Production Personnel

Director................................................................................................................................. John S. Sebestyen
Stage Manager................................................................................................................................. Jamie K. Fuller
Assistant Director/Chief Dramaturg.................................................................................................... Kate Messier
Production Assistant.......................................................................................................................... Kate McLaurin
Assistant Stage Manager.................................................................................................................. Joshua Arnold
Scenic Designer for Floor.................................................................................................................... Sarah Hoeksema
Set Crew Head....................................................................................................................................... Nathan Vis
Set Construction.................................................. Caitlin Cisek, Jamie Fuller, Sarah Hoeksema, Pete Kosmal, Kate McLaurin, Patricia Pence, Tim Ridderbos, Rick Schuler, Jesse Veenstra, Zachary Vis
Costume Crew Head.............................................................................................................................. Whitney Stafford
Costume Crew................................................................................................................................. Lindsey Doornbos, Patricia Pence, Emily Ward, Brooke Wilson
Properties Mistress............................................................................................................................. Mary Freeman
Props Crew............................................................... Kendra DeBoer, Jennifer Johnson, Rosie Portillo
Make-up Crew Head.............................................................................................................................. Stacy Harvey
Make-up Crew....................................................................................................................................... Carol Brookens, Lindsey Doornbos, Bryna Miedema, Brooke Wilson
Hair Crew Head................................................................................................................................. Amy Dockendorf
Hair Crew.............................................................................................................................................. Alyssa Killen, Brooke Wilson
Stage Crew............................................................................................................................................. Aaron Carpenter
Sound Designer/Operator...................................................................................................................... Jacob Szafranski
Light Operator......................................................................................................................................... Dan Visser
Publicity.................................................................................................................................................. Bethany Bandstra, Tim Ridderbos, Peter Clevering
Poster and Program Design.................................................................................................................... Peter Clevering
Students of COMM 325 (Public Relations), The Courier
House Manager........................................................................................................................................ Grace Visker
Moving Crews.................................................. Ian Adema, Joshua Arnold, Jamie Fuller, Sarah Hoeksema, Brenden McCormack, Janice Mosho, Drew Van’tLand, Nathan Vis, Zachary Vis, the Casts & Crews of Plague and the One-Acts
Talkback Participants............................................................ Derrick Hassert, Yudha Thianto
Ad Council Liaison................................................................................................................................. Liz Rudenga

Special Thanks...

Department of Communication Arts: Annalee Ward, Craig Mattson, Sherry Barnes, Teresa TerHaar
Maintenance Staff, including Jan Kosmal, Jeremy Junkin, and Tim Timmons
The students of COMM 325, Public Relations
Dave Jousma, A/V department, Admissions Staff, Bookstore Staff, Creative Dining
Pink Koning, Rick Snoeyink, Shirley Freeman, Darlene Portillo, Liz Rudenga, Jill Forster, Martin & Mary Venn, Nora & Donna Litherland, Mary Lynn Colosimo, Palos Village Players, Cristin Lenters – Chicago Christian High School
Mark St. Germain, R. Scott Lank
Amy & Bill Boerman-Cornell
Heidi Sebestyen

Please come back this spring to see the classic American comedy
You Can’t Take It with You.
April 19-21 & 26-28, 2007
a plague of angels
a play by Mark St. Germain

directed by John S. Sebestyen
produced by special arrangement with Samuel French, Inc.

November 9-11 & 16-18, 2006
Fireside Room, 7:30 p.m.

CAST OF CHARACTERS

Mary Mallon.................................................................Jennifer Miller
Dr. Ann Saltzer.................................................................Elizabeth Groen
Dr. William Mills.................................................................Rick Schuler
Father Michael McKuen......................................................Peter G. Kosmal
Sarah.................................................................Kathryn Boerman-Cornell
Intern / Martin Frazier........................................................Alex Walsh

Kate McLaurin (Production Assistant) This is Kate’s first time being a Production Assistant for a Trinity play, though not the first time she’s been involved in Trinity theater. She was the Props Crew head for last spring’s play The Miser, and she has also been a part of Trinity’s improvisational theater group, TrinProv. This fall’s play has interested Kate since the moment she read it. She loves the depth of the characters and the issues with which they struggle. Her favorite part of being on the production team, besides working with John, is having another Kate with the same last initial.

Kate Messler (Assistant Director) Last year, Kate appeared as Kate in Quiet in the Land and as Froine in The Miser. This is her first time Assistant Directing and she’s enjoyed working with the very talented cast of actors for A Plague of Angels. She had a great time coaching and interacting with Mark St. Germain’s wonderful piece, and hopes you enjoy the product of all the hard work from every end of the cast and crew. Also, Kate M and her counterpart (the other Kate M) have worked tirelessly to confuse, bewilder, and secretly gain dominion over the wicked stage manager of the west and her band of flying monkeys. Two Kate M’s are better than one, and that includes crew domination.

However, despite the epic, secret, behind-the-scenes battle, the cast and crew have put together a high-quality production. “In all seriousness, I’ve seen all the hard work you guys have put into this. Skipping meals, naps between scenes, and all your energy despite exhaustion has really shown your dedication to this show and it hasn’t gone unnoticed. I’m so proud of all of you and I am wholeheartedly ready for you to prove your excellence to your audiences. You’ve all done amazing work this semester and thank you for the opportunity to be a part of it.”

John S. Sebestyen (Director) Professor Sebestyen is in his second year of teaching and directing at Trinity, where he last directed The Miser and Quiet in the Land. Before coming to Trinity, Sebestyen directed Story Theatre at Bowling Green State University in Ohio, Arsenic and Old Lace at Master Arts Theatre, and Incident at Vichy at Cornerstone University in Michigan. His acting credits include Chris Keller in All My Sons, Lysander in A Midsummer Night’s Dream, and Motel in Fiddler on the Roof. He is thrilled to be working with such a talented cast and crew on this production, and he gives them his gratitude. He gives thanks to Heidi, for her support, encouragement, love and patience.
Rick Schuler (Dr. Mills) is a scrumptiously Junior with a major in comm. arts/film studies, and a minor in theatre here at Trinity. At Trinity, Rick has also acted in Antigone, God's Favorite, Quiet in the Land, The Miser. “Each of these plays has helped me to grow more as an actor and to love acting that much more, too. ‘Plague’ is not an exception to that rule; this play has really challenged me to delve into character development and to try and actually become someone else when I’m on stage. My favorite part of this play, however, has to be the ending. Everything just comes together so perfectly and you just really connect with each of these characters, realizing that they’ve had to overcome so much to end up where they are.” Rick wants to give a big thank you to his director, John, for being a great mentor and for helping him grow as an actor so much these past semesters. He’d also like to thank his family for always supporting him, no matter how difficult and annoying he can be. Finally, Rick would like to dedicate his performance to his Grandma, Jeanette Schuler. “This will be the first play of mine that she’ll have missed. Not only will I miss her, but all the actors will miss her contributions as a wonderful audience member at each show. Her laughter may be gone, but her spirit and the support she always gave to her family will live on forever with God.”

Alex Walsh (Martin Frazier / Intern) Alex’s first role was Avram in Fiddler on the Roof. The following year, he was cast as Diesel in West Side Story. After 6 wonderful shows (and a few unscripted fight wounds), Alex joined the cast of Oklahoma as Will Parker. His last performance was as Wheels in Ducktails and Bobbysocks. Born and raised in Connecticut, Plague… is Alex’s first Chicago area production. “I would like to thank everyone involved in the play for letting me have the honor to ‘have it too…the typhoid!’"

Jamie K. Fuller (Stage Manager) Theatre has all but taken over Jamie’s life in the time she’s spent at Trinity. She has stage managed every show she could (? in all), was one of the first two theatre minors, and directed a one-act called Visitor from Forest Hills. This is Jamie’s last play here at Trinity, and she will be sad to see it go. “I’ll miss you all so much. It’s been a great ride. Thanks to Teresa and John for teaching me so much, Pete and Liz who have been through every show with me, and everyone else I’ve been blessed to work with along the way. All that’s left to say is ‘Go Team Possum!’“

Time and Place
Small cottage on North Brother Island, New York. Property of Riverside Hospital.

July 1909 - February 1910
Epilogue: December 1938

There will be one 15-minute intermission

Dramaturgical Notes
Recently submitted for publication by Samuel French, A Plague of Angels is a contemporary play about Mary Mallon, a cook from the early 1900s who became known as “Typhoid Mary.” She was a healthy carrier of typhoid fever, and the people for whom she cooked became sick as a result of it. As a result, some of them died. This powerful play chronicles her struggle to accept her culpability in these deaths, as well as the struggles of the medical staff who keep her quarantined and the struggles of the new priest who frequently comes to visit her.

Mary Mallon was an Irish immigrant to New York City in the late 1800s. It is important to realize the general social disdain with which Irish immigrants were treated during this time. They were often associated with crowded slums and disease, and ugly caricatures of them were portrayed in newspapers. Mary worked her way up the working class ladder to become a cook, which was arguably the highest service position in a household. She was so good at what she did that she cooked for some of New York City’s wealthiest families.

Mary was one of the very first healthy carriers of typhoid fever to be identified in the United States. Her distrust of science and medicine is quite understandable, as the breakthroughs about the role of germs in the transmission of infectious disease were relatively new. When this new, strange-sounding medical “jargon” of sorts (in Mary’s mind) is coupled with the way that Mary would have been viewed as an unmarried immigrant woman, as well as with the fact that she was held against her will and treated as sick although she wasn’t sick herself, her strong reactions against her surroundings and the medical staff seem to be less fanatical than they first appear.

For more fascinating information, please visit the bulletin board in the main hallway during intermission. We will also be holding a “talkback” after the Friday, November 17th performance. Additionally, PBS has recently produced a documentary about “Typhoid Mary” entitled “The Most Dangerous Woman in America.” Here is its companion website, full of great information: http://www.pbs.org/wgbh/nova/typhoid/
In 2004, Mark St. Germain’s A Plague of Angels placed second in the David Mark Cohen National Playwriting Award competition, sponsored by the American College Theatre Festival and the Kennedy Center.

This year, Trinity is producing four plays which share the theme of reconciliation. All of the characters in St. Germain’s play are seeking varying types of reconciliation: reconciliation with society, with other individuals, with themselves, and with God.

When I shared A Plague of Angels with Dr. Teresa TerHaar, she said: “what a great show. The end captures so painfully and beautifully the reality of living in a fallen world - our faith is often shaken yet God remains solid. [Some characters are] trying to live out uncertainty – [their] portrayals [are] unflinchingly real. For me, the piece is about each character trying to reconcile his/her role in the world - trying to make connections with those around them. The show has much to offer - it raises powerful questions.”

This show offers actors the opportunity to really delve into substantial character development. The people they portray on this stage are complex, and their objectives are played with earnest sincerity. Due in part to this sincerity, many of the statements that Mary makes about Christian faith and of God may be unsettling. But I urge you not to pass judgment too quickly. Instead, let us, as much as we can, attempt to find empathy with this woman who indeed felt isolated, rejected, and alone. Let us remember the words of David in Psalm 13: “How long, O Lord? Will you forget me forever? How long will you hide your face from me?,” but who also, later in the same psalm, says: “But I trust in your unfailing love. My heart rejoices in your salvation. I will sing unto the Lord, for he has been good to me.”

It is my opinion that Mary is a woman who still “believes,” but who is undergoing an intense crisis of faith. It is important for us to really hear her questions, to really try to feel her pain, because these questions are still asked now, and these crises still surround us today. How can we engage with this play in a way that better prepares us to tackle these questions and these crises in our contemporary society? When we leave this production, how can we be used to engage our culture as agents of redemption?

For some, the sentiment on Mary’s tombstone may seem “too little, too late.” Yet I don’t see it that way. For me, they are carefully chosen words that emerge out of decades of reflection in Mary’s isolation. And in them, I feel tremendous hope. Hope for redemption. For healing. For wholeness. For ultimate reconciliation.

Enjoy the show,

John S. Sebestyen

**WHO’S WHO IN THE CAST**

**Kathryn Boerman-Cornell (Sarah)** is 8 years old and in third grade at Calvin Christian School in South Holland, Illinois, where she has been involved in several Christmas programs. She has also had parts in Northwest Indiana Suzuki School’s original productions of “Nutcracker Sweet ‘n’ Low,” and “Hammondtown Musicians.” Last summer she played Glinda in a summer camp adaptation of The Wiz. She is excited to be part of A Plague of Angels. She loves ice cream and peaches (but not at the same time).

**Liz Groen (Dr. Saltzer)** Liz is a senior vocal performance major with theatre and Spanish minors. She has worked both onstage and backstage in Trinity theatre; her most recent onstage role was Hannah in last fall’s production of Quiet in the Land. This is her seventh show at Trinity. She is especially enjoying the chance to be in this show because of the small cast. “It’s such a good experience to work closely with a small cast, and just have fun with each other.”

**Pete Kosmal (Father McKuen)** is a senior Communication Arts/Film Studies Major with a Theatre Minor. This is his sixth and last appearance on the TCC stage, as he will be going to Los Angeles in the Spring to be a part of the Film Studies Center. “A Plague of Angels has been one of the most challenging plays I have ever been involved in. It’s difficult to get inside these characters, considering the historical significance of the plot, the mental conflicts they suffer, and the reconciliations they strive for.” Peter would like to thank his cast, crew, director, and all those involved in Trinity Theatre, past and present. “Theatre has been my life at Trinity for four years. I will miss you all when I am gone. A big, hearty ‘beards!’ to you all.”

**Jenny Miller (Mary)** is a senior Music Performance and Graphic Design double major. She recently transferred to Trinity from Bridgewater State College in MA where she performed the roles of Pitti-Sing from The Mikado, Mrs. Medlock from The Secret Garden, and the Old Woman in Dracula the Rock Opera. A Plague of Angels marks Jenny’s second appearance on the Trinity stage, following last semesters production of The Miser. The role of Mary Mallon has proved itself to be the most challenging she has ever had the privilege of playing. She would like to thank her amazing director, directors assistants, cast and crew for making this show undoubtedly one of her most favorite theater experiences thus far.