Luther College Theatre 2013 Presents

{Proof}
by David Auburn

10/3 at 7:30 p.m.
10/4 at 9:30 p.m.
10/5 at 1:30 + 7:30 p.m.
Robert                      Stephen Ster
Catherine                  Miriam Harries
Hal                         Rich Holton
Claire                      Abbey Syme

Act 1:1  Present day, September 4
  1:2  The next morning
  1:3  Later that evening
  1:4  The next morning, September 5

Intermission

Act 2:1  September 4, four years earlier
  2:2  Present day, September 5
  2:3  The next day
  2:4  December, four years earlier
  2:5  Present day, one week later
Proof won the 2001 Pulitzer Prize for Best Drama and Tony Award for Best Play
Stephen Ster  Robert

Stephen is in his first year studying music. Proof marks his debut on the Luther College stage, but he's performed in many other shows including Guys and Dolls, Pippin, and Into the Woods. Stephen enjoys always being in control of the situation as his character.

"Thanks to Jeff for his awesome directing, to my brother Josh for giving me exposure to the performing arts, and to my parents who always support my endeavors!"

Miriam Harries  Catherine

Currently a junior studying mathematics and statistics, Miriam was last on the Luther College stage in Much Ado About Nothing, and also performed in shows at the Minnesota Fringe Festival, Hello Dolly, and A Year With Frog and Toad. To her, the best part about playing Catherine is finding the moments where she gets to be lighthearted and fun, in addition to making sure she's someone people can relate to on some level.

"Thanks to my parents and friends for encouraging me and my boyfriend for helping me memorize and putting up with my crazy schedule!"
Rich Holton  Hal

Rich is in his final year at Luther and is studying political science. Not only is Proof his first Luther production, it's also his first time on stage! It's been a whole new experience because, despite portraying a brilliant mathematician, Rich got a D+ in Math-110 and can barely feed himself.

"I would like to extend my gratitude and thanks to Professor Bob Larson for encouraging me to pursue acting; to Tyler Hagy, Bruce Ornstein, Francine Landes, and Patrick Russell for their invaluable tutelage; to Jeff Dintaman for taking a chance on me; and to the entire Proof cast and crew for their support and friendship. Thank you all for making this great experience possible."

Abbey Syme  Claire

Currently a sophomore, this is Abbey's first theatre production at Luther, but participated in a Luther senior dance project, in addition to outside productions like Much Ado About Nothing and Three Penny Opera. Her favorite part of the production experience has been having the opportunity to get in depth with the characters and how they interact.

"Thank you to everyone who has helped make the show possible, and thank you for coming and allowing us to share the story with you."
Joshua Harper (Stage Manager) is starting his sophomore year as a communications major. He's performed at Luther in Arcadia and Much Ado About Nothing, and also in Urinetown. He has loved getting the chance to help bring this show together with such a passionate group of actors.

"I would like to thank my parents for their love and Jeff for guiding me along in my first experience stage managing."

Notes from the composer...

When I mentioned this show to my composition professor, Brooke Joyce, he recommended that I write algorithmic music to match the thematic element of mathematics within the script. In the end, only about half of the music became actual "algorithmic" music, but in reality, all music in some way has algorithmic organization to it. This is how I based all of the music around the theme of prime numbers, probably the main mathematic subject discussed in the script. I used prime numbers for time signature, motive repetition, and phrasing; but I also used them to determine intervals and the rate of speaker panning.

Another technique I used while writing music for this show was taking real life sounds and altering them to create effects that would complement the mood or setting of both the scene before and the scene after. In many scenes, you'll also hear those same recordings sampled on the microscopic time scale. This method of sound manipulation is called granular synthesis. Basically, I can take a ton of tiny samples of the music, layer them on top of themselves, and alter those sounds using distortions such as delay, reverb, and grain length, volume and frequency.
production team

Director .............................................. Jeff Dintaman
Costume Design ...................................... Lisa Lantz
Lighting Design ...................................... Chelsea O'Conor '15
Scenic Designer ...................................... Tom Berger
Music Composer ...................................... Dylan Carlson '14
Stage Manager ...................................... Josh Harper '16
Light Board Operator ............................... Alanna Spencer '16
Sound Board Operator .............................. Ellen Cooper '16
Dresser .................................................. Alicia Mickelson '17
Scene/Prop Shifters ................................. Lucas Chase '15, Taylor Graydon '15

Costume & Scenic Crew:

Special Thanks To...

Bobby Vrtis, Jennifer Schmidt, and Tim Komatsu
Upcoming Productions:

Cabaret, directed by Bobby Vrtis & Jane Hawley
- music by John Kander & lyrics by Fred Ebb
November 15, 21, & 22 @ 7:30  Nov 16 @ 9:30  Nov 23 @ 1:30 & 7:30

La Dispute by Marivaux, Adapted by Bobby Vrtis and students
March 12 & 13 @ 7:30  March 14 @ 9:30  March 15 @ 1:30 & 7:30

Highway 57, An original dance work by Blake Nellis
May 2, 3, 8, & 9 @ 7:30  May 10 @ 1:30

Theatre and Dance Senior Project Performances
April 11, 12

Thank you for supporting live theatre!
tickets.luther.edu