

UMD THEATRE
P r e s e n t s

the
memorandum

by Vaclav Havel

March 16-20

22-26

all performances at 8 PM

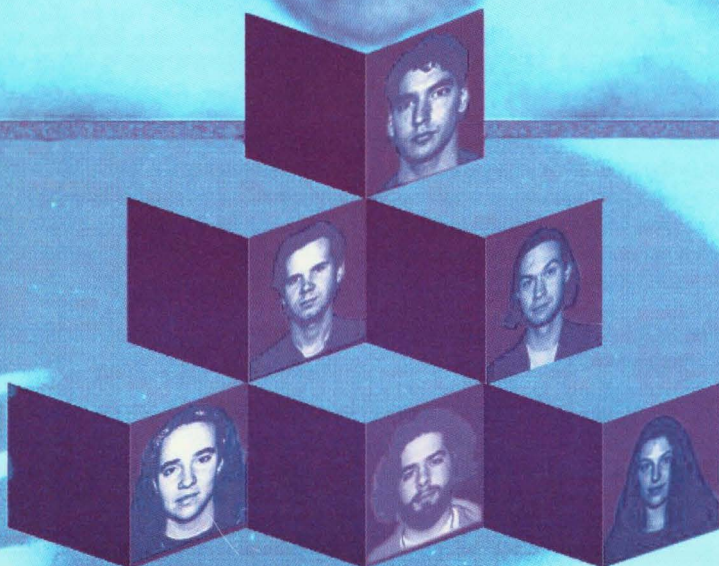
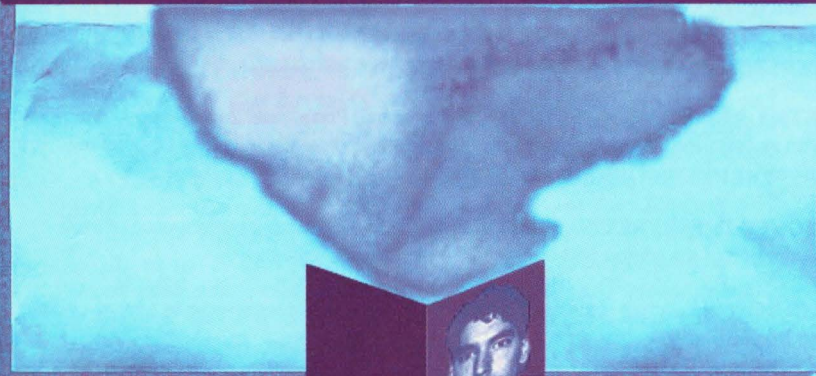
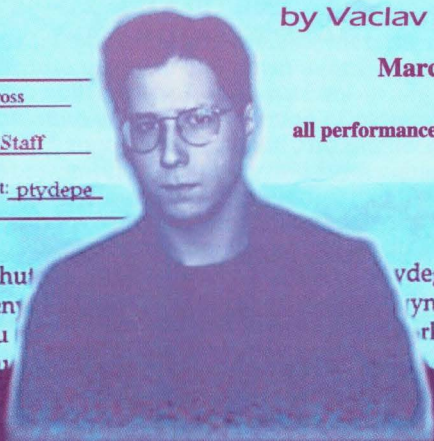
To: Gross

From: Staff

Subject: ptydepe

Ra ko hu!
stro ren
tekynu
y bodu

vdegar yd,
ryndal fer
rka epyl
kyzem



Marshall Performing Arts Center
on the University of Minnesota Duluth Campus

For Reservations and Tickets call the
UMD Theatre Box Office at (218) 726-8561

GENERAL INFORMATION

UMD THEATRE ADMINISTRATIVE STAFF

Department Head	Patricia Dennis
Associate Administrator	Steve Grazier
Executive Secretary	Charlene Paulson
Senior Office Assistant	Maureen Gunderson
Office Assistants	Corinne Anderson, Jennifer Hasbargen
Marketing Assistant	Jason Young
Graphic Artist / Cover and Poster Design	Graphic Design Services, UMD

Box Office 726-8561 • Administrative Offices 726-8562

BOX OFFICE: The Marshall Performing Arts Center Box Office is located on the Ordean Circle at the University of Minnesota Duluth. The box office opens approximately two weeks prior to the opening of each production. Box office hours are 10:00 AM to 4:00 PM, Monday through Friday, with extended hours on performance days.

RESERVATION POLICY: Tickets may be reserved in person or by calling the box office at 726-8561. Tickets must be picked up at the box office at least one half hour before the performance or the reservation will be cancelled and released for sale. **No refunds or exchanges are allowed once the tickets have been purchased.**

INFRA-RED HEARING SYSTEM: The Marshall Performing Arts Center is equipped with an Infra-Red Hearing System for the hearing impaired. Units may be obtained from box office personnel before the performance.

SIGNED INTERPRETED PERFORMANCES: The Sunday performance of each production of the season will be signed for the hearing impaired.

ACCESS: Wheelchair seats are available upon request. Please reserve in advance with the Box Office.

LATECOMER SEATING: Patrons arriving after the performance begins will be asked to wait in the lobby until an appropriate time in the performance allows for late seating. When arriving late, patrons may be asked to sit in special sections other than their assigned seats until the first intermission. Out of courtesy for the actors and other patrons, persons arriving after the latecomers have been seated may be asked to exchange their tickets for a different performance of the same production.

HOUSE RULES: Smoking, food and drink are prohibited in the Marshall Performing Arts Center theatres and lobby.

USE OF CAMERAS AND RECORDING EQUIPMENT IS STRICTLY PROHIBITED

The Department of Theatre is one of five cooperative units of the School of Fine Arts at the University of Minnesota Duluth.

Directors Notes

From the origins of formal theatrical presentation through the advent of modern theatre, its theories and philosophies, the common call for the theatre's purpose seems to boil down to one basic requirement: the theatre should "... hold a mirror up to nature."

At the same time, human-kind's perception of nature, our conception of reality, shifts and changes. These mental and intellectual alterations not only vary from century to century and from culture to culture, but from moment to moment and from individual to individual.

We thus create and invent many multi-faceted "**mirrors**" that attempt to aid us in our understanding of the world around us.

In The Memorandum, Vaclav Havel has created such a **mirror** that one may find in a carnival funhouse. A mirror that contains both realistic elements and elements that are considered surrealistic, absurd, and not necessarily part of our everyday world.

The Memorandum is evidence that human-kind's ancient questions and challenges still remain for the late twentieth century "**enlightened**" individual. Will today's mirrors serve tomorrow's realities?

J. S. Moser
Joseph S. Moser

In the beginning... The forbidden fruit. For forty days and
 forty nights. The Tower of Babel. Greece. Rome. Bethlehem.
 Gold. The Fall. The Dark Ages. The Crusades. The
 Reformation. The Renaissance. The Boston Tea Party. Lexington and Concord.
 The Industrial Revolution. The Manhattan Project. The
 Vietnam War. The Watergate Scandal. The
 Persian Gulf War. The Great Depression. The
 Cold War. The Space Age. The
 AIDS Crisis. The
 Gulf War. The
 Clinton Scandal. The
 9/11 Attacks. The
 2008 Financial Crisis. The
 Arab Spring. The
 2016 US Presidential Election. The
 COVID-19 Pandemic. The
 Russian Invasion of Ukraine. The
 Middle East.

- Polonius:** What do you read, my Lord?
Hamlet: Word, Words, Words.

From William Shakespeare's Hamlet, Act II, Scenell

UMD THEATRE
PRESENTS

the
memorandum

By Vaclav Havel

DIRECTOR
Joseph S. Moser

COSTUME DESIGNER
Julia Cashman

SCENE DESIGNER
Shannon Lee

LIGHTING DESIGNER
Susan Amberg

SOUND DESIGNER
Michelle Rowley

Locale: A **Modern** office complex.....
In the **Distant** past

Act 1

Prologue

Scene 1	The Director's Office
Scene 2	The Ptydepe Classroom
Scene 3	The Secretariat of the Translation Center
Scene 4	The Director's Office
Scene 5	The Ptydepe Classroom
Scene 6	The Secretariat of the Translation Center

There will be a short 10 minute intermission.

Act 2

Scene 7	The Director's Office
Scene 8	The Ptydepe Classroom
Scene 9	The Secretariat of the Translation Center
Scene 10	The Director's Office
Scene 11	The Ptydepe Classroom
Scene 12	The Secretariat of the Translation Center

The Memorandum Cast

in order of appearance

Josef Gross <i>Managing Director</i>	James Formanek
Jan Ballas <i>Deputy Director</i>	Nicholas Freeman
Ferdinand Pillar	Mark Armstrong
Hana <i>Secretary to the Managing Director</i>	Shannon Nelson
Mark Lear <i>Teacher of Ptydepe</i>	Drew "Ole" Odegaard
Peter Thumb <i>A Clerk</i>	Dan Kronzer
Sidney <i>A Clerk</i>	Amy Eicher
Kris <i>A Clerk</i>	Christopher Koski
Katherine <i>A Clerk</i>	Susan Shehata
Otto Stroll <i>Head of the Translation Center</i>	David Orman
Maria <i>Secretary at the Translation Center</i>	Jill Alzheimer
Alex Savant <i>Ptydepist</i>	Peter Ooley
Helena <i>Chairman</i>	Pam Christenson
George <i>Staff Watcher</i>	Nicholas Grady
Mr. Column	Mark Armstrong

Acknowledgements

A Special Thanks to Linda Larson and the Mane Attraction.

I would also like to thank my wonderful production team, my dedicated cast and crew, and my excellent assistants, Martha and Shannon. A thank you also goes out to the UMD Department of Theatre Faculty; especially William Payne and Jon Berry. I thank William J. Heerman for his popular music advice. I'd like to thank Kathy Moser for her artistry. I would also like to acknowledge all my friends and my family for their constant support Suzan, I love you!

-JSM-

Produced by special arrangement with Samuel French, Inc.

Production Crews

Stage Manager / Assistant Director Martha Kalbrener
Assistant Stage Manager Shannon Sweeney
Box Office Manager Jason Young
Box Office Crew: Dan Kronzer, Melissa Linton, Paige Litfin,
Clarke Davis, Kyle McDonough, Mark Miron, Adam Gould.
Faculty Costume and Makeup Design Advisor: Patricia Dennis
Costume Shop Supervisor Laura Piotrowski
Costume Construction Crew: Jill Alzheimer, Amy Chen, Pam
Christenson, Davio Dakotablu, Garth Johnston, Nancy
Kreidermacher, Ann Larvick, John Michael, Eric North, Nick
Olson, Pete Ooley, David Orton, Sara Schmidt, Rebecca Shea,
Susan Shehata, Emily Stevens, Matt Urbanowicz.
Makeup Designer Derek Kope
Sound and Lighting Faculty Advisor Mark Harvey
Master Electrician Tess Hudson
Light Board Operator Scott Solem
Lighting Load in Crew: Clarke Davis, Eric Frantz, Adam Gould,
John Hawkins, Sarah Ouimet, Brian Proball, Heidi Roskins, Jodi
Swanson, Shannon Haas, Stage Lighting I class.
Sound Board Operator: Joey Feland
Faculty Scenic Design Advisor: Arden Weaver
Scene Shop Foreman Tom E. Thatcher
Prop Master Sara Adams
Master Carpenter. Stuart Schatz
Scenery/Prop Construction Crews: Emily Abrahamson, Dan
Coda, Denise Dawson, Eric Frantz, Adam Gould, Nick Grady,
Garth Johnston, Bob Joslin, Dan Kronzer, John Michael, Chris
Lankow, Brian Proball, Becky Shea, Deb Zomok.
Paint Charge: John Hawkins

Notes From The Playwright

"... We are a society with a developed sense for self-irony, for skepticism. We like making fun of all kinds of things, including authority. We like to show disrespect. It doesn't mean that there isn't a sort of national pride, but it is, I would say, in a Czech way, slightly crippled."

From the February 1993 edition of Esquire Magazine

"... That's what I value most in absurd theatre: it was able to capture what was 'in the air.' And I can't resist a provocative quip here: I have the feeling that, if absurd theatre had not existed before me, I would have had to invent it."

From Disturbing The Peace - a Conversation with Karel Hvizdala

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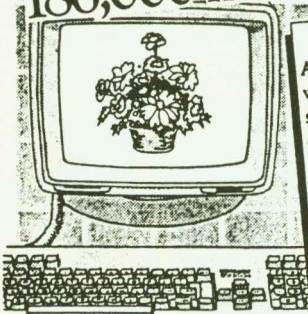
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