

MISS JULIE By Craig Lucas

OCT. 23-25, 2014



K-STATE THEATRE PRESENTS

MISS JULIE BY CRAIG LUCAS

COSTUME DESIGNER

Sarah Boatman

DIRECTOR

Fatmah Al-Qadfan

LIGHTING DESIGNER

Ellyn Calvert

STAGE MANAGERAngelica McKinnis

SOUND DESIGNERDevan Castle

THE CAST

Miss Julie	Hannah Miller
Jean	Mat Ellis
Kristine	Kelsey Coffroth

This performance is presented without an intermission.

Miss Julie is produced through special arrangement with Playscripts, Inc. (www.playscripts.com)

PRODUCTION STAFF

	Taylor Leetch
Props Master	Nicholas Cady
	. Fatmah Al-Qadfan, Mara Atzenhoffer
	Angelica McKinnis, Spencer Wichman
Poster Design	Spencer Wichman
Purple Masque Manager	Courtney Hoover

RUN CREW

Light Board Operator	Josie Doefer
Sound Board Operator	Kelsi Briggs
Set/Props Crew	
Wardrobe Crew	Lindsey Brown, Elizabeth Cook
	Madison Plouvier

PRODUCTION ADVISORS

Directing Advisor	Jennifer Vellenga
Technical & Managing Director	Ben Stark
Scenic Advisor	Kathy Voecks
Costume Advisor	Dana Pinkston
Lighting/Sound Advisor	John Uthoff
Head of Stage Management	Marci Maullar

Please turn off all cell phones and electronic devices.

No texting is permitted at any time in the theatre

Recording and flash photography are prohibited.

DIRECTOR'S NOTES

Written in 1888, *Miss Julie* was not intended to inspire change in society, but rather to repress change. Unlike Ibsen's iconic Nora who presages 20th century feminism, Julie offers no redeeming qualities. Julie was a vehicle for August Strindberg's misogynistic views, for he said that women are "small and foolish and therefore evil...should be suppressed, like barbarians and thieves...useful only as ovary and womb."

Set in 2004, our crisp and raunchy take on *Miss Julie* is an indictment on the current global psychology. Women are still seen as instigators, perpetrators, and victims of their own foolishness. She may be living on the cusp of the smartphone revolution, yet our Julie still hangs on to her fears of public humiliation and shame. Julie is defined by her relationship to the men in her life. Has nothing changed?

SPECIAL THANKS

I am grateful to the faculty in the theatre program who made this show possible, as well as Devan Castle, David Burdett, Mark Young, Chase Fox, Mufeeda and Sukaina. Special thanks to Sally Bailey for reminding me to play, and Jennifer Vellenga whose feedback has been invaluable throughout this process.

SWEENEY TODD
THE DEMON BARBER OF FLEET STREET

NOV. 6-8 AND 13-16 MARK A. CHAPMAN THEATRE