

COMING SOON! MORE GREAT SHOWS FROM THE 2010-2011 SEASON



RICE AND BREAD OR GEOMETRY IN YELLOW

By José M. Bellido, Translated by Robert Lima
Directed by Rachel Hackler, TLU Senior
Apr. 2011, in conjunction with XpressFest.11
Jackson Auditorium

A powerful allegory about political and economic repression, this rare one-act was originally written under threat of censorship by the government of Spain. This engaging translation by Dr. Robert Lima introduces us to a group of elite archetypes: a financier, businessman, landowner, military officer, and intellectual. During a conference celebrating their success, the assembly strategizes how to perpetuate their dominion of the universe. The inventions of patriotism, religion, propaganda, and money are highlighted as ways of advancing "freedom" while in reality keeping people divided and enslaved. When a series of mysterious blackouts interrupt their meeting, the leaders are forced to confront the one force that has the power to alter the course of humanity.

XPRESSFEST.11

Apr. 14-17, Specific content and times TBA
Jackson Auditorium

In addition to showcasing original student plays, movies, and annual work, the 11th Annual XpressFest features several senior capstone projects.

THE DEPARTMENT OF DRAMATIC MEDIA
at TEXAS LUTHERAN UNIVERSITY presents



THE SOLID GOLD *Cadillac*

A COMEDY BY
GEORGE S. KAUFMAN
& HOWARD TEICHMANN

MARCH 4-6, 2011
JACKSON AUDITORIUM • SEGUIN, TEXAS

produced through special arrangement with Dramatists Play Service, Inc.

THE SOLID GOLD Cadillac

A COMEDY BY GEORGE S. KAUFMAN & HOWARD TEICHMANN

CAST (in order of appearance)

NARRATOR

T. JOHN BLESSINGTON

ALFRED METCALFE

WARREN GILLIE

ADA SNELL

MRS. LAURA PARTRIDGE

AMELIA SHOTGRAVEN

MARK JENKINS

MISS L'ARRIERE

EDWARD L. MCKEEVER

MISS LOGAN

BILL PARKER

DWIGHT BROOKFIELD

ESTELLE EVANS

SULLIVAN, A.P.

TURNER, U.P.

MATHEWSON, I.N.S.

A LITTLE OLD LADY

Tamara Risley

Adrick Tolliver

Eddie Gomez II

Kerry Culberson

Victoria Hoppes

Berenice Guzman

Carrie Strowd

Ryan Sozzi

Rachel Hackler

Winter Johnson

Tess Brömme

Nolan Schmidt

Justin Howerton

Sara Basha

Mary Jo Wedding

Ora Meagan Cevallos

Kelsie Pfenninger

Jasmine Hernandez

SETTING

SCENE: New York and Washington D.C.

TIME: The 1950s



is storytelling by way of the stage or screen through the fusion and study of text, performance, design, and technology

ARTISTIC STAFF

DIRECTOR

PRODUCTION DESIGNER

TECHNICAL DIRECTOR

COSTUME & MAKEUP COORDINATOR

STUDENT COSTUME & MAKEUP COORDINATORS

STAGE MANAGER

LIGHTING DESIGNER

LIGHT BOARD OPERATOR

PROJECTION & SOUND OPERATOR

CREW

Professor David Legore

Professor Terry Price

Jonathan Zitelman

Professor Shannon Ivey

Betsy Wolff

Chazity Sepeda

Andrea Jameson

Austin Manning

Fletcher Wright

Austin Manning

Members of the company,

DRAM 101-111

DRAM 232/332

SPECIAL THANKS

Shannon, Stephen, and Isaac Ivey • Kirsten, Beckett, Kaden, & Paxson Legore • Terry, Kay Lee, & Brendan Price • Susan Rinn • Jonathan Zitelman • Darwin & The Snowdog • As always, a very special thank you to family and friends, for your support of the students of TLU Dramatic Media.

PRODUCTION NOTE: Respect the Old Chesnuts

There are some theatre productions that run the risk of being classified as an “old chesnut”—those pieces from a bygone age that may have outlived their usefulness to a modern audience, despite their nostalgic charm. Many plays from the 1950s, including several by George S. Kaufman, are deserving of this label. When I first picked up the script for The Solid Gold Cadillac, I was prepared to discard it as just such a relic. It didn’t take long, however, to realize that this play has a story to tell for 2011—despite its setting in the early 1950s. Economic tensions, grounded in the relationship between Main Street, Wall Street, and Washington are current. The dynamics and divisions between the individual, the corporation, and the government are fresh. The Solid Gold Cadillac tells a story about those conflicts, and perhaps anticipates some of our current circumstances, while still allowing us to laugh. As such, what’s old is new again. I, for one, have been reminded to respect the old chesnuts.

—David Legore