Jonesin’
by Seth Moore

Director
Malcolm Tulip

Scenic & Video Designer
Justin N. Lang

Costume Designer
Rachel Jahn

Lighting Designer
Craig Kidwell

Sound Designer
Henry Reynolds

Vocal Coach
Annette Masson

Assistant Director
Emilie Samuelsen

Stage Manager
Stephanie Shechter

Jonesin’ will be performed without an intermission.

Jonesin’ is presented by special arrangement with the playwright.

Jonesin’ won the Avery Hopwood Award for Drama,
the Dennis McIntyre Prize for Distinction in Undergraduate Playwriting,
and the Naomi Saferstein Literary Award in January, 2008.

Latecomers will be seated at a suitable break or scene change. As a courtesy to others, please set pagers to silent mode. Cellular phones and electronic watch alarms should be turned off so as not to interrupt the performance. Photography, audio recording, and videotaping of any kind are not permitted due to copyright restrictions. Flash photography endangers performers by causing momentary blindness.

The School of Music, Theatre & Dance acknowledges the generosity of McKinley Associates, Inc., whose support has helped make this production possible.
CAST OF CHARACTERS (in order of appearance)

Cheese .......................................................................................................................... Josh Berkowitz
Terry .............................................................................................................................. Paul Koch
Roscoe ........................................................................................................................... Seon Britton
Riki .................................................................................................................................... Tedra Millan
Addict 1 ....................................................................................................................... Nicholas Strauss-Matathia
Addict 2 ....................................................................................................................... Emily Berman
Woman .......................................................................................................................... Bridget Coyne Gabbe
Terry’s Mom .................................................................................................................. Anna Robinson
Mom’s Man .................................................................................................................... Louis Marino
Floor Dude ...................................................................................................................... Reed Campbell
Priest ................................................................................................................................... John Samela
Sex Addict ....................................................................................................................... Yuriy Sardarov
Movie Star ..................................................................................................................... Arielle Goldman
Waiter .............................................................................................................................. Andrew Whipple

ABOUT THE AUTHOR

SETH MOORE (Playwright) Department of Theatre & Drama senior Seth Moore is an actor, writer, artist, and musician who hails from Westchester, New York. He has been writing plays and poetry from an early age and began producing his own work in and around New York City at the end of high school. He is one of the founding members of Prophet in your Pocket, a troupe who creates devised pieces. His last production, CATCH, which he produced and co-directed, debuted this past summer at the Cincinnati Fringe Festival with Transit Five Productions and his most recent play, The Man With America Skin, recently had a staged reading as part of OyamO’s PLAYFEST. Other writing credits include: Repainting Abe (Under St. Marks Theater, 2005), Sunlight, Moonlight, Lamplight (co-wrote with Prophet, The Producer’s Club, 2006), …and We Become Gods (Prophet, Basement Arts, 2006), Jiminy in the Wild City (also directed, Prophet, Shetler Studios, 2007), Call Me Medusa (OyamO’s PLAYFEST, 2007), and The Misery Box (Basement Arts, 2008). Acting Work: This Is Our Youth (Warren, Basement Arts, 2005), You Can’t Take It With You (Mr. DePinna, SMTD, 2006), Our Lady of 121st Street (Pinky, SMTD, 2007), Brooklyn Boy (Manny, Basement Arts, 2008), Madmen and Specialists (Goyi, SMTD, 2008).
Playwriting Professor OyamO surely must be one of our hardest-working faculty members. He accepts more than his share of students into his playwriting classes, all of whom have a weekly quota of pages to fulfill, and he reads all of their work. When time came to choose a play for this season, I approached OyamO to see if there might be a current student whose work merited production. He steered me towards Seth Moore. Seth came to our first meeting with a folder of work. On my first reading of his current work, *Jonesin’*, two factors were evident. One: it was too long. Two: the writing was fresh and exciting. After receiving the go-ahead and support from the Department, we began the preparation process.

The first step was to have a reading to hear the play aloud. This reading gave me a clearer idea of how the material might be shaped, cut, rewritten, and adjusted to be closer to a performance script. Seth listened patiently and openly to my suggestions, gently corrected me on some mis-readings, and defended other ideas that were under siege. Over the summer and fall, he wrote a new draft and we had another reading.

The second reading confirmed some ideas I had been considering. All the locations within the play were specified in the script; the staging did not necessarily have to do so. There was a risk of making the concerns of the play local rather than allowing their universality to emerge. Together with scenic and video designer Justin Lang and lighting designer Craig Kidwell and inspired by the use of video by Complicité, we hope to create “spaces not places” — not only for the action to take place in but also to reflect the shifted perspective and reality of the characters. Rachel Jahn has had her work cut out for her preparing blood effects as well as designing the costumes. Henry Reynolds, with two Performing Arts Technology students, will provide the soundscape for the production: an oft overlooked though highly manipulative element of production.

Finally, the language: this is an expletive-laden play. I believe this is as much a rhythmical device as a form of contemporary expression. If it did not put off the Hopwood Committee, I think we can live with it!  

— Malcolm Tulip, February 24, 2009

From seed, to scribble, to page, to two, to script, to reading, to design, to speech, to movement, to sparks, to more seeds, to rewrites, to conversation, to argument, to exploration, to first steps, to dance steps, to music, to more rewrites, to rehearsals, to lights, to costumes, to tech, to performance, to, hopefully, more seeds - more sparks.

To me, the production of a new work lends power and integrity to a group because it will forever be their work, their child. In previous weeks I have watched my colleagues become a force of pure innovation, which has been equally humbling and inspiring. I no longer feel like I am part of a school, but part of a company of artists working to create a whole, of which I am but one small part.

Realizing this play has been, to say the least, a journey and a dream. Much like Terry’s, it has been one of self-discovery and feeling around in the dark. I feel honored to have an amazing team who has been able to shine light on these words, make sense of the these rhythms, and help me to clarify aspects of my own craft which I’m still attempting to wrangle.  

— Seth Moore
The performers in this production are undergraduate students in the Department of Theatre & Drama. The designers are faculty and students in the Department of Theatre & Drama. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the School of Music, Theatre & Dance.

RACHEL JAHN (Costume Designer) is a junior BFA candidate in the Dept. of Theatre & Drama studying costume design. UM: Asst. Costume Design: Pride and Prejudice, As You Like It. MUSKET: The Full Monty, asst. costume design, Assassins. Basement Arts: The Boxer, The Last Days of Judas Iscariot.

CRAIG KIDWELL (Lighting Designer) is a senior BFA design and production student concentrating in lighting design. UM: Ella Minnow Pea, Caucasian Chalk Circle, Exit the King; Basement Arts: Red Light Winter and others; MUSKET: Co-designer Parade. Worked with directors Mbala Nkanga, Malcolm Tulip, Alex Bisker, and Laura Przybysz. Regional Theatre: Numerous shows at Hillsdale Community Theater including Oliver!.

JUSTIN N. LANG (Scenic & Video Designer) is a senior BFA candidate in the Dept. of Theatre & Drama studying scenic and lighting design. UM: Scenic: Madmen and Specialists; asst. scenic design: J.B., The Who’s Tommy. Lighting: Pride & Prejudice, You Never Can Tell, Two by Fassbinder; asst: You Can’t Take It with You and Edge of a Word (outdoor light installation) for the grand opening of the Arthur Miller Theater. Independent: (Lighting) Ask Your Mama (SMTD), Sunday Morning (ARTillery); MUSKET: Kiss of the Spider Woman (programmer), Assassins (LD). Basement Arts: (Lighting) Night of the Fights, A Few Good Men, Reefer Madness, Fight Night.
ACKNOWLEDGMENTS

A very special thank you to Tom Bray and Ryan Wilcox at the Duderstat Center Video Studio for their assistance with the projections. Additional thanks to Lee Johnson of Ferguson Enterprises, Inc. for the bathtubs. Thanks to Extended Stay America, Show Sage, Ashley’s Restaurant & Pub, and The Blind Pig & Eight Ball Saloon.

KC/ACTF This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education program are to identify and promote quality in college-level theater productions. To this end, each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

ABOUT THE ARTISTS


STEPHANIE SHECHTER (Stage Manager) is a BFA design and production candidate in the Dept. of Theatre & Drama. UM: Lighting design: Rent, As You Like It, Stage management: J.B., Ritual and Reveries (1st ASM), The Cradle Will Rock (1st ASM), Seussical (ASM); MUSKET: Assassins; Basement Arts: Icarus’ Mother.

MALCOLM TULIP (Director) is an Asst. Professor in the Dept. of Theatre & Drama and a graduate of L’École Jacques Lecoq. UM: Tales from Ovid, You Can’t Take It with You, The Burial at Thebes, A Midsummer Night’s Dream, Friends, The Rover, The Diary of a Scoundrel, The Imaginary Invalid, She’s All Yours, Rimers of Eldritch. Regional Theatre: Directing: Amadeus, Retreat from Moscow, Humble Boy, Threepenny Opera, Art, Elizabeth Rex, The Caretaker, Merry Wives of Windsor, MI Shakespeare Festival, Iowa State Univ. Acting: Rosencrantz and Guildenstern are Dead, Amadeus, I Am My Own Wife, Blithe Spirit.
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Lighting............................Alyce Basak, Mary Clare Blake-Booth,
Alexander Brees, Michelle Bryan, Joon-Young Chung,
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Scenery/Props............................Michael Barbour,
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‡ Crew Head * Practicum Student
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