



**PURDUE**  
LIBERAL ARTS

The Patti and Rusty Rueff School  
of Visual And Performing Arts  
*Department of Theatre*

# The Beauty Queen of **Leenane**

by Martin McDonagh

Directed by Gordon McCall

Set Design  
**Derek Miller**

Costume Design  
**Anthony Paul-Cavaretta**

Lighting Design  
**Michael McNamara**

Composer/  
Sound Score Designer  
**Ryan Hopper**

Technical Director  
**David Cermak**

Stage Manager  
**Arielle Bronstein**

Associate Stage Manager  
**Nicholas Caprioli**

Assistant Set Designer  
**Dhanjit Peter**

Assistant Lighting Designer  
**Michael Banks**

Assistant Lighting Designer  
**Ethan Vail**

Assistant Sound Designer  
**Raymond Cardona-Wilson**

Assistant to the Director  
**Victoria Volbers**

Assistant to the Director  
**Mariah Truax**

Special thanks to Sean McCall, Trinity College, Dublin for his MA thesis, "Violence in the plays of Martin McDonagh: Where The Darkness Lies."

# The *Beauty Queen* of **Leenane**

by Martin McDonagh

Directed by Gordon McCall

## **The Cast**

<i>Mag Folan</i>	<b>Kristine Holtvedt</b>
<i>Maureen Folan</i>	<b>Jennifer Sandlin</b>
<i>Pato Dooley</i>	<b>Mark Sherlock</b>
<i>Ray Dooley</i>	<b>Matthew Joseph Schmidli</b>

**Location: Leenane, a small town in Connemara, County Galway, Ireland**

**There will be one 15 minute intermission**

Purdue University is a member in good standing of the University Resident Theatre Association (URTA) and a full member of the National Association of Schools of Theatre (NAST) which integrates educational and professional theatre throughout the nation.

## Chair's Note

"Have a nice day!" How many times a day, or week, or month, do you hear this admonition? Be nice, play nice, look nice. Nice. What does it mean? A word that began its life meaning foolish, stupid, and senseless has metamorphosed into a "diffuser of vague and mild agreeableness", denoting a state of being that is pleasant, kind, respectable, subtle, positive. . . why has being nice become so important? Life is not nice. It is messy, unpredictable, sometimes exciting, and sometimes mundane. The arts, and in particular, theatre, does not need to be nice. Theatre should be honest, truthful, relevant, and engaging, but it is not a requirement that it be "nice". The story presented in this play is not nice; it is powerful and disturbing, funny and heartbreaking – just like real life! Thank you being here, for being a participant in this departure from the normal fare of Purdue Theatre. Thanks for taking a chance and not being nice.



A handwritten signature in black ink, appearing to read 'Joel Ebarb'.

Joel Ebarb, Chair

## Director's Note

He's a wee bit of a rogue is Martin McDonagh, playwright of *The Beauty Queen of Leenane*; a bad boy, a rascal, a provocateur. He writes to stir the pot, to provoke, to disturb and to have some wicked fun. He's not content with the status quo, unafraid to rattle some preconceived theatrical cages and brilliantly subversive with respect to our accepted notions of what is politically correct in the theatre.



Remarkably, at the age of 27, he wrote 7 plays in a nine month span and within a very few years these plays, including this one, were being produced worldwide. His musical influences are The Pogues, and The Sex Pistols. He loves Australian soap operas, and making films like his brilliant, *In Bruges*, starring Irish Bad Boy, Colin Farrell. He lives in England but writes about Ireland. Bored with the theatre that he experienced, he decided to shake it up and shake it up he did. His subversive influence has awakened the world to a younger, hipper and often disturbing view of family, of isolation, and of violence generated by repression and humiliation.

He parodies violence, subverts it with humor all in the name of waking up an audience to the harsh and often hilarious, absurdity of life. Just as we once heard the phrase Shock and Awe in reference to extreme violence, in our theatrical context, I would call this playwright's work, theatre of Laugh and Gasp.

I'm proud of our theatre department for producing this edgy, provocative piece of theatre. It's a great educational experience for the students and, hopefully, a new type of theatrical ride for audiences. Theatre has the power to comfort and provoke. In this case, we're going for a little less comfort, a little more provoke.

Enjoy the ride.

A handwritten signature in black ink, appearing to read 'Gordon McCall'.

Gordon McCall, Director

## **Martin McDonagh (Playwright)**

In the mid-1990's a young upstart London-Irish playwright named Martin McDonagh shook the theatre world to its core. His prodigious entrance into theatre sprung from the fortuitous moment when his unsolicited manuscript, of his play *The Beauty Queen of Leenane*, was picked up by the veteran Irish theatre director Garry Hynes. The artistic director of the Galway-based Druid Theatre Company, Hynes immediately recognized the play's potential. Her foresight was subsequently substantiated with the overwhelming success of her 1996 production of *The Beauty Queen of Leenane*. Following the enthusiastic reception of his play in Ireland and London McDonagh was awarded the George Devine Award and the "Evening Standard" Award for Most Promising Playwright.

Born and raised in the Elephant Castle area of London, McDonagh's Galway father and a Sligo mother would take the family on annual summer vacations to Galway. Growing up with the influences of a resident Irish community and the urban attitude of South Londoners, McDonagh's artistic sensibilities were informed from an early age by two cultural identities.

In 1996 his play *The Cripple of Inishmaan* was staged at the Royal National Theatre during McDonagh's appointment as the theatre's writer-in-residence. The following year saw Druid Theatre Company co-produce McDonagh's *The Leenane Trilogy* with the Royal Court Theatre. Staging all three plays congruently, each show was a marathon daylong event, consisting of *The Beauty Queen of Leenane*, and its two companion pieces, *A Skull in Connemara* and *The Lonesome West*. All of the plays are set in the village of Connemara with incidental cross-references to the other plays, functioning to tie them together as a trilogy. The impact of *The Trilogy* prompted O'Toole to herald the production, "undoubtedly one of the great events of the contemporary Irish theatre".

Following its success at the Sydney Theatre Festival, *The Beauty Queen* began its Broadway run at the Walter Kerr Theatre in New York City, where it received four Tony Awards. One of the awards was given for best direction, making Hynes the first female director to ever receive the Tony. At the age of twenty-eight McDonagh had four plays running simultaneously in London while being established in America as the second most produced playwright next to Shakespeare, a momentous achievement for any playwright let alone a man who only began writing for theatre as a last resort.

*Courtesy Sean McCall, Trinity College, Dublin, MPhil Thesis, "Violence In The Plays of Martin McDonagh: Where The Darkness Lies"*

## **Designer's Notes**

### **Set Design / Derek Miller**

*The Beauty Queen of Leenane* takes place in a rural cottage in West Ireland. The set design evokes that quaint and idyllic image of an Irish cottage that you might find on a postcard while at the same time subverting it. This cottage is no pastoral paradise; it is broken and imbued with a sense of menace. The cottage rests on a theatrical platform floating in a void, completely isolated from the rest of the world. For both these characters and the audience (at least for the duration of this performance) there is no world outside this cottage. The characters find themselves trapped in a prison of their own creation.

### **Costume Design / Anthony Paul-Cavaretta**

*The Beauty Queen of Leenane* (1996) by Martin McDonagh is an Irish black comedy about the codependent relationship between a mother and daughter and how it ultimately wears away at their spirits and sanity.

This play takes place in a grim and bleak landscape, which is claustrophobic in its vastness.

The costumes will be representative of the traditional clothing worn by poorer, working class Irish people of the year 1989, behind the times and very worn, distressed and shabby.

Since the audience will not see anything of the exterior landscape, the soggy moss covered stone and the gray-blue skies, the costumes will bring those colors inside the cottage.

### **Lighting Design / Michael McNamara**

My hope is that the lighting can walk the same delicate balance as that of the actors of *Beauty Queen* – between humor and fear, between hope and disappointment, between clarity and madness. While there is perhaps a beautiful place in this world, we cannot see it. While there may be a better life in this world, it is out of reach to us, at least for the moment. And at the very moment that we think we understand what we seeing, it is my goal to convey new perspectives as the plot twists and turns into itself.

### **Composer & Sound Score Designer / Ryan Hopper**

In *The Beauty Queen of Leenane*, we're invited to experience a toxic relationship in a world defined by entrapment and oppression. The far from idyllic Irish cottage receives sounds from far off places, beamed into a small radio and a television set. As these sounds enter the world, they are no exception to the corrosive nature of the relationship of these women. We are allowed to experience the world as Maureen hears it, but we also possess the ability to listen as these sounds comment on the world from outside. This commentary can be truly tragic, while at other times no stranger to the gallows humor inherent within grim situations.

### **Who's Who on the Production Team**

**Gordon McCall** (*Director*) Associate Professor of Theatre and Head of the Directing program at Purdue since 2007, Gordon was Artistic/Executive Director of Centaur Theatre Company, Montreal from 1997-2007. An MFA graduate in directing from The University of British Columbia, and founder of Vancouver's Touchstone Theatre Company, Saskatoon's Shakespeare On The Saskatchewan Festival and Kingston's Garrison Theatre, Gordon is also the recipient of a Les Masque award for Artistic Direction. Last season he directed the world premiere of *Norway* by Samuel D. Hunter at The Phoenix Theatre in Indianapolis, and *Shining City* by Conor McPherson for The Irish Classical Theatre in Buffalo, N.Y. Internationally, he has directed at Australia's Melbourne Theatre Company, Ireland's Abbey Theatre (National Theatre of Ireland) and Washington's Arena Stage. Previously for Purdue, Gordon has directed *Marat/Sade*, *The Seagull*, *Much Ado About Nothing*, *Scapino*, and *The Arabian Nights*. Upcoming, he will direct for The Irish Classical Theatre in Buffalo, once again, and play the lead role of Sigmund Freud in the Phoenix Theatre production of *Freud's Last Session* by Mark St. Germain in March of this year. This summer Gordon will direct the inaugural production of his new *Hooligan Theatre Company* in Chicago. In July, his *McCall Theatrical Gymnasium* will begin its sixth year of directing, acting, playwrighting and presentation skill training in Montreal and Buffalo. Gordon would like to thank the entire creative

team of *The Beauty Queen of Leenane* for such a rewarding and memorable journey to "Ireland".

**Derek Miller** (*Set Design*) is a first year graduate student in scenic design. His training in scenic and lighting design began at Virginia Tech where he received a BA. Scenic design credits include: *Abingdon Square* and *Ice Cream*. Lighting design credits include: *Dr. Arlecchino*, *Machinal*, and *West Side Story*. *Beauty Queen* is his first design at Purdue.

**Anthony Paul-Cavaretta** (*Costume Design*) This is Anthony's last design at Purdue Theatre, in May he will graduate with an M.F.A. in Theatre. Past designs include *The Miracle Worker*, *The 25<sup>th</sup> Annual Putnam County Spelling Bee*, *Amadeus*, *Top Girls* and *Almost, Maine*. He holds a B.F.A. in Production Design from Long Island University in New York where he designed *Brush Up Your Shakespeare: A Cabaret* and *The Roaring Girl*. Last summer Anthony was on internship in New York City, assisting Amela Baksic on the feature film *Gods Behaving Badly* starring Sharon Stone, Alicia Silverstone, Edie Falco, Oliver Platt, John Turturro, and Christopher Walken.

**Michael McNamara** (*Lighting Design*) Michael has been the faculty lighting designer for Purdue Theatre since 2007. Previous productions include *Six Degrees of Separation*, *The Underpants*, *You Can't Take It With You* and *The Seagull*.

For eight years he was a Resident Assistant Lighting Designer with the Washington National Opera at the Kennedy Center in Washington, DC. He has also served at the Seattle, San Diego, Pittsburgh, Portland, Atlanta, Los Angeles and Dallas Opera companies, the Royal Opera in London and the New Israeli Opera in Tel Aviv.

Michael is a member of United Scenic Artists, Local 829.

**Ryan Hopper** (*Composer / Sound Score Designer*) is a first year MFA Sound Design candidate with a strong interest in composition. Previous Purdue theatre credits include original scores for *Mary's Wedding*, directed by MFA directing candidate Mike Lenz, and *Dancing at Lughnasa* directed by Justine Mazuy. He's had the opportunity to function as composer/designer/performer in *Ad Inifitum*<sup>3</sup>, Purdue's entry in the 2011 Prague Quadrennial Scenofest in the Czech Republic. Other credits include organizing an all-audio theatrical experience, *SNAK ATAK*, as well as writing an original score for independent horror film *Gloaming*. He would like to thank his trusty assistant Ray, his mentor Rick Thomas for "sound" advice, Gordon McCall for his insight and inspiration, as well as his core group of supporters (stateside and abroad).

**Arielle Bronstein** (*Stage Manager*) is a senior at Purdue University, and is majoring in Theatre Production and Design. This is her first mainstage show as Stage Manager! She has worked props in a handful of productions at Fishers High School and Hamilton Southeastern High School. She has also been Props Mistress for *Almost, Maine* and Associate Stage Manager for *Hamlet*, *The 25<sup>th</sup> Annual Putnam County Spelling Bee*, and *The Miracle Worker*. She was also Stage Manager for Civic Theatre's *All My Sons* and Purdue Theatre's *The Gigli Concert*. She would like to thank her family, especially her dad, Craig Bronstein (08/13/2011) for always supporting her in theatre and everything she's done. RIP dad, and here's to you.

**Victoria Volbers** (*Assistant to the Director*) is currently a sophomore majoring stage management and minoring in film. This is her third main stage show at Purdue; the previous two being *The 25th Annual Putnam County Spelling Bee* and *Iphigenia and Other Daughters*. She is very excited to be working with this show assisting Gordon. She finds it to be a wonderful and eye-opening experience. Victoria would also like to thank her friends and family for their unwavering support of her academic career.

**Mariah Truax** (*Assistant to the Director*) is a sophomore majoring in Theatre Design and Production concentrating in stage management. She has been a part of many productions including *The Gigli Concert*, *Joseph and the Amazing Technicolor Dreamcoat*, and *The 25th Annual Putnam County Spelling Bee* to name the most recent. When not in rehearsal she enjoys camping and hiking, watching movies, Skyping her far away friends and hanging out with the closer ones. She is very happy to be learning from Gordon this semester and would like to thank the cast, crew, and friends for their love and support. You keep me sane!

**Nick Caprioli** (*Associate Stage Manager*), a Public Relations and Advertising Major, is excited to be involved in his first mainstage production with Purdue Theater. He has recently stage managed *Oh, What a Lovely War!* at Nashville's Dark Horse Theater and *Call Me Home* at Montgomery Bell Academy, after being involved in numerous productions (both on stage and behind the scenes) during his high school career, including *The Government Inspector*, *The Importance of Being Earnest*, *Footloose!*, *Dr. Faustus*, and *Nothing Says "I Love You" Like Bad Poetry*. Thanks to Mom, Dad, and Ali for their love and support, Rick & Beth for the encouragement to get involved, and his friends for eating dinner ridiculously early during the rehearsal period.

### Who's Who in the Cast

**Kristine Holtvedt** (*Mag Folan*) is an Associate Professor of Theatre and is Head of the Acting Program. Her favorite roles are "Mme. Arkadina" in *The Seagull*, "Judith Bliss" in *Hay Fever*, "Big Mama" in *Cat on a Hot Tin Roof* and "Martha" in *Who's Afraid of Virginia Woolf?* Directing credits include *The Beaux' Stratagem* at the Texas Shakespeare Festival, *Hip My Heart* at the Phoenix Theatre, *The Zoo Story* at the Toronto Fringe Festival. She has directed a number of original plays as a member of Circle Repertory Company's LAB theatre in New York City and directed the world premiere of *Charlotte Cushman* for the SummerNITE Festival in Chicago. At Purdue, she directed *Iphigenia and Other Daughters*, *Amadeus*, *The Shape of Things*, *The Importance of Being Earnest*, *The Gut Girls*, *Big Love*, *Into the Woods*, *How to Succeed in Business Without Really Trying*, *Arcadia* and the premiere of *His Occupation* by Ross Maxwell. In March, Kristine will direct *A Midsummer Night's Dream* at the National Academy of Fine Arts in Singapore. As an Actors Equity Association member, Kristine played "Mother Jones" in the original play, *Threadheads*, at the Indiana Repertory Theatre and "Kate" in *Sylvia* at The Phoenix Theatre and has appeared off-Broadway, at Princeton Repertory Company, St. Nicholas Theatre, Actors Repertory Company, the Toronto Fringe Festival, and the Victoria Fringe Festival. Kristine has also directed at Princeton Repertory Company, the Atlantic Theatre Festival, the Levin Theatre Company and the George Street Playhouse; and has taught acting at the American Academy of Dramatic Arts in New York City, the St. Nicholas Theatre and Actors Repertory Company in Chicago. Kristine studied acting with William Esper in New York City and received her Master of Fine Arts in Directing from the Mason Gross School of the Arts, Rutgers, The State University of New Jersey.

**Jennifer Sandlin** (*Maureen Folan*) is a senior majoring in Theater—Acting and Political Science. She has been on Purdue's stage most recently as Chrysothemis in this season's production of *Iphigenia and Other Daughters*. She has been so blessed to have this amazing opportunity to work with the director, cast, and crew of *Beauty Queen*. Jennifer would especially like to thank Mommy, Daddy, and Peggles for being the most awesome and supportive family of all time, and Jason for always being there even though he can't be here. Thank you all for coming to the show and supporting Purdue Theatre and the arts...God bless.

**Matthew Joseph Schmidli** (*Ray Dooley*) is a product of the compatibility of Mary and Joseph Schmidli. He was created in Independence, Missouri. He was recently seen on the Purdue stage in *Art* as Marc and *The Miracle Worker* as Captain Keller. He wishes to thank God for life, his family for their endless support, and his friends for befriending him. And a special thanks to Kelly, his girlfriend and their two kittens Otto and Mira. Love, love, LOVE. Cheers!

**Mark Sherlock** (*Pato Dooley*) is a second year MFA Acting student, and a native of the South Jersey and Philadelphia area. Here at Purdue, he has appeared on the Hansen stage in *Amadeus*, as well as workshop productions of *Art*, *Mary's Wedding*, and *Dancing at Lughnasa*. Favorite Philadelphia-area credits include multiple productions with the Delaware Shakespeare Festival, as well as readings with Bristol Riverside Theatre and Philadelphia Theatre Workshop. He wants to thank Gordon, his fellow theatre grads, and the entire cast and crew! Love to J.

### **THEATRE FACULTY**

Stanley Abbott (Professor Emeritus) ..... Design and Production  
 Rich Dionne ..... Design and Production, Technical Direction  
 Joel Ebarb ..... Chair, Design and Production, Costume Design  
 Anne Fliotics..... Theory/Criticism/Literature/Dramaturgy  
 Kristine Holtvedt..... Acting/Directing  
 Russ Jones . . . . . Design and Production, Set Design  
 Richard Sullivan Lee ..... Vocal Training/Acting  
 Gordon McCall . . . . . Directing  
 Michael McNamara. . . . . Design and Production, Lighting Design  
 Dale E. Miller (Professor Emeritus)..... Management/History/Appreciation  
 Van Phillips (Professor Emeritus) ..... Design and Production  
 Richard Stockton Rand ..... Acting/Movement  
 Tom Shafer ..... Lecturer  
 Richard K. Thomas ..... Design and Production, Sound Design

### **THEATRE DEPARTMENT STAFF**

Ron Clark ..... Scene Shop Manager  
 Elizabeth Diaz ..... Academic Advisor  
 Kristy Foster. . . . . Office Coordinator  
 David Lageveen ..... Marketing/Donor Relations  
 Rachel Lambert ..... Costume Shop Manager  
 Rosie Starks. . . . . Operations Manager  
 Jake Wood . . . . . Scenic Artist/Properties

### **GRADUATE ASSISTANTS/STUDENTS**

Mercer Aplin ..... Design and Production, Sound Design  
 Michael Banks..... Design and Production, Lighting Design  
 John Cabrera..... Acting  
 Ryan Hopper..... Design and Production, Sound Design  
 Jeremy Jenkins ..... Design and Production, Technical Direction  
 Elizabeth Krane ..... Acting  
 Michael Lenz..... Directing  
 Derek Miller..... Design and Production, Set Design  
 Anthony Paul-Cavaretta. . . . . Design and Production, Costume Design  
 Ian Sturges Milliken ..... Design and Production, Sound Design

