

DEPARTMENT OF THEATRE ARTS  
*Upcoming Productions*

**SENIOR CAPSTONE  
PROJECTS**

**April 23**

- 4:00 PM *The Bald Soprano*  
by Eugene Ionesco  
Directed by Erin Wilks
- 7:00 PM *Of course it quacks!*  
Staged by Lindsey Dever

**April 24**

- 4:00 PM *Of course it quacks!*  
Staged by Lindsey Dever
- 7:00 PM *The Mendoza Chronicles*  
Written and performed by Lee Blaser

**April 26**

- 4:00 PM *Bare: The Musical*  
by Jon Hartmere and Damon Intrabartolo  
Directed by Torrey Drum
- 6:00 PM *Howl* by Allen Ginsberg  
Adapted and Directed by Jess Ernst

**April 27**

- 4:00 PM *Bare: The Musical*  
by Jon Hartmere and Damon Intrabartolo  
Directed by Torrey Drum
- 7:00 PM *The Mendoza Chronicles*  
Written and performed by Lee Blaser

**April 28**

- 6:00 PM *Howl* by Allen Ginsberg  
Adapted and Directed by Jess Ernst
- 7:00PM *The Bald Soprano* by Eugene Ionesco  
Directed by Erin Wilks



**THE PROMPTER**



Volume 46, No. 3    April 17 - 21, 2009    Season LXXXV

The Department of Theatre Arts at Gettysburg College  
*presents*

The Owl and Nightingale Players in

**THE LIAR  
(IL BUGIARDO)**

**By Carlo Goldoni**

**Directed by Stefano Boselli,  
Assistant Professor of Italian**

In a new translation by Stefano Boselli and Susan Russell,  
Associate Professor and Chair of Theatre Arts



Set Design by Amanda Ward, Class of '09  
Lighting Design by Sarah Moses, Class of '10  
Costume Design by Lisa Streett-Liebetrau  
Original Musical Arrangements by Lynn Gumert

## — DIRECTOR'S NOTES —

### *The Liar: Walking on Water*

In 1749 Goldoni committed to writing eight works every year for the company managed by Girolamo Medebach, at the time in residence at the Sant'Angelo Theatre in Venice. The success of the first season incensed competing impresarios and playwrights, especially the abbot Pietro Chiari, who had replaced Goldoni at the San Samuele Theatre. Thus began one of the most famous theatrical rivalries. Following the flop of Goldoni's *Lerede fortunata* ('The Lucky Heiress'), his detractors foresaw his creative demise, but Goldoni doubled the stakes and promised as many as sixteen new comedies for the next year. One of the sixteen was *Il bugiardo* ('The Liar').

As a result, the 1750-51 season marked the conscious birth of Goldoni's "reform" of Italian drama in opposition to the excesses of baroque style and the depleted mechanisms of *commedia dell'arte*. In his manifesto play, *Il teatro comico* ('The Comical Theatre'), the Venetian playwright emphasized the necessity of a written text as a guarantee of realistic action and language, while insisting on a clear moral stance. However, the ambiguities of his theatrical reform have been brought to the fore many times. Given the existing troupes, the transition to fully scripted playtexts was much slower than expected and, as for morality, he was too good a playwright to fully adhere to a *moralistic* view. *The Liar* is a perfect example of how ambiguity actually implies richness of potential perspectives.

On the one hand, Lelio is a liar who wants every woman he sees and is ready to ruin two girls' reputations, as well as his father's credibility, in order to attain the objects of his immediate desires. On the other hand, nearly everyone in this play lies, though not nearly to the same extent as Lelio: Harlequin lies to Colombina, Rosaura lies to her sister Beatrice, Florindo lies to Ottavio. In turn, the fathers are ready to ditch the promises made to each other should a better financial opportunity arise for their son and daughter. Furthermore, Goldoni has endowed Lelio with every trait to make him likeable to the audience: he is daring, witty, and a master of invention. This could of course indicate that the liar's façade is even more dangerous, but, if one looks a little deeper, the final weddings that conclude the comedy are only made possible by Lelio's lies. Without them, neither the shy Florindo, nor the insecure Ottavio would have obtained much. In this context, there is no choice but to consider lying not only a common human trait, but rather one of the elements of cleverness which makes things possible. Lying as the foundation of creation and art, as a way of going beyond seemingly impassable obstacles.

There is a Zen saying that goes "Leap and the net will appear," and this could be the unifying concept for this production. Goldoni on the balcony is writing the play: pressed by his own promise to create such a large number of new plays, he has no choice but to adapt the plot from someone else (Alarcòn and Corneille) and deliver the work as the company begins to rehearse it; the same happens to the set and costumes, which need to be created along the way and can only be ready *at the end* of the play. Of course, actors are always lying "as characters," but in our production we have young women in masks playing old men. Realism? Truth? We are artists, for Goldoni's sake, our actors can even walk on water, provided it is a stage! We all got so carried away by the beauty of creative lying that incredible things happened. Our new translation compresses time so that Venice has become Venice Beach and European nobility has been transformed into a business hierarchy. We added songs specially created for this production. Finally, we ended up introducing a few lies here and there into our own biographies for your entertainment... Well, let the scavenger hunt begin!

—Stefano Boselli



Carlo Goldoni

— CHARACTERS —

DOCTOR BALANZONI  
ROSAURA *and*  
BEATRICE, *his daughters*  
COLOMBINA, *their housekeeper*  
OTTAVIO, *in love with Beatrice*  
FLORINDO, *a medical student in the Doctor's house, secretly*  
*in love with Rosaura*  
BRIGHELLA, *his confidant*  
PANTALONE, *a trader, Lelio's father*  
LELIO, *the liar*  
HARLEQUIN, *his servant*  
A TAXI DRIVER  
A FABRIC SHOP'S ASSISTANT  
A MAILMAN  
SINGERS

**Setting**

Venice Beach, CA

**Total Running Time:** 2 hrs, with a 15 min. intermission—  
(However, this could be a lie...)

— CAST LIST —

Lelio ..... Chase McMullen  
Harlequin ..... Peter Ayer  
Doctor Balanzoni ..... Amanda Drahos  
Rosaura ..... Chennelle Bryant-Harris  
Beatrice ..... Nicole Bailey  
Colombina ..... Alex Henning  
Ottavio ..... Chelsea Bucklin  
Florindo ..... Melissa Weisbach  
Brighella ..... Raymond Morales  
Pantalone ..... Kirsten Egenes  
Goldoni ..... George Muschamp  
Ensemble Characters ..... Aimee Griffin

— DRAMATURG'S NOTES —

**Synopsis**

**Act I**

On a steamy night in Venice Beach, two sisters, Rosaura and Beatrice, overhear a serenade that was requested by the timid Florindo to anonymously declare his love for Rosaura. Lelio arrives with his servant Harlequin and immediately sets about winning Rosaura with a series of dazzling lies, claiming to be a wealthy investment banker from Atlantic City who ordered the serenade himself. Florindo sends another gift to Rosaura consisting of 50 yards of the most beautiful silk lace, but once more, Lelio takes advantage of the sender's anonymity and claims the gift as his own. Upon their return to Venice, Lelio's father, Pantalone, and the two sisters' father, Doctor Balanzoni, express their content with arranging a marriage between their children, Lelio and Rosaura. Soon after, Lelio reunites with Pantalone after not seeing him for 20 years. Ottavio, a good friend of Lelio and admirer of Beatrice, becomes jealous of Lelio's advances, which he believes are directed towards both of the sisters. He refuses to accept the Doctor's offer to take Beatrice's hand in marriage, informing him that she and her sister engaged in inappropriate behavior with an out-of-towner while they were unsupervised.

**Act II**

Backed by Florindo's testimony, the sisters deny the accusations and blame Ottavio for lying. After understanding the lies of Lelio, Ottavio reveals the motives and deceiving nature of Lelio to the Doctor in order to set the situation straight and gain back his approval so he can marry Beatrice. Meanwhile, Pantalone tells Lelio that he has chosen a bride for him. Unaware that the future bride is Rosaura, Lelio convinces his father that he is already married to a wealthy woman from Atlantic City who is six months pregnant with their child. Florindo continues his pursuit in courting Rosaura and leaves a love sonnet that he composed on her balcony, running away immediately after. Lelio takes advantage of Florindo's passivity and creates a multitude of lies, convincing Rosaura with great difficulty that he wrote the sonnet. Lelio, now enamored of Rosaura, asks Doctor Balanzoni for her hand in marriage. The Doctor agrees to let him marry Rosaura if he proves his status, but Ottavio reveals that Lelio is really Pantalone's son.

### Act III

Pantalone reads a letter addressed to Lelio containing certificates proving that he is unmarried. Lelio denies the fact that he is unmarried by declaring the certificates as invalid, but after discovering that his father's choice for him is actually his beloved Rosaura, he artfully explains away all of his previous lies with new ones. More complications arise when Pantalone reads a letter from Cleo Nice, a woman to whom Lelio previously promised marriage. After the squabble with his father, Lelio visits the Doctor to win the hand of Rosaura. Just as he manages to persuade the Doctor with more lies, Pantalone informs him about Cleo's trip to Venice to seek Lelio out. His attempts to explain away this situation are unsuccessful, and everyone turns from him in disgust. Rosaura is given in marriage to Florindo, Beatrice to Ottavio, and Lelio is presumably forced to marry Cleo.

#### Playwright's Biography

##### Carlo Goldoni (1707-1793)

Carlo Goldoni, who would later become a comic playwright and reformer of Italian theatre, was born in Venice of bourgeois parents in 1707. The young Goldoni inherited a passion for theatre from his grandfather, and he composed his first comedy when he was just nine years old. Goldoni's father, who hoped to transform his misbehaving son into a disciplined young man, obtained his admission into the very exclusive and stern Ghislieri College at Pavia where he began to study law at the age of fifteen. While at Ghislieri, Goldoni discovered a new interest in the world of literature and poetry and began to compose poems of his own. One of his most scandalous poems was *Il Colosso* ('The Colossus'), a defaming satire which ridiculed the women of Pavia and resulted in his expulsion from the college in 1725. Goldoni's career in law was suspended by circumstances such as the death of his father and debt caused by his extravagant gambling habits, yet he found the time to dedicate himself to the theatre. From 1729 to 1730 he produced his first libretti *Il buon padre* ('The Good Father') and *La cantatrice* ('The Singer').

While Goldoni reluctantly continued his studies in law and graduated from the University of Padova in 1731, he still believed that he could achieve fame and fortune through his playwriting. He moved to Milan in 1733 where he hoped to enter the professional world of theatre and make his debut with *Amalásunta*, a melodrama that he had composed earlier. *Amalásunta* did not fit the taste of the time and was reviewed negatively by a critic. Infuriated, Goldoni burned his libretto. Goldoni then returned to Venice where his tragedy *Belisario* was accepted and

where he was hired as a playwright for Grimani's theatre in 1734. More luck followed when he married nineteen-year-old Nicoletta Connio, who nursed him back to health during a serious attack of smallpox he faced during their honeymoon. He was warmly received in Venice with his first successful comedy *Momolo cortesan* ('Momolo the Court Man') and *La donna di garbo* ('The Fashionable Woman'), the first playtext in which roles were written rather than improvised as in the *commedia dell'arte* tradition. He would remain in Venice writing tragicomedies, comedies, and libretti until 1743.

In 1744, Goldoni left Venice following a scam that led him into debt. While away he continued his profession as a lawyer and developed the plots of several plays including *Il servitore di due padroni* ('The Servant of Two Masters'). He then met Girolamo Medebach, the actor-manager of Sant'Angelo Theatre in Venice, where Goldoni signed a contract in which he promised to compose and stage sixteen new comedies in the next season. Between the 1750 to 1751 season at Sant'Angelo, he produced some of his most successful comedies including *Il bugiardo* ('The Liar'), *Il teatro comico* ('The Comical Theater'), and *La locandiera* ('The Mistress of the Inn'). Upon his return to Venice, he abandoned his legal profession altogether and staged *La vedova scaltra* ('The Shrewd Widow'), pleasing audiences and upstaging his rivals Pietro Chiari and Carlo Gozzi. Exasperated by this rivalry and upset with Medebach, who pocketed most of his profits, Goldoni left the Sant'Angelo Theatre and signed a contract with Antonio Vendramin, owner of a larger theatre, in 1753. He would stay at the San Luca Theatre for ten years to present six comedies per season, including *La buona madre* ('The Good Mother') and *Una delle ultime sere di carnevale* ('One of the Last Evenings of Carnival').

In 1762 the playwright left for France, but struck by a malady, he stopped in Bologna where he wrote the libretto *La bella verità* ('The Beautiful Truth'). In France, he was hired by the Théâtre Italien to write comedies and was appointed to teach Italian language to Louis XVI's daughters in 1765. During the twenty years Goldoni spent at Versailles, he organized shows at court and in the theatres of Paris. His last major work and most successful play written in French was *Le Bourru Bienfaisant* ('The Bear with a Soft Heart') in 1771. Goldoni enjoyed considerable popularity in France and, after receiving a pension from the king, he dedicated his time to writing his *Mémoires*, which were published in 1787. Goldoni's pension was revoked after the French Revolution and the rest of his years in France were spent in abject poverty until his death in 1793.

## — THE PRODUCTION STAFF —

**Set Designer**.....Amanda Ward  
**Lighting Designer** ..... Sarah Moses  
**Assistant Director**.....Laura Martinez  
**Dramaturg**..... Nicole D'Aleo  
**Assistant Designer**.....Sarah Pierce  
**Scenic Artist** .....Elyse Bennett  
**Set Dresser** .....Becky Spurr  
**Stage Manager**.....Becca Lausch  
**Props Mistress**.....Allison Erskine  
**Assistant Stage Managers**..... Allison Erskine & Khristian Walker  
**Master Electrician**..... Brian Tenney  
**Sound Board Operator**..... Steve Hnath & Steve Krzyzanowski  
**Light Board Operator** ..... James Malloy

**Production Supervisors:** Anna Armagno, Elyse Bennett, Chelsea Bucklin, Chelsi Conklin, Matt Crane, Kevin Hagerty, Steve Hnath, Laura Martinez, Krissy McMahan, Sarah Pierce, Isha Rajbhandari, Jo Shive, Amanda Ward, Rob White, Erin Wilks, Charles Zange

**Production Crew:** Mike Altman, Ankit Aryal, Nicole Bailey, Sean Beirne, Nathan Bigler-McCorkell, Chennelle Bryant-Harris, Cuong Bui, Justin Causey, Adam Clever, Danielle Coleman, Nicole Dobranski, Allie Drechsler, Tim Flanagan, Marianne Florentino, Nitzie Flores-Hidalgo, Matt Flynn, Ellice Fullam, Xavier Harding, Candise Henson, Paul Herman-Stalsberg, Meghan Hibey, Forrest Jacobs, Samantha Johnson, Donnie Jones, Rennie Joshi, Sarah Kleinle, Steve Krzyzanowski, David Lewis, Rachel Little, Dinesh Manandhar, Albert McCormack, Peter Mele, Steven Mercado, Beth Morgan, Justina Ofori, Janelle Papay, Hayley Piekut, Carolyn Poehner, Theoko Rodrigues, Jeff Sapaolsky, Jabari Sykes, Jake Teed, Ryan Tunkel, Kristyn Turner, Khristian Walker

**Light Crew:** Laura Banti, Elyse Bennett, Steve Carles, Adam Clever, Matt Crane, Matt Davidson, Shane Garvin, Steve Hnath, Sarah Moses, James Malloy, Brian Tenney, Rob Towarnicki, Ryan Tunkel, Rob White

**Costume Crew:** Candise Henson, Samantha Johnson, Sarah Kleinle, Raymond Morales, Jeanna Robb, Rebecca Swerida, Sara Thomas, Kelly Weitner

**Running Crew:** Danielle Coleman, Marianne Florentino, Donnie Jones, Laura Martinez, Steve Mercado, Sarah Pierce, Becky Spurr, Amanda Ward

**Student Administrative Staff:** Ashley Boggs, Teri Gillmor, Paul McCoy, Katelyn McLimans, Adam Newhard

## —MUSICAL PERFORMANCES BY FOUR SCORES—

**Soprano:** Anna de la Motte, Sara Harenchar, Lyndsey Piecyk, Carin Smith, Melissa Weisbach  
**Alto:** Kate Anderson, Emily Ferber, Sam Stickevers, Annie Valentine  
**Tenor:** Chris Laycock, Mike Parker, Ben Sasnett, Michael Whitehouse  
**Bass:** Mike Farrell, Nick Krafka, Connor Lawless, Geoff Norris  
**Vocal Percussion:** Alex Peters

## —Special Thanks—

*Department of Theatre Arts Faculty and Staff, Facilities Services,  
IKON, Susan Russell, Meg Barnhouse for "The Liar's Song,"  
Kendra Martin, Jim Hale, and Kate Brautigam.*

## — WHO'S WHO ~ THE CAST —

Key: (K) = Kline Mainstage  
(O) = Stevens One Act (Class)  
(LT) = Lunchtime Production (Class)  
(SP) = Senior Project  
(ST) = Stevens (Class or Club)  
(I) = Independent Theatre Festival (Club)  
(SR) = Staged Reading  
(SM) = Student Musical Theatre Club

**Peter Ayer** (Harlequin) Sophomore ~ Psychology Major—Peter, who lived his whole life in Singapore before coming to Gettysburg, has appeared as the Bodyguard/Messenger in *Measure for Measure* (K); the Muggler in *A Streetcar Named Desire* (K); Mike in *Escape from Happiness* (K); and Glad Hand in *West Side Story* (K). While in high school, he played the Storyteller in *Story of Eden* and Frederick Trumper in *Chess*. Peter spent the past summer performing in a traveling production of *Avenue Q*.

**Nicole Bailey** (Beatrice) First Year ~ Undeclared—Nicole is excited to be a part of *The Liar* cast after appearing in the production of *The Story* (K) earlier this semester. Nicole is interested in becoming an English and Theatre Arts Double Major. When she is not appearing on the stage, Nicole takes to the high seas sailing and has choreographed an underwater tap dancing production.

**Chennelle Bryant-Harris** (Rosaura) First Year ~ Undeclared—In her first year at Gettysburg, Chennelle has graced the stage in *The Story* (K); *Sonnets for a New Century* (O); *Fences* (O); and *Kira and Armando and Superchimp and Puffball Knight* for the Gettysburg Playmaking Project (SP). She is a New York State Theatre Education Association award-winning playwright, member of the International Thespian Society, and a former Little Miss Teen New York. As a child, Chennelle hated acting. She would like to high-five the awesome cast and crew.

**Chelsea Bucklin** (Ottavio) Junior ~ History and Theatre Arts Double Major, Civil War Era Studies Minor—Chelsea's acting credits include roles in *Summer of '42* (SP); *EDGES* (SM); *I Love You Because* (SM); *A Night at the Opera* (Sunderman Conservatory); *Helen and Teacher* (SR); *A Streetcar Named Desire* (K); *A Night on Broadway* (Sunderman Conservatory); and *Company* (SM). She has also directed *Zombie Prom* (SM) and was the Assistant Director of *Escape From Happiness* (K). She has had the honor and pleasure of performing for the President of the United States, and was

a guest star in the movie *The Lion King*, where she performed the laugh for Hyena 2. Demonstrations of her performance are available upon request. Outside of the theatre, Chelsea is a member of the Gettysburg College Choir and serves on the SMuT Executive Board.

**Amanda Drahos** (Doctor Balanzoni) First Year ~ Music and French Double Major, Education Minor—At Gettysburg College, Amanda has appeared in *Summer at the Lake* (O) and a scene from *Cyrano de Bergerac* (LT). Some of her favorite roles include Grandma Kunitz in *Lost in Yonkers*, Kim MacAffee in *Bye Bye Birdie*, and Vi in *Footloose*, a role for which she was the proud winner of a Tony Award. Amanda is very excited about the release of the sixth Harry Potter movie in which she has the great honor of appearing as Hogwarts Student #27. Look closely in the Great Hall – she's the one with the funny hat!

**Kirsten Egenes** (Pantalone) Sophomore ~ Theatre Arts Major, English Minor—At Gettysburg College, Kirsten has appeared in a number of productions, including *West Side Story* (K); *Measure for Measure* (K); *Helen and Teacher* (SR); *Zombie Prom* (SM); *I Love You Because* (SM); *EDGES* (SM); and most recently, *The Apple Tree* (SM). In her spare time, Kirsten crochets and once was attacked by a sea lion.

**Aimee Griffin** (Mailman/Fabric Shop Assistant/Taxi Driver) First Year ~ Undeclared—Aimee is very excited to be performing in her first mainstage production after appearing as Dorine in *Tartuffe* (LT). She has been performing on stage since the age of ten. She is a classically trained mezzo-soprano and has performed worldwide in such prestigious opera houses as the Metropolitan, the Sydney Opera, La Scala, and Teatro San Cassiano.

**Alex Henning** (Columbina) Sophomore ~ Biology and Psychology Double Major, Neuroscience Minor—In her first two years at Gettysburg, Alex has appeared as Gail in *Escape From Happiness* (K); Imogen in *Cymbeline* (ST); Paulina in *Death and the Maiden* (O); performed in the ensemble of *Measure for Measure* (K); and performed in *Sonnets for an Old Century* (O). Prior to coming to Gettysburg College, she appeared as Helen in the Brookfield High School production of *Exit the Body*. Alex was born in Germany and spent several years there before moving to the U.S. She is bilingual, and in the summer of 2007 she attended a theatre program in Munich, where she played the role of Leim in *Lumpazivegabundus* by Johann Nestroy.

**Chase McMullen** (Lelio) Sophomore ~ Undeclared—Chase has given many notable performances in his career, including roles in *Measure for Measure* (K); *A Streetcar Named Desire* (K); *Philadelphia* (O); and *Death*

*and the Maiden* (O). He also worked on many projects before college, with his favorite role being that of an alcoholic, womanizing, fifty-four-year-old man in *Macbeth Did It*. He is grateful to be acting with such a talented group. Having lived in Italy for a time, he can relate to the play, especially considering that he served with distinction in Operation Flaming Dart during the Vietnam War.

**Raymond Morales** (Brighella) First Year ~ Undeclared—Raymond is excited to be appearing on the Kline Mainstage for the first time after working on costumes and makeup for *West Side Story* (K) and the production crew for *The Story* (K). Prior to college, he participated in the men's choir and helped to set up independent theatre productions at his high school. Over winter break, Raymond helped design costumes for the Broadway revival of *West Side Story*.

**Melissa Weisbach** (Florindo) Senior ~ Biology Major—Over the past three years, Melissa has been seen on various Gettysburg College stages in *The Story* (K); *West Side Story* (K); *Memory Garden* (O); *Angels in America* (O); and as Lily in *The Secret Garden* (K). She is happy to be a part of the production and to have the opportunity to work with the wonderful cast and crew. Outside of the theatre, Melissa grows award-winning pumpkins and enjoys watching Sesame Street.

## — WHO'S WHO ~ THE CREW —

**Elyse Bennett** (Scenic Artist) Junior ~ History and Theatre Arts Double Major, Civil War Era Studies Minor—At some point or another Elyse's soul was taken by the theatre, and it does not appear that she will ever get it back. At Gettysburg, she has worked behind the scenes in some way, whether it be building, painting, lighting, or costumes, on mainstage productions of *The Secret Garden* (K); *Measure for Measure* (K); *A Streetcar Named Desire* (K); *Escape from Happiness* (K); *West Side Story* (K); and *The Story* (K); as well as *Zombie Prom* (SM); *Spoon River Anthology* (O); and *The Illusion* (I). Over the summer she was an apprentice/intern for the Gettysburg Arts Festival. On the weekends, Elyse engages in time travel to the nineteenth century. She has also traveled across the country in a hot air balloon.

**Nicole D'Aleo** (Dramaturg) Senior ~ Psychology Major, Italian Studies Minor—Nicole has no previous theatrical experience besides acting in a small part in *The Wizard of Oz* in middle school. However, she has developed an interest in Italian Theatre after taking the courses "Modern Italian Theatre" and "Italian Puppet Theatre" with Professor Boselli. She is

minoring in Italian, so she studied abroad in Florence for the fall semester of 2007 and is currently working as a tutor for first level Italian students. While abroad, she spent a week in Romania where she met Edward Cullen and learned the art of vampirism. She hopes to eventually pursue graduate studies in either Italian language and literature or school psychology.

**Allison Erskine** (Assistant Stage Manager/Props Mistress) First Year ~ Undeclared—Allison, who had an unconventional upbringing, was born in a small hut on the coast of Scotland. At the age of five, she was adopted and moved to the United States. Allison has had a busy first year, appearing in the Fall 2008 productions of *West Side Story* (K) and *Spoon River Anthology* (O) and being the Assistant Stage Manager for *The Story* (K). Prior to coming to Gettysburg, she appeared in many productions and has already published a play. She is very excited to have the opportunity to be working as an Assistant Stage Manager again.

**Steve Hnath** (Sound Board Operator/Assistant to the Props Mistress) First Year ~ Theatre Arts and Math Double Major—After appearing as the Mayor in his high school's production of *Bye Bye Birdie*, Steve has acted in *The Flying Doctor* (ST); *I'll Be Home For Christmas* (O); *Fences* (O); *The Story* (K); and *The Cliché P.I* (I) during his first year at Gettysburg College. He has worked on the production crews for all of the above productions, worked on the light crew for *The Liar* (K), and was the light board operator/lighting designer for *Off Scripture* (I). Steve is well known around campus and has been voted the most desirable male at Gettysburg College.

**Steve Krzyzanowski** (Sound Board Operator) First Year ~ Undeclared—Steve has appeared in *The Illusion* (I); *Sonnets for an Old Century* (O); and *The Flying Doctor* (ST) and has directed a scene from *Winterset* (ST) in his first two semesters at Gettysburg College. Prior to coming to Gettysburg, he acted in community theatre productions of *Joseph and the Amazing Technicolor Dreamcoat*; *The Pajama Game*; and *Seussical* and high school productions of *Anything Goes* and *Once Upon a Mattress*. He also directed his high school's production of Woody Allen's *Riverside Drive*. He enjoys knitting scarves in his spare time outside of the theatre.

**Becca Lausch** (Stage Manager) Junior ~ English and Theatre Arts Double Major—While at Gettysburg, Becca has been the Dramaturg for both *A Streetcar Named Desire* (K) and *The Story* (K). She has acted in the *Gettysburg Playmaking Project* (SP) and *Lost and Found* (I). Her previous theatre experience involves roles in high school productions of *Cats*; *Seussical*; *Once on This Island*; and *Rags*. While not in the theatre, Becca keeps busy carrying on an affair with Ashton Kutcher and by taking master classes with the NYC Ballet.

**James Malloy** (Light Board Operator) Junior ~ Philosophy and Film Studies Double Major—James is resuming his work in Kline Theatre after spending the fall semester in England. He has been on the lighting crew for a variety of productions since his freshman year. James also worked as a tech crew member for all four years of high school and served as the Stage Manager his junior and senior years. He also tried his hand at acting, playing an ensemble character in *West Side Story* his senior year of high school.

**Laura Martinez** (Assistant Director) Junior ~ History and Theatre Arts Double Major—Laura has returned to Gettysburg this semester after spending the fall at the Syracuse University Florence in Italy, where she worked on a production of *La Mandragola*. While there, she also directed *A Servant of Two Masters*, another Goldoni classic. At Gettysburg, she has directed *Broken Hearts* (O) and *Angels in America* (LT); stage managed a scene from *Measure for Measure* (LT); *Vincent* (O); and *Measure for Measure* (K); and assisted in stage managing *Jubilee* (K). She has appeared in *Lost and Found* (I); as the Mexican Woman in *A Streetcar Named Desire* (K); and as Kathy in *Company* (SM). She will be starring in a new Broadway musical this summer based on the *commedia dell' arte* style. Laura would like to thank Stefano for this opportunity and tell the cast and crew to break a leg!

**Sarah Moses** (Lighting Designer) Junior ~ Chemistry and Theatre Arts Double Major—Moses once again finds herself in another important position in the production world after having been Assistant Designer on *The Story* (K) and Student Technical Director for *West Side Story* (K). Once again in the world of lights, she brings you this show with the help of many amidst the epic and complex choreography of many shows in various locations and set-ups using limited lighting instruments. If you helped at all in this process or were pleasant about it, she thanks you. Sarah has copious amounts of free time and spends it helping her team of Pokémon write Shakespearean and Yiddish wall poetry. She just doesn't understand why people keep telling her to part things like water, though. Moses hopes that you enjoy the show and the colors you see before you.

**Sarah Pierce** (Assistant Designer/Technical Director) Senior ~ Theatre Arts and Biochemistry Double Major, English Minor—Sarah has been living in the theatre since she first arrived here in 2005. Since that fateful day, she has worked on many shows, and held titles for several, including *A Flea in Her Ear* (K); *In the Course of True Love* (SP); *A Streetcar Named Desire* (K); *I Love You Because* (SM); *West Side Story* (K); *Summer of '42* (SP); and *The Story* (K). Besides working here in Kline, Sarah has designed for the Eichelberger Performing Arts Center's production of *Grease* and interned for the Greylock Theatre Project at Williamstown. Besides

working diligently on all of the sets you have seen on this stage and beyond for the past four years, Sarah is also an aspiring politician.

**Becky Spurr** (Set Dresser) Sophomore ~ Environmental Studies Major—Becky, who participated in Kiddie Rodeo at the Texas State Fair while growing up on her family's ranch in Texas, has spent a great deal of time on and around the Kline stage since coming to Gettysburg. She was the Assistant Stage Manager for *A Streetcar Named Desire* (K); Sound Designer for *Escape From Happiness* (K); Props Mistress for *West Side Story* (K); and Stage Manager for both *Zombie Prom* (SM) and *The Apple Tree* (SM).

**Brian Tenney** (Master Electrician) Junior ~ English Major, Education Minor—Brian has been heavily involved with the theatre at Gettysburg, working backstage with eight productions on the Kline Mainstage, most recently including *West Side Story* and *The Story*. He would like to thank Amanda Ward and Sarah Moses, the student designers, for their hard work and leadership, as well as the entire cast, crew, and office staff for their talents and support. He would also like to thank his English and Education professors for their continued tolerance of theatre-related excuses for missed deadlines, absent-mindedness, and general foolery. Brian, who idolizes William Shakespeare, spends his summers in Stratford-upon-Avon working as a tour guide.

**Khristian Walker** (Assistant Stage Manager) First Year ~ Undeclared—Khristian, who is a world-renowned jouster, has had a busy first year in the theatre, appearing in productions of *The Story* (K); *Lost and Found* (I); *Fences* (O); and *West Side Story* (K). His favorite roles off-campus have been playing Chuck in *Footloose*; Bella Zangler in *Crazy For You*; Troy in *Fences*; and stage managing *Our Town*.

**Amanda Ward** (Set Designer) Senior ~ Theatre Arts Major, English and Women's Studies Double Minor—Amanda feels quite strange to admit that this is her last mainstage with the Theatre Department. Her most recent endeavor was *The Gettysburg Playmaking Project* (SP), an idea borrowed from her internship with the Williamstown Theatre Company. Other projects include her work on set decoration for *West Side Story* (K); *Escape From Happiness* (K); and *Measure for Measure* (K), and her work as Assistant to the Designer for *A Streetcar Named Desire* (K) and *Jubilee* (K). She is very proud to be Co-President of the O&N Players. Last summer, she became locally famous for her award-winning blueberry cobbler. In 1660, she and Elizabeth Barry starred in a revival of Shakespeare's *The Taming of the Shrew*.



## — WHO'S WHO ~ THE FACULTY AND STAFF —

**Stefano Boselli** (Director, Translator)—Dr. Boselli is Assistant Professor of Italian at Gettysburg College, where he teaches courses in Italian Language and Theatre. He received his PhD in Italian Theatre at the University of Wisconsin-Madison. Before moving to the States, he taught “Translation for the Theatre” at the University of Cassino, Italy, and worked as a professional stage director in Milan and Parma, after specializing in acting and directing with Jurji Alschitz at the Russian Academy of Dramatic Art in Moscow. Previously, he received a Diploma in Stage Directing (MFA) from the Scuola d'Arte Drammatica “Paolo Grassi” and a Laurea (MA) in Foreign Languages and Literatures from the Catholic University, both in Milan. He now speaks 10 languages fluently, including ancient Greek, and will soon be directing a Broadway show based on the Tower of Babel and the origin of the word “brouhaha”.

**Zenis Goshorn** (Costume Shop Coordinator)—Zenis is in his sixth year with the Theatre Department. Past productions include *Godspell*; *The Miser*; *The Cherry Orchard*; *The Hairy Ape*; *The Comedy of Errors*; *Diana of Dobson's*; *A Flea in Her Ear*; *The Caucasian Chalk Circle*; *An Experiment with an Air Pump*; *Metamorphoses*; *Measure for Measure*; *A Streetcar Named Desire*; *West Side Story*; *The Story*; and *The Liar*. Zenis also assists students with costumes for student presentations and senior capstones. In his spare time, Zenis is penning a novel about his search for the Loch Ness Monster.

**Lynn Gumert** (Composer)—Lynn earned her masters and doctorate in music composition from Indiana University-Bloomington, where she studied with Claude Baker, Eugene O'Brien, and Don Freund. She has participated in master classes with Ellen Taafe Zwilich, Shulamit Ran, and Ladislav Kubik. Her compositions have been performed in the U.S., South America, and Europe, including performances by the Contemporary Music Forum in Washington, D.C., the Festival of Women Composers International, Society of Composers Regional Conferences, the Midwest Composers Symposium in Oberlin, and the Seventh International Alliance of Women in Music Concert. She has received commissions for vocal, choral, early music ensemble, and guitar compositions. She was awarded an orchestral reading session by the Bay Area Women's Philharmonic and a broadcast on the nationally syndicated public radio program *Harmonia*. She was recently awarded a residency at the Millay Colony for the Arts.

She is Artistic Director of and performer with Zorzal Music Ensemble and has presented lecture-recitals on aspects of colonial-period Latin American music at the College Music Society International Conference in

Costa Rica and at the Seventh International Festival of Women Composers in Pittsburgh. Over the past 20 years, she has performed traditional Latin American music at the Smithsonian and at various locations in Indiana, Pennsylvania and Costa Rica. She is currently Musical Director and Conductor of the Highland Park Recorder Society/Garden State Sinfonia.

**Lisa Streett-Liebtrau** (Costume Designer)—Lisa has been a professor for 10 years, and has taught at Dickinson College, Gettysburg College, HACC, and Virginia Tech. *The Liar* marks her 12<sup>th</sup> design for Gettysburg College since 1999. Recent designs have been *Our Town*, starring James Whitmore; *The Tempest*; *Private Lives*; *Urinetown*; *Blithe Spirit*; *Lettice and Lovage*, starring Mary Beth Hurt; *Hobson's Choice*; *Little Shop of Horrors*; and *Doubt*, for which she won a 2008 NH Theatre Award for Best Costume Design. She has designed costumes for Sea World, the Peterborough Players (NH), Allenberry Playhouse, Eichelberger Performing Arts Center, Messiah College, Open Stage of Harrisburg, and the Orlando Ballet. Lisa has also worked in New York for film and television on *Law & Order*; *The Feds*; and *I'm Not Rappaport*, with Ossie Davis and Walter Matthau, and recently designed the costumes for *Ashford House* for director Mel Harris (*Thirtysomething*). She is an avid curler, narrowly missing making the U.S. team for the 2006 Olympics in Torino, Italy. Lisa holds an MFA from Brandeis University in Boston.

**George Muschamp** (Carlo Goldoni)—George has served as director and leading actor for over 200 productions with such theatres as the New York Shakespeare Festival, Chanhassen Dinner Theatres, California Theatre Center, the Gettysburg Arts Festival, and the Tyrone Guthrie Theatres, with directors as diverse as Morris Carnovsky, Edward Payson Call, Diana Devlin, Mark Frost, Tyrone Guthrie, James MacArthur, John Madden, Joseph Papp, Alan Rudolph, Emile O. Schmidt, Adam Shankman, Mel Shapiro, and Gladys Vaughn, among many others.

George has also participated as writer, director, producer, or featured actor in scores of national radio and television broadcasts, including *Gardens of the World* starring Audrey Hepburn, Garrison Keillor's *A Prairie Home Companion*, and numerous prime time television specials for Universal, CBS, HBO, and Disney. George's one-man play, *Clarence Darrow* (which he performed last August at the Serge Koussevitsky Performing Arts Center in the Berkshires of Massachusetts), will be featured entertainment for this summer's American Bar Association conference in Bar Harbor, Maine.

George is a nine-season veteran of the Gettysburg Theatre Festival, for which he was its Producing Artistic Director, 1999-2002. He currently resides in Gettysburg with two cats (the said Mickey and Minnie) and a Maltese loris.

**Dr. Susan Russell** (Translator)—Born in Little Rock, Arkansas, Dr. Russell received her B.A. (Honors) in English from Hendrix College. After studying at the University of London and spending a year at the University of Dusseldorf (Germany) as a Fulbright scholar, she earned her M.A. in Theatre and Drama at the University of Wisconsin (Madison), focusing on theatre about the Holocaust. She completed her Ph.D. in Drama at the University of Washington (Seattle), concentrating on representations of gender on the stages of pre-WWII Germany and their relation to fascism. Her scholarly research has been published in *The Journal of Dramatic Theory and Criticism*, *Studies in Theatre* (Canada), and *Theatre Journal*. She has also worked at a number of professional theatres as a dramaturg, translator, assistant director, and assistant in new play development, e.g. The Empty Space Theatre in Seattle (the oldest experimental theatre in the U.S); the Utah Shakespearean Festival; and the Oregon Shakespeare Festival (the second largest Shakespeare Festival in the U.S). She has directed and performed in over 50 productions in the U.S and Germany, including most recently at Gettysburg directing *The Merchant of Venice*; *Big Love*; *The Illusion*; *Godspell*; *Jubilee* and *The Caucasian Chalk Circle*. Most recently, she acted in Open Stage Harrisburg's productions of *The Threepenny Opera* and *The Diary of Anne Frank*. Dr. Russell teaches the theatre history and dramatic literature courses at Gettysburg College, as well as First Year Seminars such as "Understanding the Holocaust through Literature and Film" and "Images of Women in Popular Culture". In fall 2009, she'll be teaching a new FYS, "Dreaming in Color," focusing on African-American, Latino/a, and Asian American drama. She also teaches Introduction to Women's Studies in the Women, Gender and Sexualities (WGS) program. In addition, she has led Service Learning projects to Alabama to study the Civil Rights Movement and to volunteer at the National Voting Rights Museum in Selma. Last year, she produced her original musical, *Helen and Teacher* (based on the lives of Helen Keller and Anne Sullivan) as a staged reading at the Majestic Theater, and received a grant from the Mellon Foundation to produce a staged reading with professional actors in New York City in June 2008. *Helen and Teacher* will have its world premiere this June as part of the Gettysburg Fringe Festival. She has a two-year-old son, Samuel, who was born on the Fourth of July, and she is expecting another any day now....

## — QUOTES ON LIARS AND LYING —

Lying has been judged in very different ways, depending on historical perspective and personal preference. In line with this production's concept, we gathered some of the most positive views, in no particular order. Some of them seem inspired by Lelio himself...

When I was a little boy, they called me a liar, but now that I am grown up, they call me a writer. (Isaac Singer)

It is always the best policy to speak the truth - unless, of course, you are an exceptionally good liar. (Jerome K. Jerome)

Men are liars. We'll lie about lying if we have to. I'm an algebra liar. I figure two good lies make a positive. (Tim Allen)

Of all lies, art is the least untrue. (Gustave Flaubert)

Someone who always has to lie discovers that every one of his lies is true. (Elias Canetti)

Truth is beautiful, without doubt; but so are lies. (Ralph Waldo Emerson)

The only people who make love all the time are liars. (Louis Jordan)

A lie can travel halfway around the world while the truth is putting on its shoes. (Mark Twain)

A liar should have a good memory. (Quintilian)

If one is to be called a liar, one may as well make an effort to deserve the name. (A. A. Milne)

Oh, what lies there are in kisses. (Heinrich Heine)

Telling lies is a fault in a boy, an art in a lover, an accomplishment in a bachelor, and second-nature in a married man. (Helen Rowland)

Lying increases the creative faculties, expands the ego, and lessens the frictions of social contacts. (Clare Boothe Luce)

Without lies humanity would perish of despair and boredom. (Anatole France)