

RED DEATH

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Written by Olivia Lilley & Mireille Ribière

Based on *The Phantom of the Opera* by Gaston Leroux,
as translated by Mireille Ribière (Penguin UK 2009)

‘ The figure was tall and gaunt, and shrouded from head to foot in the habiliments of the grave. The mask which concealed the visage was made so nearly to resemble the countenance of a stiffened corpse that the closest scrutiny must have had difficulty in detecting the cheat. And yet all this might have been endured, if not approved, by the mad revellers around. But the mummer had gone so far as to assume the type of the Red Death. His vesture was dabbled in blood – and his broad brow, with all the features of the face, was besprinkled with the scarlet horror. ’

-*The Masque of the Red Death* by Edgar Allan Poe (1850),
which partly inspired Leroux’s description of the Phantom of the Opera

CAST:

The Inspector:.....Gannon Reedy
The Persian: Kelly Jean
Erik:.....Nathan Shaine
Christine Daaé: Hope Barnes
Raoul Du Chagny:.....Gary Henderson
Carlotta:.....Leah Generous
Madame Giry: Erin Kathryn Morrill
Joseph Buquet: Nyle Robert Kenning
The Managers:.....Roy Rainey
Meg Giry:..... Shaina Schrooten
Little Jammes: Maggie Vaughn

PRODUCTION:

Director:Olivia Lilley
Lighting Designer:..... Claire Sangster
Costume Designer:..... Mikaila Von Merr
Choreographer: Cheryl Nowlin
Fight Director:.....Christoph Ziegler
Fight Captain:.....Gary Henderson
Graphic Designer: Kevin Risinger
Marketing Director:Andrea Beschel
Production Stage Manager:.....Ann Kreitman
Spiritual Advisors:.....Jeannette Gomes,
Erin Kathryn Morrill

Special Thanks:

Lauren Stanek, Alex Giersch, Matthew Gregory Hollis, Diane Ponder, Matt Wills, Janet Howe



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A Note From Mireille Ribière:

When Olivia Lilley contacted me by email to ask about the rights to my translation of *The Phantom of the Opera*, I was intrigued. Here was someone planning to stage Gaston Leroux’s story without the components usually deemed essential – labyrinthine sets, live singing – and, moreover, with secondary characters occupying centre stage. But then I thought: ‘Isn’t that what theatre is essentially all about: conjuring up a whole world with some well-spoken words and simple props? Besides, why create a new production if not to innovate?’ So I was more than happy to be involved.

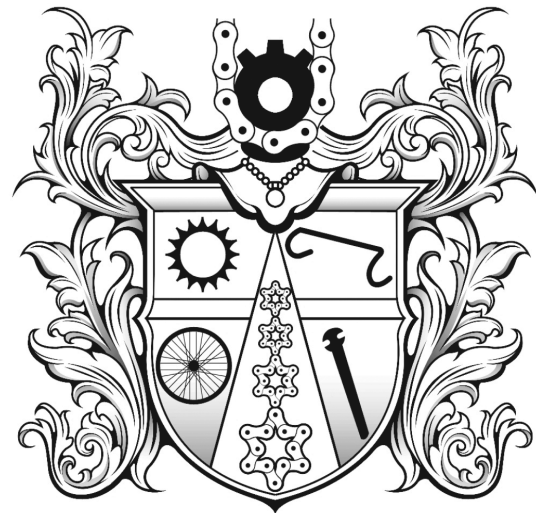
We set out to write the script at once, starting from the dialogues that Olivia had extracted from the Penguin translation, and scenes she had already rehearsed with the actors. We worked fast and well together. Ironically, geographical distance was on our side. She would rehearse the script with the actors in the evening and report on their findings by email before going to bed in Chicago. A few hours later, when I got up in Suffolk (UK), I would have plenty of time to revise the script before the next evening rehearsal. Sometimes she would spring a surprise on me: at one point I realized that the character of the Persian was to be played by a woman – but the change worked well.

Collaborations of this calibre are both rare and rewarding. There was an immediate and exciting empathy between us: we trusted each other’s judgment implicitly and worked with good humour. It was fun.

Perhaps we’ll meet one day, who knows?

We would also like to thank all the generous people who helped make our production possible:

- | | |
|---------------------|------------------------|
| Christian Fleming | Julia E. Scales |
| Jessie Miramontes | Colin Jackson |
| Thomas Pike | Pamela Henderson |
| Sarah J. Patin | Gary W. Henderson |
| Maximillian Correa | Dylan Schaefer |
| Carolyn Andrew | Ryan Kelly |
| Mark E. Penzien | Christian Fleming |
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