La Dispute

Inspired by MARIVAUX
& adapted by DR. BOBBY VRTIS & STUDENTS

March 12 & 13 @ 7:30pm
March 14 @ 9:30pm
March 15 @ 1:30pm & 7:30pm

Jewel Theatre, Center for the Arts

$12 adult, $5 children 5 & under, & free with CAF
tickets.luther.edu
Cast

Wild Children
Agram .................................................. Rich Holton '14
Lehnev ............................................... Eva Gemlo '17

Ego Children
Kiphrik .................................................. Josh Weisenberger '17
Neza .................................................... Gillian Constable '17

Echo Children
Toivo .................................................... Tim Komatsu '15
Bryla ...................................................... Madeline Geier '17

Caretakers
Katherine Mesrou .................................. Lis Athas '15
Amelia Carise ....................................... Anna Murray '14

Experimenters
Dr. Peter Richards .................................. Bryce Muenchow '15
Dr. Hermiane Denali ............................... Carrie Juergens '14

Perfect Children
Ézor ...................................................... Josh Harper '16
Cardea .................................................. Emily Ebertz '15

Production Team

Director .............................................. Dr. Bobby Vrtis
Asst. Director, Stage Manager ............... Cydney Roelandt '14
Asst. Stage Manager .............................. Elaena Hoekstra '17
Set Design ........................................... Tom Berger
Lighting Design .................................... Kit Mayer
Costume Design .................................... Lisa Lantz

Running Crew

Light board operator ............................. Marlene Jones '17
Sound board operator ............................ Shannon Moser '17
Props ................................................... Ethan Heller '16
Dressers, Hair, & Makeup ............... Becca Chapin '15 & Abbey Syme '16
Backstage run crew .............................. Ehren Kluge '16
Master electrician ............................... Chelsey O'Connor '15
Lighting crew ..................................... Skye Newcom '17
Scenery Construction

Aaron Busch '15  
Jessica Dobson '15  
Sarah Forsythe '15  
Holly Fusco '14  
Evan Gammon '17  
Sam Gathje '15  
Taylor Graydon '15  
Mim Harries '16  
Ethan Heller '16  
Ehren Kluge '16  
Tim Komatsu '15  
Hannah Miller '17  
Skye Newcom '17  
Chelsey O'Connor '15  
Christie Owens '16  
Jake Putnam '15  
Cydney Roelandt '14  
Stephen Ster '17  
Maggie Sulentic '16  
Josh Weisenburger '17

Costume Construction & Stock Management

Gabby Boisseau '14  
Becca Chapin '15  
Emily Chlapik '17  
Pedro DeCosta '16  
Hailee Feig '16  
Elaena Hoekstra '17  
Erika LeMunyon '14  
Brian Nnaoji '14  
Abbey Syme '16  
Abby Wacholz '14  
Alyssa Wildenauer '17  
Holly Williams '15

Special Thanks

Many thanks to Seth VanderHorst '15 for taking headshots, Britanny Todd for taking production photos, Jason Underfirth for lighting assistance, Leah McCrea and Student workers in Food Service for providing mud pudding, the J-term Theatre Lab consisting of Katharine Bergman '16, Gillian Constable '17, Madeline Geier '17, Eva Gemlo '17, Ethan Heller '16, and Josh Weisenburger '17 for their originality and creativity in creating material for the adaptation.

The prologue song 'Dawn of Eden' by Underworld (written for the Royal National Theatre’s 2011 production of Frankenstein).

Upcoming Productions

April 11-12 Senior Projects & May 2, 3, 8-10 Highway 57

2014-15

Oct 9-11 A Thread in the Dark  
Nov 14-15, 20-22 In The Next Room  
March 5-7 Body of Water  
March 27-28 Mortar  
April 10-11 Senior Projects  
May 1-2,8-9 Metamorphoses
Director’s Notes
Dr. Bobby Vrtis

What does it take to dislodge me from the center of the universe?

For a long time in the research and adapting phase of this script I was sure that this play would be about Eli Pariser’s idea of the Filter Bubble. It seemed to make sense to me, the lovers in this garden could have been raised in a bubble of social media that so perfectly tuned itself to their likes and dislikes that they grew up without encountering difference, without having their place as the center of the universe challenged. What a great way to bring Marivaux’s hyper-vain characters into the twenty-first century, I thought.

I think this was a great place to start, but the idea didn’t really persist in my mind in a way that made the play feel vital. It still lacked the same thing that the original lacked.

Love.

An emotionally charged encounter with difference can alter the entire construction of our narrow worlds, the way we perceive the others around us and our relationship to them. Even if only for a moment, it knocks us out of the center of the universe. Love is by no means the only such encounter, but love in its many forms may be the most engaging and powerful.

Love requires us to sustain a perspective that is both our own and another’s.

  Love requires us to overcome ourselves in a compassionate reaching out with no guarantee that our efforts will be received or returned.
  Love requires us to step out of our narrow identity and risk utter annihilation.

But then, love recreates us.

For all its social critique, this play is about love. It is too hollow if it does not have that.