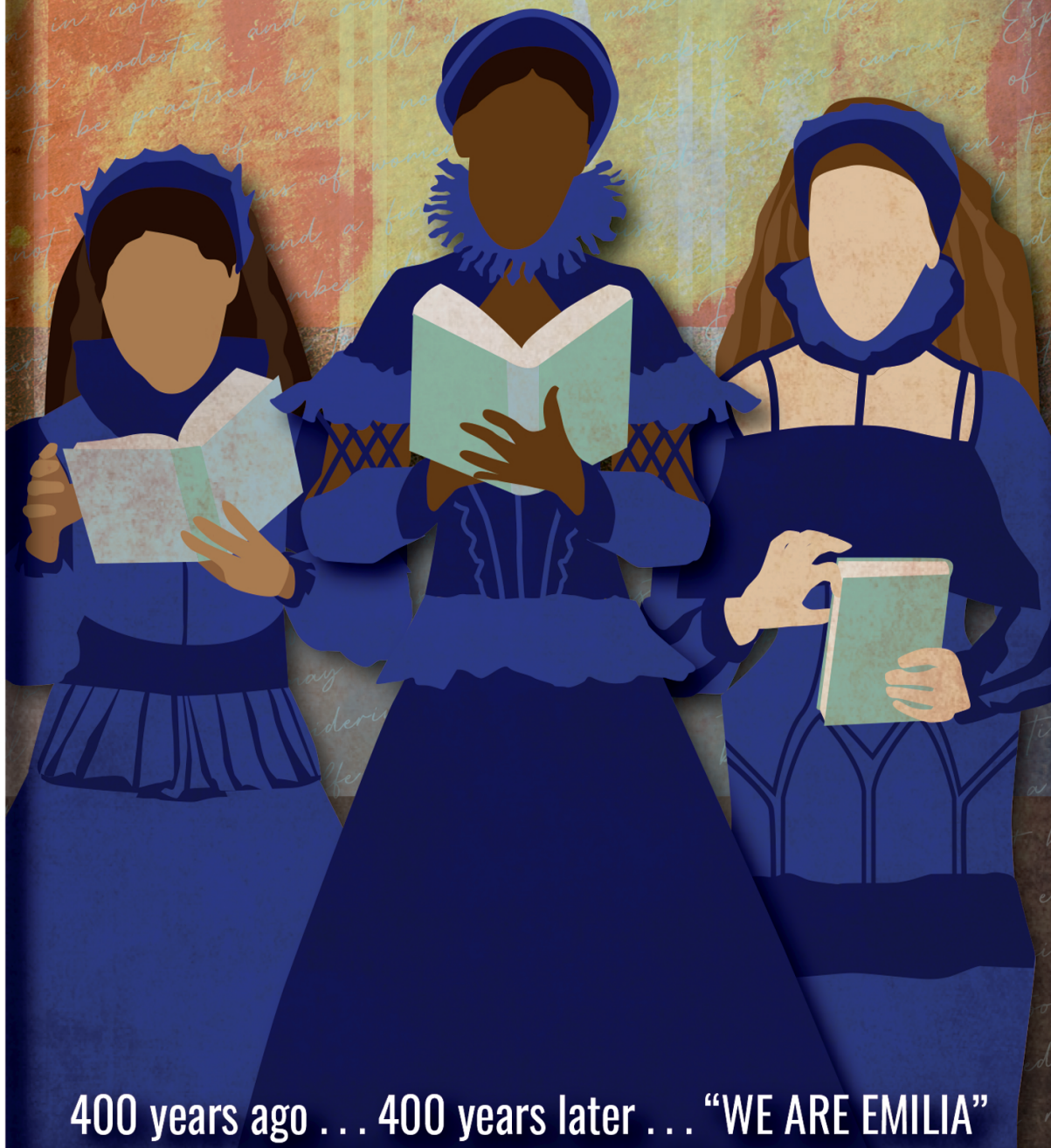


Emilia

by Morgan Lloyd Malcolm



400 years ago . . . 400 years later . . . "WE ARE EMILIA"

Department of Communication

Interim Chair Note

Dr. Troy Comeau



Welcome to the 2022-2023 season of Pitt State Theatre. On behalf of the PSU Department of Communication, we hope you enjoy the productions our students, faculty, and staff have worked hard preparing for you. Relax, laugh and also ponder the world we live in as our productions come alive in the Dotty and Bill Miller Theater and in the PSU Studio Theatre.

Dr. Megan Westhoff is in her third year leading our program and will direct our season opening production. We are also pleased to have Mr. Gil Cooper and Mr. Linden Little return to direct mainstage productions. Ms. Lisa Quinteros lends her expertise as our Costume Designer/Wardrobe Supervisor and Mr. Linden Little continues as Technical Director and Designer.

This year's season opens on October 27-30 with the musical *Once Upon a Mattress*, directed by Dr. Megan Westhoff. In this musical version of the fairytale *The Princess and the Pea*, Winnifred the Woebegone is a shy and awkward girl looking to win the heart of Prince Dauntless. But there's one problem. Queen Aggravain has sabotaged the efforts of every young princess who has hoped to marry her son. Find out if Winnifred will be the one to pass the Queen's impossible test, marry her true love, and allow the rest of the kingdom to live happily-ever-after.

For our second production on December 2-3, we invite you to come enjoy our student directors' "public final exam" as they direct their one-act plays. Always fascinating, always popular and always free of charge, join us for Theatre Unplugged.

Mr. Gil Cooper and Ms. Jenna Russell direct our third production on February 23-26, *Emilia*. 400 years ago, Emilia Bassano was a trailblazer, but her story is almost completely lost to history. Considered to have published one of the first collections of poetry written by a woman, yet most remember her for potentially being the "Dark Lady" in Shakespeare's sonnets. In this contemporary play about a historical period, Emilia struggles with getting her work seen and her voice heard. See why her story continues to be important then and now.

Finally, Mr. Linden Little directs an adaptation from George Orwell's book *Animal Farm*. The animals on Mr. Jones' farm have been overworked and mistreated, so Major the pig inspires the tired animals to rise up and overthrow Jones. For a time, the animals live in a paradise of idealism, but then the corrupt leadership of Napoleon the pig threatens the very livelihood the animals worked to achieve. The enduring tale serves as a cautionary parable against totalitarianism and asks us to consider if this could happen in our own backyard.

We appreciate your support of Pitt State Theatre and hope you enjoy this season's productions.

Playwright Note

Morgan Lloyd Malcom

This play was written to be performed by an all female cast of diverse women. It would not be the same play if this was ignored.

This play was also written to challenge the notion that a play about a person needs to be a vehicle for one actress. This is very much an ensemble piece hence the three Emilias. It takes place in several time zones at one time. It isn't an accurate representation of Renaissance England, it isn't a historical representation. It is a memory, a dream, a feeling of her.

Co-Director Note

Jenna Russell

Producing this show has been one of the most important milestones in my life. As a woman, I know all too well that our voices are not always heard over the commotion of our male counterparts. When Gil Cooper, Co-Director, asked me last summer to be part of this show I was ecstatic. Being a feminist myself, I knew that this was my chance to relay the feelings I have through the art form I know and love best. The word feminist is often misconstrued, and I just want to say that the true meaning of feminism seeks equality for ALL.

When first reading the script, I immediately took notice of how so little has changed within our world since the time of Emilia. Women are still beaten, seen as objects, and not paid or respected equally. Because of this, Gil and I knew it was important to tie the past into the present with our approach to the show. We hope to relay a message that implies that the issues discussed in Emilia are still relevant, meaningful, and worthy of discussion.

Through our astounding crew of scenic design (Linden Little) costuming (Lisa Quinteros), composing (Caden Forbes), and choreography (Darbi Forbes), we hope to relay a message that implies that these issues are still happening, and we need to talk about it.

This show will always hold a special place in my heart and I hope you enjoy it as much as I do. I want to give a huge thank you to everyone involved in this show who made it possible, especially Gil Cooper. It has been an honor to work with you and I will forever be grateful for this experience.

Co-Director Note

Gil Cooper

Who is Emilia Bassano?

Four hundred years ago Emilia Bassano wrote and published one of the first poetry collections by a woman. Her poetry was often considered thought provoking, radical and subversive. We know very little of Emilia's life, except that she most likely is the 'Dark Lady' of Shakespeare's sonnets. Scholarship provides us a few more conclusions: we know that she was born and raised in England, was a presence at Queen Elizabeth's Court, was most likely bi-racial of family descent from north Africa and Italy, and very probably Jewish. Yet this significant woman is largely lost to history.

Why the play Emilia?

This new play, first produced in 2018 at Shakespeare's Globe, is first and foremost a story of empowerment. Emilia is a play that reminds us that the marginalization of people's voices is not something of the past, it is very much the present. My mother, a Hispanic Jew, was touted as a rock star by the Fortune 500 company she worked for, until she hit the glass ceiling. So many of my friends and associates who are women, people of color, from different cultures and/or of the non-dominant religion have shared stories of being pushed to the side for who they are. This play isn't about making anyone feel guilty. It is not about being "woke" (a term used to again marginalize people). It is about recognizing that we all have a valuable voice and that we all should be heard.

Why these three Emilias?

When casting this production, we carefully chose who would play our three Emilias. Esperanza Deterding as Emilia 1, Corin Cooper as Emilia 2, and Khadija Ceesay as Emilia 3 portray life stages of Emilia Bassano. They are not merely portraying three separate age ranges, but three separate life approaches and perspectives. Esperanza, Corin, and Khadija were cast as Emilia in part because they understand personally what it means to live as a woman of Jewish heritage or as a woman of color. They have embraced the role of Emilia, and are here to share her with you.

Thank you to our families and friends who have supported us during the creation of this show. We love you dearly!



Co-Director Gil Cooper directs the cast during a scene rehearsal.



Follow us on Facebook @PippiMaesBoutique
Tuesday-Friday 10-5:30 Saturday 10-4 Closed Sunday and Monday



Esperanza Deterding and Corin Cooper rehearse a dance.



The three Emilias (Esperanza Deterding, Khadija Ceesay, and Corin Cooper).



EMILIA

by Morgan Lloyd Malcom

Co-Directed by.....Gil Cooper
Co-Directed by.....Jenna Russell*
Scenic and Lighting Design by.....Linden Little
Costume Design by.....Lisa Quinteros
Original Music Composer.....Caden Forbes
Choreography by.....Darbi Forbes

CAST

Emilia 1.....Esperanza Deterding
Emilia 2.....Corin Cooper
Emilia 3.....Khadija Ceesay
Margaret Johnson/Midwife Mary/Muse.....Miranda Madden*
Priest/Lord Collins/Man 1/Muse.....Kaya McFall
Susan Bertie/Emilia (Othello)/Man 2/Muse.....Grace Springer*
Lady Katherine/Desdemona/Muse.....Katia Arians-LaForte*
Lady Helena/Eve/Muse.....Hailey Denton*
Lady Cordelia/Muse.....Natalie Rigdon
Lord Henery Carey/Bob/Flora/Muse.....Tayler Matthews*
Lord Alphonso Lanier/Mary Sidney/Muse.....Emilie Crowley
Lady Margaret Clifford/Muse.....Darcy McDonald
William Shakespeare/Hester/Muse.....Michaela Henningsen*
Lady Ann/Muse.....Leah McDonald
Lord Thomas-Howard/Dave/Judith/Muse.....Korah Calvin

There will be one 10 minute intermission.

Emilia was first produced and performed at Shakespeare's Globe on August 10, 2018.
Produced by special arrangement with and all authorized performance materials
supplied by WILLIAM MORRIS ENDEAVOR ENTERTAINMENT LLC.

PRODUCTION CREW

Stage Manager.....Libby Vogel
Assistant Stage Manager.....Jerry Middleton
Properties Manager.....Kat Hudiburg
Light Board Technician.....Ryan Bennett*
Sound Board Technician.....Chantel Shaw*
Costumes.....Barbara Davis, Hailey Denton*, Korah Calvin,
Michaela Henningsen*, Diann Mazurek,
Miranda Madden*

PITT STATE THEATRE STAFF

Production Assistant.....Morgan Kastelan
Production Photographer.....Marissa Dick
Advertising Manager.....Lauren Shepard
Artwork Design.....April Ahlders

*Denotes membership in Alpha Psi Omega, national theatre honor society.

No photography or video recording is permitted during the performance.
Please make sure cell phones are silenced.



**William Shakespeare (Michaela Henningsen) and
Emilia 1 (Esperanza Deterding) share their poetry.**



Lord Carey (Taylor Matthews) and Emilia 1 (Esperanza Deterding) meet for the first time.



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Prom | Formal Dress | Mother of the Bride | Bridal | Tuxedos



Esperanza Deterding rehearses a scene.



Costume Note

Lisa Quinteros

Emilia is a story revealed to us as in a past memory, of a distant era, but described and remembered today in our present.

The costume design for Emilia is what I'm calling Elizabethan Modern. I see the blending of Clothing Past with Clothing Present, represented as Emilia herself is. Lines, details, accessories, styles and elements of Elizabethan dress have been mixed with our 21st century modern clothing, fabrics, and ideology, to create a recognizable, visual connection between the dress of people of the 16th century and those of the 21st century. A pair of bodies, (the Elizabethan version of a corset) is also a modern corset. A neck ruff can be a chunky necklace, or a frilled collar. A modern vest is detailed to invoke a jerkin or doublet. Padded shoulder rolls on modern tops, flanges or peplums on button-down shirts or added caps to sleeves. Laced belts and tied-together pieces, and A-line skirts with overskirts. These are some examples of those elements, and with our other design choices will combine to a moment of Time-Visual created just for our Emilia experience. I hope this design concept does emphasize and help to engage the idea that The Emilia of 400 years ago... is Present... is Emilia 2023.

Thank you my friends and crew for the magic...
You keep me smiling.



Set Design Note

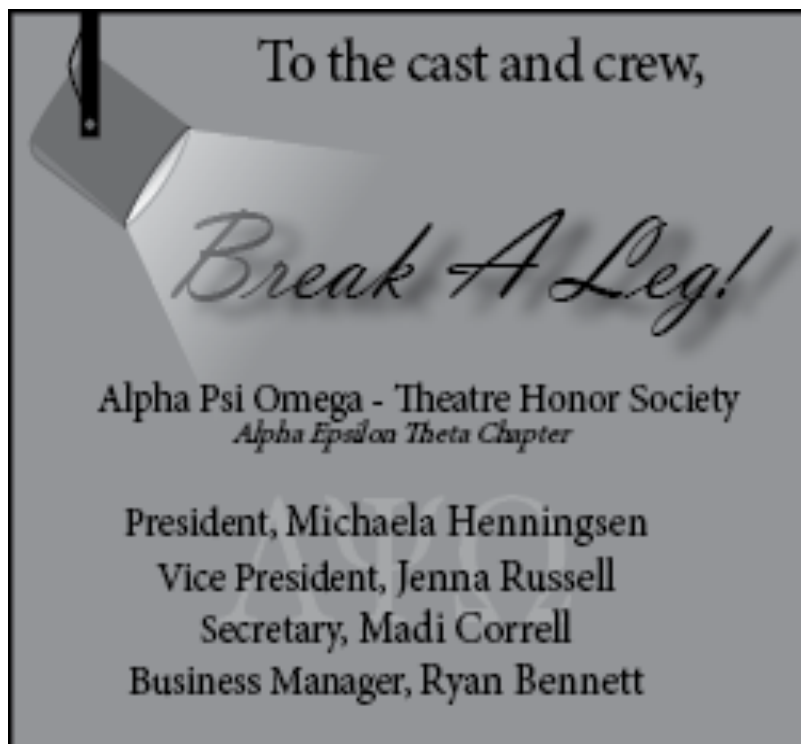
Linden Little

The set design for Emilia aims to work as a visual metaphor.

The first production was staged at Shakespeare's Globe. This meant that the stage area was fixed in the traditional Elizabethan stage pattern.

While wanting to work with a similar open floor plan the design also seeks to deconstruct the physical world of the production; in the same way the play deconstructs gender roles.

The design intentionally reuses Tudor arches last seen in our production of *The Merry Wives of Windsor* as a call back to the traditional while their configuration is decidedly contemporary. Each of the three windows represents the changing views of Emilia as she grows in strength and wisdom.



Special Thanks

Dr. Susan Marchant

Kathryn Parke

Steve Billingsly

Mimi Little

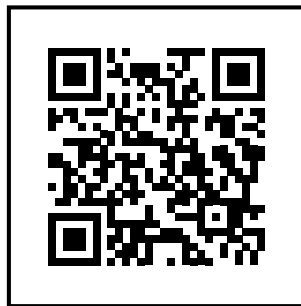
Alan Ross

We would also like to thank everyone who provided services, materials, and support to this production.

Our apologies if anyone is inadvertently omitted.

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