



Decatur's
Community
Theatre
presents



Man of La Mancha

Written by Dale Wasserman

Music by Mitch Leigh

Lyrics by Joe Darion

Original Production Staged by Albert Marre

Originally Produced by Albert W. Selden and Hal James

April 21-23 & 28-30, 2006
Decatur Civic Center Theatre

A Message from the Director

We have just celebrated the 400th anniversary of the publication of Miguel de Cervantes' novel, *Don Quixote*, on which this show is based. Cervantes certainly led an interesting life. He was born in 1547, served for 5 years as a soldier, was wounded in battle, and wore the scars as a badge of honor the rest of his life. On his way from the wars, he was captured by pirates and enslaved in North Africa. He was finally ransomed and returned to Spain, where he was appointed a tax collector as a reward for his military service. In the capacity, he traveled all over Spain, meeting a wide variety of people. These experiences led to his novel, the first part of which was published in 1605, when Cervantes was 58, and the second part in 1615, when he was 68. This in a day when the average life expectancy was years or less!

The show is set in a dungeon below a castle during the dark days of the Spanish Inquisition. The government and the Church at the time were very reactionary, trying to restore the glories of a lost past, a past that never really existed. It was a time of repression and intolerance and fear, when anyone who dared dissent in any way was arrested, imprisoned and burned at the stake. In the play with in this play, *Don Quixote* is a reactionary, trying to live in the past, glorious time of medieval knights and chivalry.

My favorite lines in the show are spoken by Cervantes:

“I have lived almost fifty years, and I have seen life as it is. Pain, misery, hunger... cruelty beyond belief... I have been a soldier and seen my comrades fall in battle...or die more slowly under the lash in Africa... I have held them in my arms at the final moment. These were men who saw life as it is, yet they died despairing. No glory, no gallant last words... only their eyes filled with confusion, whimpering the question: ‘Why?’ I do not think they asked why they were dying, but why they lived. When life itself seems lunatic, who knows where madness lies? Too much sanity may be madness... Perhaps to be practical is madness. And maddest of all, to see life as it is and not as it ought to be.”

Could it be that we need to embrace “The Impossible Dream.”

Bill Keagle

Man of La Mancha



Director – Bill Keagle
Assistant Director – Erika Sikes
Musical Director – Louise Kidd
Conductor – Lyn Mallard
Choreographer – Nadja Jackson
Producer – Dena Sexton
Set Design – Jerry Johnson
Lighting Design – Anne Thompson
Costume Design – Lindsay Morrison

- The use of cameras and sound recording equipment is strictly prohibited.
- No food or drink allowed in the theatre.
- Please turn off cell phones and pagers.

Check out Theatre 7 on the Internet
at www.decaturnet.org/theatre7/

Man of La Mancha is presented by special arrangement with,
and the music and dialogue material furnished by, Tams-
Witmark Music Library, Inc. 560 Lexington Avenue, New
York, NY 10022

Time & Setting

A dungeon in Seville, Spain, at the end of the 16th century...
and various places in the imagination of Miguel de Cervantes.

The show will be performed without intermission.

Synopsis of Scenes & Songs

Prison Vault

Road in La Mancha

“Man of La Mancha (I, Don Quixote)” Don Quixote, Sancho

Windmills

Prison Vault

Main Room of a Country Inn

“It’s All the Same” Aldonza, Muleteers
“Dulcinea” Don Quixote, Muleteers

Prison Vault

Country Church in La Mancha

“I’m Only Thinking of Him” Padre, Antonia, Housekeeper,
Dr. Carrasco

Alonza Quijana’s House

Kitchen of the Inn

“I Really Like Him” Sancho

Stable of the Inn

“What Does He Want of Me?” Aldonza

Courtyard of the Inn

“Little Bird, Little Bird” Anselmo and Muleteers
“Barber’s Song” Barber
“Golden Helmet of Mambrino” Don Quixote, Sancho,
Barber, Muleteers

Road in La Mancha

“To Each His Dulcinea (To Every Man His Dream)” Padre

Courtyard of the Inn

“The Impossible Dream (The Quest)” Don Quixote

“Knight of the Woeful Countenance” Innkeeper, Aldonza, Sancho

Main Room of a Country Inn

Prison Vault

Moorish Gypsy Encampment

“Moorish Dance” Ensemble

Courtyard of the Inn

“Aldonza” Aldonza

Prison Vault

Bedroom of Alonza’s House

“A Little Gossip” Sancho

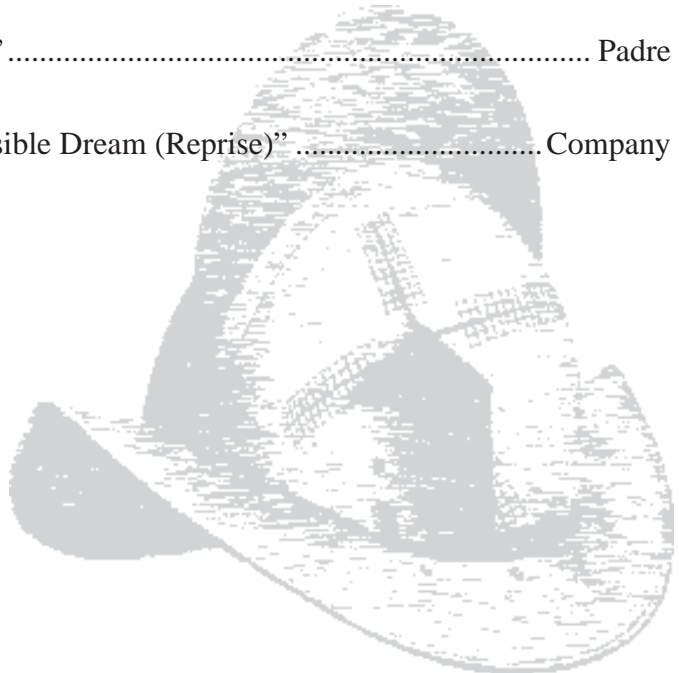
“Dulcinea (Reprise)” Aldonza

“Man of La Mancha (Reprise)” Don Quixote, Aldonza and Sancho

“The Psalm” Padre

Prison Vault

“The Impossible Dream (Reprise)” Company



Cast

Cervantes/Quixote Jim Montgomery
Manservant/Sancho Mike Redlinger
Captain of Inquisition Matt Tucker

Roles of Prisoners

Governor/Innkeeper Bert Gray
Duke/Dr. Carrasco Al Scheider
Aldonza/Dulcinea Pati Sprague
Maria Nancy Sullivan
Fermina Danielle Wright
Antonia Alyssa Beach
Housekeeper Karin McNamara
Padre Rick Strine
Moorish/Gypsy Dancer Nadja Jackson
Horse Susannah Moyer
Donkey Pam Stinson

Muleteers

Pedro Carl Sebens
Jose Craig Culp
Tenorio Lillian Koslofski
Paco Polo Lujan
Juan Jim Tewell
Anselmo/Barber Christopher Tuttle
Guitar Player Manley Mallard

Soldiers/Prisoners/Moors Mitch Van Zandt
& Greg Koslofski

Orchestra

Conductor/Keyboards Lyn Sly Mallard
Jessica Cloyd Guitar II
Randy Reyman Trumpet
Mike McDonald Trumpet
Nate Saltus Trombone
Tim Montgomery Percussion

Production Crew

Costumes *Lindsay Morrison*, Dina Fryman,
Delia Larkins, Cheryl Laskowski,
Penny Williams
Fly Loft Doug Fryman
Hair Nancy Sullivan
House Manager Janet Patterson
Lobby Display Jody Byers
Make-up Lillian Koslofski
Program Jerry Johnson
Props and Set Dressing *Jo Ellen Tamen*, Dan Cox,
Bobby Lee, Darlene Oyler,
Eileen Ruski
Photography Cornerstone Studios
Publicity *Donna Cruce*, Craig Culp,
Jerry Johnson, Bill Keagle,
Dena Sexton, Cast
Set Construction and Painting *Jerry Johnson*,
Jody Byers, Doug Fryman, Dean Miles,
Rick Smith, Steve Trout
Stage Manager Erika Sikes

Additional costumes provided through:

Broadway Costumes of Chicago
Costume Armour of New York
Grand Ball Costumes of Charleston
Millikin University

Thanks and Acknowledgments

Special thanks to John Snyder

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Wall of Show Photos

Theatre 7 continues to decorate its third floor rehearsal space with beautiful 8"x10" photos of its past productions. For only \$25.00, you can sponsor the printing, matting, and framing of a show photo of your choice. Donations in the memory of someone are also accepted.

Contact Janet Patterson - 872-0421 or Jody Byers - 428-8886

Theatre 7 Endowment Fund and Building Renovation

Renovations on the Theatre7 Headquarters Building at 131 N. Water St. continue. The campaign that was initiated to finance the improvement of this downtown building reached its \$50,000 goal. All the money raised in this campaign will be used to renovate the building, including the storefront, paint unique color features on the building's facade, and repair the second and third story windows. But, Theatre 7 still has costs associated with the renovation and maintenance of its headquaretrs facility.

Doug and Peg Schmalz have generously established an Endowment Fund with an initial donation of \$50,000. They has also made \$25,000 available as matching funds for any money raised by Theatre 7. When Theatre 7 raises at least \$25,000 and has it matched by that \$25,000, the Endowment Fund will total \$100,000. We need to raise about \$8,000 more.

Each year, Theatre 7 will receive a sum of money based on the total dollars in the Endowment Fund and the interest earned. This will help to ensure a more secure future for Theatre 7 and its headquarters facility.

If you would like to contribute to the Theatre 7 Endowment Fund, send your donation to:

Theatre 7 Endowment Fund
P.O. Box 972
Decatur, IL 62525

Theatre 7 recognizes the following who have contributed generously to the Theatre 7 Building Renovation Fund.

The Estate of Maxine Hastings
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Soy Capital Bank and Trust/J.L. Hubbard Insurance and Bonds

Theatre 7's Next Season

(Tickets have not yet gone on sale.)

Comedy

God's Favorite by Neil Simon

November 3-5 & 10-12, 2006

Neil Simon's actually made a funny play from the Book of Job transferring the scene to a Long Island mansion where resides a tycoon, his wife, a prodigal son, and a pair of kookie twins. Then one night a messenger from God enters with a big G on his sweatshirt. Our modern Job won't renounce God, so a fire is sent to wipe him out factory and home. Everything becomes a test of his faith, including his family. He tries listing his prodigal son's qualities and can't think of any. His wife asks him how he can love a God who makes him suffer and he says his prodigal son makes him suffer and he loves him. He believes he's been chosen to show how much a man can love God. He gets an itch, then, neuralgia, tennis elbow and hemorrhoids. Having lost everything, God in the form of the messenger answers him. The messenger admits losing and asks for a letter of recommendation.

"His jokes have a kind of hilarious deadpan ecstasy and, even better, are taken from life." *N.Y. Times*.

Thriller

Wait Until Dark by Frederick Knott

February 9-11 & 16-18, 2007

A sinister con-man and two exconvicts are about to meet their match. They have traced the location of a mysterious doll, which they are much interested in, to the Greenwich Village apartment of Sam Hendrix and his blind wife, Susy. Sam had apparently been persuaded by a strange woman to transport the doll across the Canadian border, not knowing that sewn inside were several grams of heroin. When the woman is murdered the situation becomes more urgent. The con-man and his ex-convicts, through a cleverly constructed deception, convince Susy that the police have implicated Sam in the woman's murder and the doll, which she believes is the key to his innocence, is evidence. She refuses to reveal its location, and with the help of a

young neighbor, figures out she is the victim of a bizarre charade. But when the con-man kills his associates, a deadly game of cat and mouse ensues between the two. Susy knows the only way to play fair is by her rules, so when darkness falls she turns off all the lights leaving both of them to maneuver in the dark until the game ends.

Wait Until Dark was a phenomenon on Broadway in 1966 with Robert Duvall as the psychopath menacing Lee Remick and later was famously adapted to the screen in 1967 with Alan Arkin and Audrey Hepburn.

Musical

City of Angels

Music by Cy Coleman/Lyrics by David Zippel/Book by Larry Gelbart

April 20-22 & 27-29, 2007

6 Tony Awards / 9 Drama Desk Awards / 3 Outer Critics Circle Awards
The New York Drama Critics Circle Award for Best Musical

City of Angels is the rarest of musical comedies; one that is not only loaded with music and written in the contemporary jazz idiom, but also filled with sidesplitting comedy. It is a film noir style show set in the glamorous, seductive Hollywood of the 40's, the world of film studios and flimsy negligees. The show chronicles the misadventures of Stine, a young novelist, attempting to write a screenplay for a movie producer/director.

Every movie scene that Stine writes is acted out onstage by a group of characters whose costumes are limited to various shades of black and white. The same is true of the sets in which they appear and the props that they use. With music scored in the genre, we are, in fact, treated to a live version of a 1940's private eye film. It is a tale of decadence and homicide with a liberal sprinkling of femmes fatale.

“This is an evening in which even a throwaway wisecrack spreads laughter like wildfire through the house, until finally the roars from the balcony merge with those from the orchestra and the pandemonium takes on a life of its own. Only the fear of missing the next gag quiets the audience down. To make matters sweeter, the jokes sometimes subside just long enough to permit a show-stopping song or performance or two to make their own ruckus at center stage.” *N.Y. Times*

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We regret if some names may not appear due to program deadlines.