

Director's Notes

"There are four kinds of Homicide: felonious, excusable, justifiable, and praiseworthy." -Ambrose Bierce

While we can't prove Lizzie Borden committed the infamous crime; her name remains in history as one of our most infamous murderers. But is it Lizzie Borden the person we outcast, or is it the name? Throughout history, infamous murderers gain iconic status through their name. While we may not know their crime or their background, it's the name that stands out. I believe we give a certain "nature" different names. We give it a name through the likes of Ted Bundy, John Wayne Gacy, Aileen Wuornos, and Lizzie Borden. We want to believe that we are not like these people; but when faced with a certain situation, would you choose to do the act if it meant saving yourself or someone you love? It's a difficult question to answer, but not an unnatural one. With that being said, can we push blame on others who go through with the act? What would you do? Is this only human nature? Actress Courtney Bennett was working on one of the monologues from "Blood Relations" and began to describe the nature of horses. She finished by saying "when a horse feels threatened, it will either run away or it will fight back. And there is no way to stop it either way".

You are now being given the chance to decide for yourself if Miss Lizzie is guilty. Put yourself in her place like The Actress does, and decide for yourself what your outcome would be.

Faculty Advisors

Directing
Scene/Lighting
Dramaturgy

Jonel Langenfeld-Rial
Tim Baumgartner
Dr. Jessica Hester

Special Thanks

Julie Blissert, Director and Tim Nekritz, Public Affairs;
Bryant A Cook, American Red Cross; Blood Drive Volunteers;
Mary Jean's Formal Shop and Olivia Zeis.

Please Remember....

Turn off all electronic devices. Cell phones should be turned off, as the light emitted from your phone is discourteous to other guests and distracting to the performers. Photography and video recording are not permitted. Food and drink are not permitted in the theatre.

Celebrating 26 years of student honors productions

1984	Alice in Wonderland
1985	The Glass Menagerie
1986	Spring Awakening
1987	Landscape of the Body
1988	Mad Dog Blues
1989	The Shadow Box
1990	Hurlyburly
1991	The Elephant Man
1992	Real Inspector Hound and Comings & Goings
1993	Waiting for Godot
1994	Buried Child
1995	The Boys Next Door
1996	Reckless
1996	The House of Blue Leaves (fall)
1997	Fragments
1998	Raised in Captivity
1999	Dracula
2000	Five Women Wearing the Same Dress
2001	The House of Yes
2002	Little Footsteps
2003	Italian American Reconciliation
2004	[sic]
2005	Proof
2006	Dora: A Case of Hysteria
2007	The Trestle at Pope Lick Creek
2008	Honor and the River
2009	Blood Relations



The Kennedy Center American College Theater Festival-
XXXVIII
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The National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2006.

Last year more than 1,400 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

Student Association, Blackfriars and the
Theatre Department present

a student honors production

Blood Relations



written by Sharon Pollock
directed by Keegan Bushey

November 17 - 22, 2009
Lab Theatre, Tyler Hall



Blood Relations

written by Sharon Pollock

Director:	Keegan Bushey*
Scenic Designer:	Angela Kowinsky
Lighting Designer:	Chris Verschneider*
Costume Designer:	Kitty Macey
Sound Designer:	Steven Shull
Technical Director:	Johan Godwaldt
Costume Shop Supervisor:	Judy McCabe
Stage Manager:	Aaron Loundraville
Assistant Director:	Teresa Kaczorowski
Assistant Stage Manager:	Todd Backus
Dramaturg:	Teresa Kaczorowski
Assistant Dramaturgs:	Katherine Boswell Craig Lenzi
House Manager:	Melisa Erwin
Original Music Composed by:	Sara McDonald

Cast

Miss Lizzie/Bridget The Actress/Lizzie	Courtney Bennett Jessica Quindlen
Mr. Andrew Borden	Knate Roy*
Mrs. Abby Borden	Sarah Sterling
Emma Borden	Kim Greenawalt
Harry Wingate	Daniel Distasio
Dr. Patrick/The Defense	Samuel-Graeme Austin

Playground Ryhme	Rufus Leo Kelsey Cullinan Katrina Tafler
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Setting

Late fall at the Borden House on a Sunday afternoon and evening in Fall River, 1902.

Run time for this performance is one hour, 45-minutes. There will be one, 15-minute intermission. Refreshments are on sale outside the theatre.

*denotes membership in the Mu Iota Cast of Alpha Psi Omega, the national honorary dramatics fraternity.

Production and Run Crews

Master Electricians:	Rebeca Schretzlmeir Jamie Ruggio
Console Operator:	Benjamin Hope
Prop Master:	Charles Smith*
Set Construction:	Lindsey McIntyre Justin Bliss Sam Burdick Allison Mahady Khandice Pieve Riann Warren Colleen Cessna Students in THT 121, THT 300, THT 110
Deck Crew:	Jeremy Waterman Ryan Laughlin Charles Smith
Prop Crew:	Melanie Tarrant
Costume Construction:	Reva Cline, Jalisa Ward Stephanie Martinez Teresa Kaczorowski Students in THT 110, THT 150,THT 300 Cindy Ludwig Angela Kowinsky Rebeca Schretzlmeir, Jamie Ruggio, Melanie Tarrant, Katie Goldstein, Mike Makuch, Ben Harrison, Kenny Eng, Samuel-Graeme Austin, Ben Hope, Amie Howard, Andrew Katz, Sarah Keach Sara McDonald, Knate Roy, Todd Backus, Alagia Conwell, Courtney Bennet, Katherine Boswell, Melissa Erwin, Kimberly Greenawalt, Aaron Londraville, Steven Rutherford, Sarah Sterling, Jeremy Waterman
Wigs:	Logan Robinson
Set Painting:	Robert Fusco
Light Hang Crew:	Stephanie Martinez Alagia Conwell Sarah Long Jim Russell
Wardrobe Head:	Teresa Kaczorowski
Wardrobe Crew:	Teresa Kaczorowski
Make up Head:	Greg Mastrianni
Make up Crew:	
Wig Maintenance:	
Lobby Photography:	
Publicity Photography:	
Lobby Display:	
T-Shirt Designer:	

Dramaturgy

Confined physically by corsets, and limited by inequalities of civil status, the women of Lizzie’s time were expected to live by the social expectations laid out for them. The role of a woman was strictly that of a wife and a mother, often leaving no room for one to become their own person, let alone obtain any form of independence. Lizzie, like countless other women of her time, was a woman with no marriage prospects and was bound to her fathers home. Ultimately under the father’s control for lack of her own financial stability. During this time, with the growth of textile mills, the opportunity for women and young girls to have a job and make their own money became more commonplace. Though, the idea of a two income household wasn’t as accepted as it is today, “You will have a family with two heads-- a house divided against itself. You will no longer have that healthful and necessary subordination of a wife to a husband, and that unit of relationship which is required by a true Christian marriage,” (Unknown).

Sharon Pollock gives us a raw and revealing look at a women under the restrictions and expectations not only from society but from her father and sister, as well. We discover Lizzie’s struggles to find herself, describing herself as “Just black holes in a white mask.” Lizzie paints symbolic pictures for the Actress ,as well as the audience; blood on her hands, scabs on her knees, red hair, red horse, all symbols of, as Denis Salter puts it, “Her murdered self as it is ritualistically sacrificed on the altar of social convention.” With an oppressive situation such as Lizzie’s, the idea of “kill-or-be-killed” is evident in her thoughts. Once Lizzie was named a suspect, the public could not believe that a women could possibly have that much strength, anger, and determination, which made the case that much more intriguing.

At the time this play was written, women were facing similar restrictions and expectations when it came to the workforce, especially in the business field. The possibility that Lizzie had indeed committed the murders to gain financial and personal freedom is something the playwright shares, “At one time I contemplated murdering a husband under the same illusion”- Sharon Pollock. As we go on this journey into discovering Lizzie through the eyes of the actress, the playwright asks us to put ourselves in Lizzie’s shoes; with no marriage prospects, no true self, no personal or financial freedom, the feeling of being trapped, a caged bird. Did Lizzie Borden take an axe? “You tell me...”