

Two

By Ron Elisha

Directed by Paul "Spike" Wilson

under the advisement of Bill Doan

Gion DeFrancesco, Scenic Designer

Lin Conaway, Costume Designer

Jennifer Lee, Lighting Designer

under the supervision of Jay Rozema

Jay Rozema, Sound Designer

Cecilia Miller, Makeup Designer

under the supervision of Lin Conaway

Steve Pauna, Technical Director

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'Anna'
Costume Rendering by
Lin Conaway

A SPECIAL THANKS to

Dr. Thomas Idinopulos - Comparative Religion/Jewish Studies

Ann Elizabeth Armstrong for overseeing the content and organization of the dramaturgy for this Program Guide

Performance Guide Editor
Lisa A. Campbell

Dramaturgy
Orada Lelanuj

THEATRE ETIQUETTE

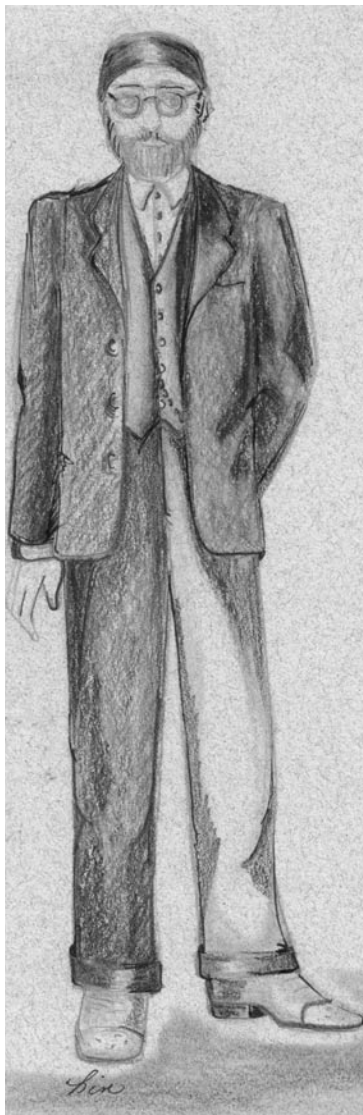
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- As a courtesy to the audience and performers, all latecomers will not be seated until an appropriate break in the performance.

SPECIAL EVENTS

Please join us for an Opening Night reception, immediately following the show on October 29, in the Studio 88 Lobby.

Please join us for a panel discussion about *Two* immediately following the evening performance on Saturday, November 1.

Performance Guide CONTENTS



Director's Notes	4
Judaism and the View of God	5
Synopsis of Scenes/Cast List	8
Who's Who in the Cast	9
Elisha's Career	11
Forming of the State of Israel	12
Designers Notes	13
Company Credits	16

“There are victories of the soul and spirit.
Sometimes, even if you lose,
you win.” -- Elie Wiesel

‘Rabbi Chaim Levi’
Costume Rendering by
Lin Conaway

DIRECTOR'S NOTES

"Behold this gateway. . . it has two aspects. Two paths come together here: no one has ever reach their end. This long lane behind us: it goes on for an eternity. And that long lane ahead of us – that is another eternity.

They are in opposition to one another, these paths; they abut on one another: and it is here at this gateway that they come together. The name of the gateway is written above it: 'Moment'."

-Friedrich Nietzsche: "Of the Vision of the Riddle" from Thus Spoke Zarathustra

I think it is in times of extraordinary pain, shock, surprise, joy, one stands at this gate called Moment, when one sees the roads of the past and present meet. Does the road of the past, of history, oppose the road of our development, of the future? Are we creatures borne of oppositional forces? Is it human nature to oppose? By the time we've grown up, even a little, it begins to become clear that there is both good and evil in the world. And, as we grow even older, we realize that we are capable of both good and evil. And there are the times when one is still, and must ask "What is good, and what is evil?" And perhaps one comes to realize that he neither understood what good was, nor what evil was, nor what exactly the opposition between them was.

This is the crux of *Two*, this gate called Moment. Here stand two figures, and with them, the "problem of evil." Two forces oppose (what those forces are, I can't begin to say), and in opposition, they meet. And in meeting, they are part of one another.

I think it was the intention of the playwright to challenge the audience to find the answer to Chaim's riddle. I took up this challenge, and I haven't yet found the answer. But I feel obliged to add something to the question: who really created this riddle? Who is the builder of the gate called Moment? Do we know him? Does he know us? Was it he who set the roads at opposition? Was it he also who taught us mercy and compassion, so that we may travel the roads?

From these words, you may suspect that this is not a play about the Holocaust, nor the Jewish mind. It is a play about what makes us human. It is we who stand at the gate.

I would like to thank Stuart and Katie, two wonderful actors, and my stage management crew, Cara and Sarah. They've been brave.

Enjoy the show.

Spike Wilson

DIRECTOR'S BIO

Paul "Spike" Wilson (Director) Spike is an MA candidate in Theatre at Miami. He is the former Chair of Production for Curtain Call Theatre for Children, and Director of the KSD Actor's Workshop in Kokomo, Indiana. In 2002, he co-founded Project Rainbow for Theatre, Therapy, and Social Responsibility, which recently published its first article on drama therapy. Spike received his BA in Theatre and Classics from Butler University. His directorial credits include *Aria Da Capo*, *The Dreaming of the Bones*, and (*longing*) from *Nine Sides of the Earth* for the KSD Workshop; *Clear Glass Marbles* and *Oedipus at Colonus* for Butler Theatre; and *The Conduct of Life* and *Beautiful, Yet Absent* for MU Theatre.

JUDAISM AND THE VIEW OF GOD: AN INTERVIEW WITH DR. THOMAS A. IDINOPULOS

BY ORADA LELANUJ

On October 14th, 2003, I had a chance to interview Dr. Idinopulos, a professor of Comparative Religious Studies and Director of the Jewish Studies Program at Miami University. We talked about Judaism and the view of God, good and evil, Judaism and Buddhism, and the Holocaust.

The first question I asked Dr. Idinopulos was about the Jewish people and their view of God. He said that when we speak of Judaism, we have to understand that there is an ancient conception of Judaism, and there is also the development of different kinds of practice like Reform or Conservative Judaism. The original ancient conception is often called Orthodox Judaism. An Orthodox Judaic understanding of God simply believes that, according to the biblical witness, Jews, or Orthodox Jews, united in the belief that God created the world. And in creating the world, He set forth the world separate from Himself. A second belief follows that at some point in the history of the world, he decided to make a certain promise to one of his creatures called Abraham. This promise included bringing out Abraham's seed, productively, to become the people called Israel. He would be the God for these people and he also gave the people a land to live in. These promises that he made to Abraham are a fundamental part of Orthodox Judaic beliefs, which are shared by Reform and Conservative Jews, but they each put a different interpretation on the meaning of it. The story now comes to an important juncture because not only did he promise that he would create people out of the seed of Abraham and give the people a land, he also, in a later biblical act, revealed to the people a law which showed the people how to serve him, not only as their God, but as his people. And the heart of his law is the moral law.

Today people still continue to be guided by these beliefs. There are some important changes in how the God of Judaism is practically worshipped. For example the system of worship is more modern or reformed. But the classical beliefs have not been changed enough to say that there is a change in Judaism.

I asked Dr. Idinopulos about the level of people's beliefs in God. The first one is that God is reality, and that he creates the world. Dr. Idinopulos said that it is the standard Orthodox Judaic belief. God is a he and he creates everything. The second level is God as a force or the ground of all being. It is more of a philosophical and complex concept but it is not incompatible with the Orthodox belief. The third level of belief is God as an idea. The notion that God is an idea is not a standard belief of Orthodox Judaism. For the Jewish people, God created the world and all the living creatures. All human activities are under the guidance of God. So for them, God is more than just an idea.

Next we discussed the existence of evil. When talking about God, one often thinks about the relationship between God and evil. In Classical Judaism, God is good and all of his creation is good. But then, how can we explain the appearance of evil? If God is good, why do bad things happen? Why are there diseases or natural disasters like storms, earthquakes, or even accidents? Why do people have to suffer? Why does God allow evil

to exist? In the classical belief, evil comes from Satan. And Satan is not created by God. In Judaism, it is believed that Satan already existed during the time that God created us but the creation of Satan is unknown. However, in the mystical perspective of Judaism, or Kabbala, which started during the Middle Age, God creates everything, but it is not necessary that everything he creates is good. Maybe the reason why bad things happen and we have to suffer is that life is defined by struggles. From struggles, we learn to live, we learn to grow, and we learn to become a better person.

When I told Dr. Idinopulos about my background in Buddhism, we engaged in a conversation and I was not surprised when he said that the mystical perspective of evil is very similar to the Buddhist view. He said that we both do not call a person evil. But a person can commit an evil act. There is no such thing as an evil person. Evil is a part of a person. Everybody has potencies to do good things and potencies to do bad or evil things. We commit an evil act because we allow ourselves to follow the evil potency in our mind, and when we commit that evil act, we create suffering. The mystical perspective does not deny the existence of evil, just like Buddhism doesn't deny the existence of suffering. As a matter of fact, suffering is the fundamental root of all beings. The problem is how can we stop suffering or preventing it from happening.

So, if there is evil and a lot of people in this world are suffering, it would be possible for some people to lose or have doubt in their faith. For the Jewish people, the holocaust is something that would make people lose their faith. It was the significant presence of evil and it has changed the view of a lot of Jewish people. However, for older people, the holocaust doesn't change their view of God as much as it does to the younger people because their idea of God was formed earlier. But for the younger generations, when they see pictures or hear about the holocaust they become more skeptical and they would challenge the traditional belief of God.

The last question I asked Dr. Idinopulos is about language and how it can influence people's view of God.

In the play *Two*, Anna comes to Rabbi Chaim Levi for Hebrew lessons. It is clear that for Chaim, language is very important. And learning the meaning and the numerical value of each letter in the Hebrew alphabet is crucial in understanding the true meaning of each Hebrew word. Language can influence a person's view of God but how or how much differs for each individual person. Hebrew is the language used in the Bible and even though modern Hebrew is used in the play, it is significantly different from the ancient Hebrew. For Jewish people, it is important that the name of God is holy and should never be uttered. They use substitute names such as Adonai, which means Lord, or Elohim, which means our Lord instead.

Thomas A. Idinopulos (Ph.D., MA University of Chicago; and MA Duke University; BA Reed College; Graduate Fellow University of Athens, Greece) is a professor of Comparative Religious Studies and Director of the Jewish Studies Program at Miami University. Among his 140 publications, more than 80 are articles and book chapters on religion, politics, and literature in journals. Dr. Idinopulos has been a guest speaker in Israel, Jordan, Germany, Greece, Great Britain, India, and Canada, and has lectured at many colleges and universities throughout the United States. In 2002, he was named Director of the newly founded Jewish Studies program at Miami University.

Published books of Dr. Idinopulos include:

1. Jerusalem Blessed, Jerusalem Cursed: Jews, Christians, and Muslims in the Holy City from David's Time to our Own (1991)
2. The Erosion of Faith; An Inquiry into the Origins of the Contemporary Crisis in Religious Thought (1971)
3. Land Weathered By Miracles: Historic Palestine From Bonaparte and Muhammad Ali to Ben-Gurion and The Mufti (998)
4. Mysticism, Nihilism, Feminism; New Critical Essays in the Theology of Simone Weil, Co-editor (1984)
5. Religion and Reductionism: Eliade, Segal, and the Challenge of the Social Sciences for the Study of Religion, Co-editor (1994)
6. The Sacred and Its Scholars: Comparative Methodologies for the Study of Primary Religious Data (1996)
7. Jerusalem's Holy Places and The Peace Process, Co-editor (1998)
8. What is Religion? Origins, Definitions, and Explanations, Co-editor (1998)
9. The Contemporary Relevance of Durkheim's Thought for the Study of Religion Today, Editor (2001)

Books in progress include:

1. The Mystery of Human Suffering
2. Comparative Religions: Possibilities of Perils?
3. Jew Hatred, The Holocaust, and Christianity

Orada Lelanuj is a first year graduate student from Thailand, pursuing an MA in Theater. She attended Chiang Mai University in Thailand for two years before transferring to St. Olaf College, Northfield, MN, and graduated with a BA in Theater in 2002.

Cast

Rabbi Chaim Levi.....Stuart Hoffman
Anna.....Katherine Becker

featuring the talents of Lauren Shively (voice/violin) and Nicole Dieker (piano)

Synopsis of Scenes

The action takes place between March 19, 1948 and May 16, 1948 in a German town.
We are in a cellar, the living quarters of Rabbi Chaim Levi.

Act I

INTERMISSION – 15 minutes

Act II

WHO'S WHO IN THE CAST

Katie Becker (Anna) Katie is a senior theatre major. Her previous acting engagements include *The Little Clay Cart*, *As You Like It*, *Marisol*, *A Midsummer Night's Dream*, and various Scripts Out of Hand productions. She also enjoys playwriting and directing. Her latest play, *A Glass of Water* is certain to be nominated for several OBIES and Tony's. After graduation, she plans to continue working in theatre . . . and trusts that she'll find a way. She would like to thank Howard for his encouragement, Spike for trusting her with this amazing role, Stuart for making the process entertaining, her roommates for being the most fabulous people in the world, and her family for always encouraging the "mirror look."

Sarah Butke (Assistant Stage Manager) Sarah Butke is a sophomore at Miami University. She is very much undecided about her major. Sarah has been privileged to work with such talented people and would like to thank Cara, Stewart, Katie, and Spike for all the support and fun times, it has been an amazing month. Sarah is involved with Choraliers, Scripts out of Hand and loved broomball. She would also like to thank all her friends for their support during this crazy time, but it was worth it.

Lisa A. Campbell (Audience Development) Lisa is entering her first full year as the Audience Development Coordinator for the department. She has a BA in Theatre and an MA in Student Personnel from Indiana University of Pennsylvania. She is a passionate supporter of arts in education and occasionally enjoys the opportunity to crawl on stage herself.

Lin Conaway (Costume Designer) Lin is a Professor of Theatre who specializes in costume design and movement for the actor. She is a member of United Scenic Artists and the United States Institute for Theatre Technology. She is a charter member of the Association for Theatre in Higher Education (ATHE) on which board of governors she served as chair of the Theatre Movement Program. She has been chair of the Association of Theatre Movement Professionals and has served as conference planner and editor for this group both for the University/College Theatre Association and ATHE. She is a former regional chair and member of the national committee for the Kennedy Center/American College Theatre Festival. She has served as a member of a National Selection Team for the National KC/ACTF Festival in Washington, DC, and continues to serve on the Executive Committee of KC/ACTF Region III. Lin was honored for outstanding contribution to theatre education as a recipient of the Kennedy Center Gold Medallion. Lin also loves casting and the challenges of searching for new talent.

Gion DeFrancesco (Scene Designer) Gion joined the faculty of Miami University in the fall of 2001 and teaches courses in scene design, design communication skills, scene painting and American musical theatre. He also designs scenery and serves as scenic charge artist for MU Theatre productions. Recent designs at Miami include *The Boys from Syracuse*, *Anowa*, *As Bees in Honey Drown*, *Green Gables*, and *Venus*. Regionally he has designed and painted at a number of theatres across the country including *Big River* at the Gallery Players of Brooklyn, *I Love You! You're Perfect! Now Change!* at the Florida Repertory Theatre, and *The Magic Flute* at the Illinois Opera Theatre.

William Doan (Producer/Chair) Dr. Doan holds a BA from Gannon University, an MFA from Virginia Commonwealth University and a Ph.D. from Case Western Reserve University. He served eleven years as the Director of Theatre at Gannon, then as Director of Liberal Studies, Associate Provost for Academic Affairs and Dean of the College of Humanities, Business and Education. Dr. Doan is known nationally in professional theatre and higher education organizations, including the Association for Theatre in Higher Education. His theatre productions have been recognized with numerous certificates of merit by the Kennedy Center/American College Theatre Festival, and he has been honored for outstanding teaching. In addition to creative work, Dr. Doan maintains a commitment to published scholarship. Dr. Doan is currently co-authoring *Prophecy, Power and Performance* for Trinity Press.

Tom Featherstone (Scene Shop Supervisor) Tom has managed the Scenic Studio since August of 1995. He teaches laboratory courses for the Theatre Department in set construction. He is a former Technical Director at Miami University Theatre, Evansville Dance Theatre and Indianapolis Civic Theatre.

Julia Guichard (Vocal Coach) Julia is an Assistant Professor of Theatre at Miami. In addition to serving as vocal coach during the production season, Julia teaches voice, speech and acting and is a certified teacher of the Alexander Technique. She is also an actress; recent roles include Clara in *Hay Fever* for MU Summer Theatre and Gertrude in *Hamlet* for Stage First Cincinnati. Julia holds a BFA in acting from the Goodman School at DePaul University and an MFA from Penn State.

Stuart Daniel Hoffman aka Zalmon Avi ben Sholom Chaim (Rabbi Chaim Levi) Stuart is a second year student here at Miami. Stuart has been performing in plays since the eighth grade. Past shows include *Execution of Justice*, *Guys and Dolls* and *The Compleat Wrks of Willm Shkspr (Abridged)* (sic). Last year, Stuart wrote and directed a short play for the Collins Hall Spring Shows. Thanks to everyone who helped keep me out of the torture Chaim created for himself.

Jennifer Lee (Lighting Designer) Jennifer is a senior this year at Miami, majoring in Theatre and Mass Communications, and will be graduating in May. She is also currently an intern for 97X, WOXY FM, and wants to pursue a career in radio. This is Jen's first time designing lights for MU Theatre, but she has most recently worked as stage manager and master electrician for several shows, including *Execution of Justice*, *As Bees in Honey Drown*, and *Pirates of Penzance*. Thanks to Gion, Jay, and Mom for all of your help on this production.

Cara "Care Bear" Parrish (Stage Manager) Cara is a sophomore Theatre major from Detroit, Michigan. She has been involved in theatre since the 8th grade and has had a passion for it ever since. In the summer of 2000 Cara had the honor of traveling with the Mosaic Youth Theatre of Detroit to London and Denmark to represent the USA in the World Festival of Youth Theatre. Cara's roles include Claudia and Adrianna in *Crossing 8-Mile*, Connie in *Everybody's Talking* and various roles in *Heartbeat*, *The Wiz* and *Crazy for You*. Her technical experience includes being the ASM for *As Bees In Honey Drown*. Cara has also been granted the opportunity to work with the Royal Shakespeare Company for two of their workshops. "I love you Mom and Dad".

Steven R. Pauna (Technical Director/Properties Master) Steve begins his fourth year as Assistant Professor of Theatre Technology and faculty technical director. He has also provided technical direction and scenic design for Michigan State University, Kent State University, Bemidji State University (Bemidji, Minn.) and Luther College (Deocrah, Iowa). Professional credits include two years of technical direction for The Porthouse Theatre on the grounds of the Blossom Music Center near Cleveland.

Meggan Peters (Costume Lab/Shop Supervisor) Meggan is a Miami alum with a BFA in Theatre (Design/Tech). This is her ninth year as Costume Studio Supervisor. Design credits at Miami include: *Green Gables*, *The Fourth Wall*, *Execution of Justice*, *Hay Fever*, *Joseph and the Amazing Technicolor Dreamcoat*, *Lady in the Dark*, *The Triumph of Love*, *The Drinking Gourd*, *The Imaginary Invalid*, *Glass Menagerie*, *Our Country's Good* and *Romeo and Juliet*. She has created costumes for numerous operas, musicals, and plays for area theatre. She resides in Oxford, and is the mother of two sons, Jake and Nathan.

Jay S. Rozema (Sound Designer) Jay is new to the Miami faculty as a Visiting Assistant Professor of Lighting and Sound Design after serving as the Scenic and Lighting Designer at Northwest Missouri State University. He has also taught at The University of North Carolina at Pembroke. Jay has served as a production manager or technical director for the Peterborough Players, Interlochen Arts Academy (National Music Camp), Givens Performing Arts Center, and the Freed Center for the Performing Arts at Ohio Northern University. Recent lighting designs include *Dancing at Lughnasa*, *School for Scandal*, *Guys and Dolls*, and *Picnic*. Jay has also designed sound for several theatre productions and performing acts including Shirley Jones, The Glenn Miller Orchestra, and The Kingston Trio. Jay received his BFA in technical production from the University of Arizona and an MFA in Lighting Design from the School of Theatre at Florida State University.

"The Purpose of my writing is to restore the value of human life to its rightful place. This value is self-referential. Life is its own meaning. There is only one field of human endeavor which drives home this message with any real power: drama. And there is only one tool which is sharp enough to enable drama to rise to the occasion: irony. Taking as its foundation the twin pillars of the precepts 'Live and let live' and 'Do unto others...' the forgoing underpins all that I have written."

-Ron Elisha-

Born on December 19, 1951 in Jerusalem, Israel, Ron Elisha and his family moved to Melbourne, Australia in 1953. He attended Melbourne University where he received B.Med. and B. Surgery degrees in 1975. While spending most of his career as a full-time general practitioner, Elisha has also written stage plays, radio plays, teleplays, screenplays, children's stories, short stories, and feature articles.

His first play, *In Duty Bound*, was produced in 1979 by the Melbourne Theater company. Even though a defensive migrant population found his themes about racism problematic, the play has since been produced throughout Australia. In his next play, *Einstein*, the male character is represented in a schizoid manner so that an older self and a younger self of the same character collide within the character's mind. *Einstein* won both the Australian Writers Guild (AWGIE) for Best Stage Play and Best Script in 1982. Continuing with the idea of "rational" drama Elisha wrote *Two*, a play that is set in Germany in 1948, presenting a woman who is learning Hebrew so that she can go to Israel. It also received the AWGIE for the Best Stage Play. *Pax America* was performed the following year, with its satirical excursion into postmodernism, as a kaleidoscopic vision of a postwar media constructed America. In *The Levine Comedy*, Elisha decided to use a technique of audience "seduction" by putting his serious elements in irrational forms and styles with abrupt changes of tone, the sudden end of story elements, and a sequence of secondary but pivotal characters. *Safe House* (1989) starts with a dialogue between Marx and Tolstoy, who turns out to be a lesser-known Tolstoy. Thinking of defecting to Australia in 1956, the play ends with Tolstoy's long speech to Australia in the manner of a Hebrew prophet. Some of Elisha's latest plays are *Esterhaz* (1990), *Impropriety* (1993), *Choice* (1994), and *Unknown Soldier* (1997).

Work cited

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"Most people think that shadows follow, precede or surround beings or objects. The truth is that they also surround words, ideas, desires, deeds, impulses." -- Elie Wiesel

"I have not lost faith in God. I have moments of anger and protest. Sometimes I've been closer to him for that reason." -- Elie Wiesel

FORMING OF THE STATE OF ISRAEL by Orada Lelanuj

Israel is situated at the eastern end of the Mediterranean Sea. It is bound to the north by Lebanon, to the northeast by Syria, to the east and southeast by Jordan, to the southwest by Egypt, and to the west by the Mediterranean Sea. The capital of Israel is Jerusalem. About four-fifths of the population of Israel is Jewish while the rest are Palestinian Arab, most of whom are Muslims. The remaining Arabs are either Christian or Druze.

The state of Israel was established in 1948 at the center of a region called Palestine, also claimed by Palestinian Arabs. In biblical times, the kingdoms of Israel, Judah, and Judea controlled this area, but from the seventh century A.D. to the fall of the Ottoman Empire in the early twentieth century, Palestine was under the rule of Islamic dynasties. However, the biblical promise of a homeland remained an important part of Jewish identity during the time that they were scattered outside Palestine.

The movement of the Zionist in the late nineteenth century, which sought the re-establishment of a Jewish homeland in Palestine, was the high point of the founding of Israel. Most of the people living in that region at the time were Palestinian Arab, ruled by the Ottoman Turks. In 1917, during World War I, the Zionists persuaded the United Kingdom to issue the Balfour Declaration, which was a document promising British support of the establishment of a Jewish state in Palestine. After the war the British gained control over Palestine and governed it under the League of Nations mandate beginning in 1923. However, the goal of the Zionists to form a Jewish state was opposed violently by the local Arab leaders. A series of anti-Zionist riots emerged in the 1920's and 30's, with larger scaled battles in 1947. The British government was alarmed by the growing violence and decided to end the mandate. The newly formed United Nations offered a plan to divide Palestine into two states under the British government, one Jewish, and the other Arab. The Zionists accepted the plan but the Palestinian Arabs and the neighboring Arab countries rejected it. As soon as the British withdrew, the Arabs attacked the Jews throughout Palestine.

Israel declared independence on May 14, 1948, but immediately after the declaration, Israel was invaded by the surrounding Arab countries-Egypt, Jordan, Syria, Iraq, and Lebanon. The 1948 war was Israel's costliest with more than 6,000 people killed and 30,000 wounded out of a population of only 780,000. The war ended with the signing of a cease-fire and armistice agreements in 1949, with Israel occupying about three-fourths of Palestine, and Egypt and Jordan controlling the rest.

However, the victory did not bring peace to the Jewish people. The Arabs refused to recognize the state of Israel, and the Arab countries still continued to attack the Israeli people.

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Discussions of this play among the design team led to many fascinating conclusions. We were producing this play as an exploration of the good and evil that exists in all human beings. This theme has resonated throughout history and has been represented visually in many ways. The interplay between light and shadow in photography and the contrast between black and white in German Expressionist woodcuts were important influences on my design work. The setting provides the dark, while the lighting literally provides the light.

These are also characters with psychological barriers. The arrangement of objects on the stage provides the director with physical barriers to mirror the psychological realities of these characters. In entering the space or moving across it, its almost impossible to move in a straight line. Each of the characters has discovered that the same is true of life.

Set Sketch by Gion DeFrancesco





Photo Images used by Lighting Designer Jennifer Lee



When reading this script for the first time, it was easy to notice the changes in intensity between the two characters and the two acts, but as I read the script more and more, the changes in intensity became overwhelming, and the shadows of the characters' pasts became more and more evident. I found that these shadows are not only shadows of their pasts, but also the shadows of God: both of them are always there and always present, but are not always easily seen.

Figuring out these things helped me to develop my lighting concept for this play. I wanted to focus on the intensity of the script and the intensity between the characters, and to create interesting shadows without them being distracting. This is why I chose not to use a lot of color in this production. When doing visual research, I found several black-and-white photos that inspired me, and helped to show the feelings of "division" that are so evident in this play.

SOUND DESIGN by Jay Rozema

The sound of a steam train passing by is a sound that we are all familiar with, yet we cannot recall what it actually sounds like. The sound is rather complex as we hear the rumble of the engine, escaping steam, burning of the coal, boiling of water, and claps of metal beating against metal. As the train passes we hear the clicking of the train cars, but an occasional roar as a car passes is also heard. The endless levels of sound, which a train makes is so complex that we miss a majority of it. The train in Chaim's world is even more complex and much more disturbing to him. The train, which is actually two songs played simultaneously, is a reflection of his mind and how it becomes calmer and more soothing throughout the show as he evolves. It is an aural symbol of the overlapping in his mind.

Anna, on the other hand has her aural image reflected in the violin. Her beauty and acceptance is not fully reflected until she understands herself, and accepts herself for who she is.

The trains not only reflect Chaim's mind, it also defines the passage of time. The trains come and go. In post WWII the Americans and British had as many as 36 trains a day going in and out of Berlin. They transported troupes, refugees, citizens and supplies. The constant sounds of these trains became a symbol for people wishing to leave Germany and a new life away from the country, and city that they once loved. These trains are a symbol for Chaim and Anna as they too wish to leave, but not necessarily their country or city. Their reaction to the sound is also a reaction to their thoughts and experiences. Do they embrace the leaving, or do they fight it?

“The opposite of love is not hate, it's indifference. The opposite of art is not ugliness, it's indifference. The opposite of faith is not heresy, it's indifference. And the opposite of life is not death, it's indifference.” -- Elie Wiesel

“We have to go into the despair and go beyond it, by working and doing for somebody else, by using it for something else.” -- Elie Wiesel

“Just as despair can come to one only from other human beings, hope, too, can be given to one only by other human beings.” -- Elie Wiesel

“Anything done in love is beyond good and evil.” -- Friedrich Nietzsche

Company CREDITS

For this Production

Stage Manager	Cara Parrish
Assistant Stage Manager	Sarah Butke
Master Electrician	Logan Borntrager
Fight Choreographer	Aaron Einhorn

Running Crews	
Prop Supervisor	Steve Centofani
Makeup Supervisor	Cecilia Miller
Light Board Operator	Katie Johnson
Sound Operator	Ryan Yates
Wardrobe Crew	Tahia Harley, Lara Wygle

MU Theatre

Producer	William J. Doan
Production Manager	Gion DeFrancesco
Technical Director	Steven Pauna
Scene Shop Supervisor	Tom Featherstone
Scene Shop Staff	Andrew Beal, Laura Brant, Jacob Corbin, Jessica Jewell, Megen Leigh, Christopher Molnar, Eric Osterday, Kathleen Petroziello, Amy Pomante, Nicole Ross, Lauren Shively, Clara Smith, Matthew Smith, Whitney Smith, R. Stankiewicz, Elisabeth Stelling, Karlton Weiskopf, Adrien Ziegler
Scenery Construction	THE 103 & THE 204
Electrics Staff	Allison Picone, Will Morgan, Jen Lee
Electrics Crew	Amy Diller, Sara Dominquez, Marlo Goff, Rachel Neff Kathleen Petroziello, Amanda Romine, Laura Stevens & THE103
Property Master	Steven Pauna
Scenic Charge Artist	Gion DeFrancesco
Costume Shop Sup.	Meggan Peters
Costume Shop Staff	Renee Gorka, Emily Goss, Alexis Harris, Angela Melfi, Cori Smith, Janean Weber
Costume Construction	THE103
Audience Development	Lisa A. Campbell
House Manager	Judy Hsu
Audience Dev. Crew	THE103
Administrative Asst.	Karen Smith
Senior Account Exec.	Jeanne Johnston
Vocal Coach	Julia Guichard