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Speed-the-Plow

David Mamet

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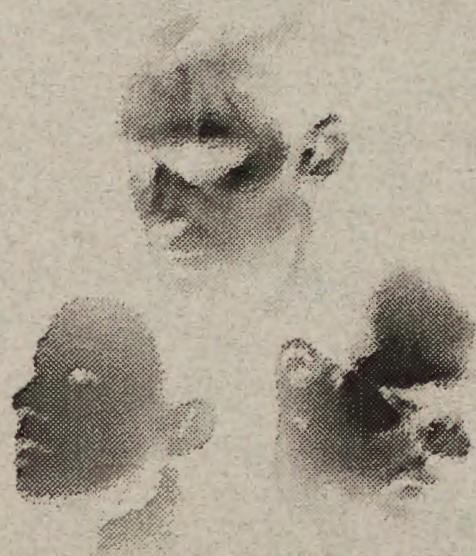
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John Carroll University
Department of Communications
presents...

SPEED- THE- PLOW

by David Mamet



Marinello Little Theatre
February 17-18-19, 24-25-26, 1994, 8 PM

The Wake of Jamie Foster

by Beth Henley

Directed by Karen Gygli
Kulas Auditorium
March 18-19, 25-26, 1994

Please Make Plans to Attend!

John Carroll University
Department of Communications
presents...

SPEED- THE- PLOW

by David Mamet

Directed by
Jennifer Wagner*

Set & Lighting Design
James E. Parker*

Technical Director
James F. Beck*

Stage Manager
Mary Katherine Thomas*

Produced by
special arrangement with
Samuel French, Inc.

Originally produced by Lincoln Center Theatre, New York City

Cast

Bobby Gould	Jim Driscoll*
Charlie Fox	Jeff Walker
Karen	Megan Torok

Production Staff

Director	Jennifer Wagner*
Assistant Director	James E. Parker*
Set & Lighting Design	James E. Parker*
Technical Director	James F. Beck*
Stage Manager	Mary Katherine Thomas*
Assistant Stage Manager	Laura Bell*
Publicists	Melissa Tilk*, Laura Bell*
Electricians	James F. Sisko* & CO275 students
Box Office	Sam DiAngelo
House Manager	Robert Bucha*
Light Board Operator	Pete Thewes*
Running Crew	Julie Law
Program Layout & Design	Brooke Willis
Graphic Artist	James E. Parker*
Atrium Poster	Kate Filiatraut*, Rebecca Russell
Carpenters	Keith Sidley, Art Semlow
Property Mistress	Laura Bell*
Properties Crew	CO275 students

Alpha Psi Omega

* denotes membership in Alpha Psi Omega (AΨΩ), the national theatre honorary fraternity. Members of AΨΩ are committed to the production of quality collegiate theatre throughout the United States. The Mu Theta (MΘ) cast of AΨΩ is chartered at John Carroll University, and its members serve the local communities in their production of theatre. Induction eligibility into the fraternity is determined by participation in theatre.

Director's Note

At a time when commercialism poses a legitimate threat to the pure intention of art, it is perhaps only a negative example which can assert the necessity of a positive. This, it seems, is the central message of *Speed-the-Plow*: if art falls to industry, more than what is mentionable is inevitably lost. Perhaps it would seem that industry profits from the production of mediocre work; but when the hope of creating something worthwhile, when the ideal itself is diminished, so is humanity. Destroy idealism, and all will follow.

We hope that, if we have done our work well, you will wish for and demand the more frequent production of good art; or at least that you will find our presentation to be an articulate reminder of a personal conviction: that a work produced merely for "entertainment value" is superfluous, since good art, by nature, has entertainment as a by-product. Where industry falls short, art promotes enlightenment, and communication.

All art is quite useful.

Enjoy.

Please Note

We ask that patrons refrain from eating, drinking or smoking in Marinello Little Theatre. Taking flash pictures during the production is distracting and potentially dangerous to the actors, as it may disorient them. Please wait until after the performance to take pictures.

Thank You

To James Beck, to James Sislo, to the *Carroll News*, and to all of the faculty and students who volunteered their time, for their support in this production.

Jennifer Wagner* (Director) makes her directing debut with *Speed-the-Plow*. Presently, she is pursuing her bachelor's degree in English and classics at John Carroll. She has acted in various productions, including *The Crucible* (Elizabeth Proctor), *Ten Little Indians* (Vera Claythorne), *Could Angels Be Blessed* (Lucy Clifford), and *The Diviners* (Jennie Mae). She plans to study acting and, pending acceptance, will enter graduate school in the fall.

James E. Parker* (Set & Lighting Design) — *Speed-the-Plow* marks Jim's debut in set design. However, his lighting design credits are numerous, including: *Grandma Duck is Dead*, *The Nerd*, *Ten Little Indians*, and *Big River*. Additionally, Jim designed lighting for Misery Loves Company's production of *Camille* at JCU. Jim directed *The Diviners* and stage managed *Of Mice and Men*, *You Can't Take It With You*, *The Crucible*, and *Could Angels Be Blessed*.

James F. Beck* (Technical Director) currently serves as both faculty member and technical director at JCU. Since coming to JCU over three years ago, Jim has directed and designed *The Crucible*, *Baby*, *Big River*, and *Could Angels Be Blessed*, and designed the set for *Ten Little Indians*, *A Midsummer Night's Dream*, *The Eighth Order*, *The Diviners*, *The Nerd* and *Holiday*. He also designed three plays in a joint venture with Misery Loves Company at JCU.

Mary Katherine Thomas* (Stage Manager) appeared in the JCU mainstage production of *The Crucible* as Mary Warren. She was assistant stage manager for the Kulas production of *Baby*, and Nancy Keifer's *The Eighth Order*, for which she was also assistant director. She worked with Misery Loves Co. in the productions of *Camille* and *Housewives in Heat (Indiana)*. She is presently pursuing her master's degree in English at JCU, and hopes in future to direct for the stage.

Scenes

One: Gould's office, morning

Two: His home, that evening

Three: His office, the next morning

(There will be one 10-minute and one 5-minute intermission.)

The Company

Jim Driscoll* (Bobby Gould) is a senior at JCU with a communications major and a history minor. Among his favorite roles was Badge in *Grandma Duck is Dead* in last year's Little Theatre production. Last semester he co-wrote and co-directed "Upon Visiting the Lavatory" in the *Hold the Script* improv show. He recently finished co-writing a full-length play, entitled *Embers*.

Jeff Walker (Charlie Fox) is a junior psychology major and business minor. It wasn't until this year that Jeff became active in the theatre. He was last seen as Huck Finn in JCU's production of *Big River*. Formerly, he was a chorus member in *42nd Street*, *George M.*, and *Kiss Me Kate*.

Megan Torok (Karen) while in her first semester at JCU appeared in both *Big River* and *Hold the Script*. During her years at Magnificat High School, she played such roles as Mary Magdalene in *Jesus Christ Superstar* and the Baker's Wife in *Into the Woods*. Presently, she is auditioning for conservatories within the New York area.

Which is the most reasonable, and does his duty best: he who stands aloof from the struggle of life, calmly contemplating it, or he who descends to the ground, and takes his part in the contest? "That philosopher," Pen said, "had held a great place amongst the leaders of the world, and enjoyed to the full what it had to give of rank and riches, renown and pleasure, who came, weary-hearted, out of it, and said that all was vanity and vexation of spirit. Many a teacher of those whom we reverence, and who steps out of his carriage up to his carved cathedral place, shakes his lawn ruffles over the velvet cushion, and cries out that the whole struggle is an accursed one, and the works of the world are evil. Many a conscience-stricken mystic flies from it altogether, and shuts himself out from it within convent walls (real or spiritual), whence he can only look up to the sky, and contemplate the heaven out of which there is no rest, and no good. "But the earth, where our feet are, is the work of the same Power as the immeasurable blue yonder, in which the future lies into which we would peer. Who ordered sickness, ordered poverty, failure, success—to this man a foremost place, to the other a nameless struggle with the crowd—to that a shameful fall, or paralyzed limb or sudden accident—to each some work upon the ground he stands on, until he is laid beneath it."

THACKERAY,
Pendennis