

'96

PALO ALTO'S

HENRY M. GUNN HIGH SCHOOL

PRESENTS STUDENT DIRECTED

One Acts

MY HEAD WAS A SLEDGEHAMMER

Richard Forgan

• directed by maya haptas and alexi zeller

CAMERA OBSCURA

Robert Patric

• directed by erin jacklin and nat pickering

THE PROBLEM

A. R. Gurney Jr.

• directed by julian davis and laura stinger

MARCHING AS TO WAR

Rose Leiman Goldemberg

• directed by alex hanawalt

FOREPLAY OR THE ART OF THE FUGUE

David Ives

• directed by kristina henderson

TICKETS - \$5.00

PERFORMANCES -

THURSDAY, FRIDAY, AND SATURDAY

MAY 8, 10, 11 AND 12, 13, 15

8:00

10:00, 5:00, 10:00, 8:00

Imagine a play consisting only of dialogue. No characters, no stage directions, no setting. When we began working with this script, all it consisted of was free-form dialogue. All the characters, setting, and stage directions were created by us working closely with our actors. When Richard Foreman developed his own script into a play, he came up with a completely different version of his script than we did. Our version is a collaboration between us and our actors. We have all put forth an immense amount of time and energy to develop his script. We would especially like to thank our actors for bringing so much creativity to this piece, and for their willingness to be part of such a complicated project.

-Maya Haptas & Alexi Zeller

Robert Patrick has been called "off-off-broadway's most published playwright." And indeed his works were very far from the mainstream theatregoer's eye. Throughout the 60's Patrick would try to get his plays produced in the Village's many coffeehouses and bars. One of his favorite pastimes was to sit in a coffeehouse all afternoon writing a piece and then perform it there that very same night. "Camera Obscura" was first presented to the public as one third of a larger show entitled "Lights, Camera, Action" on June 6, 1966 at the Caffe Cino. The hardest part about "Camera," Patrick said, was conveying to the audience that after one actor says his or her line it takes five seconds for the other actor to hear it. We'd like to thank Jim Shelby for letting two novices direct, Alex Hanawalt and his badical computer, and of course Bobby and Naomi for being a truly wonderful cast. Enjoy the show!

-Erin Jacklin & Nat Pickering

A witty commentary on liberal absurdities set in the guise of an obscure sex game in suburbia. Hope you enjoy it as much as we have. Thanks to Moe from Curly. Thanks to the bringer of phine phoods. Thanks to you from me. Thanks to me from you.

-Julian Davis and Laura Stinger

The Gunn Theatre Department Presents
Student-Directed

ONE ACTS

My Head was a Sledgehammer

by Richard Foreman

directed by Maya Haptas and guest director Alexi Zeller

Camera Obscura

by Robert Patrick

directed by Erin Jacklin and Nat Pickering

The Problem

by A.R. Gurney, Jr.

directed by Julian Davis and Laura Stinger

Foreplay, or the Art of the Fugue

by David Ives

directed by Kristina Henderson

Marching as to War

by Rose Leiman Goldemberg

directed by Alex Hanawalt

*There will be a fifteen minute intermission.
Please, no food, drinks, or flash photography in the studio theatre.*

CAST

My Head was a Sledgehammer

Players

Mary Heather Cogar
Anya Collier
Nick Junkerman
Talia Kirschner
Krista McDermott
Katie Jo Melena
Dave Nabti
Lindsey Selden

Camera Obscura

Man

Bobby Kamin

Woman

Naomi Hamburger

The Problem

Husband

Sam Anderson

Wife

Lauren McDaniel

Foreplay, or the Art of the Fugue

Chuck One

Phill Gragg

Chuck Two

Kevin Ng

Chuck Three

Alex Merilo

Amy

Claire McCabe

Alma

Megan Lillis

Annie

Sarah Drasner

Marching as to War

John
Old Soldier
Veteran
Calder's Voice
Bride
First Woman
Second Woman
Third Woman
Bride's Mother
Young Soldier
Fourth Woman
Tobacco Soldier
Messenger
Soldiers

Brendan Crooks
Nick Miller
Ondrej Likar
Nick Junkerman
Becca Ballon
Samara Meir-Levi
Shira Shaham
Tina Mandella
Penelope Van Tuyl
Alex Merilo
Maya Flat
Jacob Cabrera
Mark Gavartin
Keren Bein
Jon Huang
Jaya King
Tiffany Medina

CREW

Stage Manager
Light Design
Lighting Consultant
Master Carpenter
Assistant Stage Manager
Sound Design
Sound Board Operator
Light Board Operator
House Manager
Light Brigade

Labor Foreman
Laborers

*add Tamar Gubins
set:*

Properties Boss
Properties Guru
Costume Crew

Publicity
Make-up

Running Crew Boss
Running Crew



Retiring Program Guru

Malena Fitting
Abraham Heifets
Jeremy Katz
Phill Gragg
David Coffman
Alex Hanawalt
Kara Blitz
Lynne Ellis
Chisato Uno
Kara Blitz
David Coffman
Lynne Ellis
Maya Haptas
Becca Schneider
Jeremy Katz
Sarah Drasner
Jacob Lehrbaum
Nat Pickering
Lindsey Selden
Mickey Dutta
James Holloway
Ann Altstatt
Audrey Hannah
Kate Julian
Lindsey Selden
Matt Kiesner
Anya Collier
Emily Lessard
Claire McCabe
David Coffman
Mandy Burton
Mickey Dutta
Jason Huntzinger
Emily Lessard
Becca Schneider
J. Ebenezer Merlin

Every once in a while you read a script that sounds exciting, interesting, humorous, and impossible. "Foreplay, or the Art of the Fugue" caught my attention. It's about a girl, a guy, and a miniature golf course. Yes, they all are the same guy. Chuck, like all of us, just wants to be loved. (Un)fortunately, he sees the Lilli-Putt Lanes as his key to success. Through a tried and true method, he attempts to seduce women through his "innocent" charm. The results are truly memorable. I'd like to thank Jim Shelby, my friend and theatre mentor for the last four years. Alex Merilo deserves an extra special hug for being double cast in back to back shows. Claire, Megan, Sarah, Phill, and Kevin were amazing. Remember: a race of dwarfs did cover the earth.

-Kristina Henderson

"Marching as to War" takes place throughout the history of American wars. In fact, it contains elements from every major American war. All these elements are linked together by John, the lost and wandering protagonist who grows old living his life fighting wars he knows nothing about. He innocently watches centuries of bloodshed, making some friends along the way. It is through John that we ourselves see the true horror of America's own "triumphant victories." In the end, the play asks, "How can we endure this? What is peace if war is what leads us to it?"

Working with a large cast and complicated production aspects was difficult at times, but it is the cast and crew unity that helps us get through every night. The importance of ensemble can never be expressed enough, and is very important in the performance of this piece. Unless you feel a part of these wars and the soldiers on stage, there is no connection.

-Alex Hanawalt

SPECIAL THANKS!

Mr. Hoy

Mountain View Army Surplus

Jeremy Katz' family

We wish to extend an extra special "thank you!" to

Francis
Hamada,
FX House

*for his continued support arming our many artistic
endeavours.*