

2. Ashley Marsh, sophomore, plays the maid in the play "The Musical Comedy Murders of 1940." At this part, Ashley's character is being accused of being a murderer. (Photo by: Jordyn Cimmiyotti)

1. Dawson Craig, senior, smiles and holds a fake wooden gun against his chest. "There was a lot of debate on the use of fake guns because of school violence, so it took a lot of convincing to (principal Ryan) Woods to use the fake ones," Craig said. (Photo by: Jordyn Cimmiyotti)



Twists & Turns

Drama Department takes on challenging play

Marjorie Baverstock played by senior Sierra Wicks, was found sitting in her arm chair on the far right corner of the stage, reading a score that had recently been given to her. Assuming Baverstock had fallen asleep due to the lack of excitement in the score, Bernice Roth played by junior Makenzie Gleason, attempted to wake Baverstock, but failed. Much to Roth's surprise Baverstock fell from the chair, she was dead. She had been stabbed in the back.

Baverstock was not the first nor would she be the last to die. "The Musical Murders of 1940" was a complicated murder mystery that took place in New York. Originally scheduled for three performances the last weekend of October, one night was cancelled when the football team played a home playoffs game.

"We didn't get half the jokes until performance night," stage manger Payton Blahut, a sophomore, said, "We thought it was a murder mystery, turns out it's a comedy."

Stage manager junior Ethan Ung was also befuddled. "It had constant twist and turns that once you thought you understood what was happening, something new came up. I was there from day one and didn't get it until tech week."

Plot twists and lines were not the only obstacles the team of stage managers overcame. The set was complicated, it having four secret passageways.

The numerous doors required crew members on every single one. Every door led to somewhere else and all worked differently. "One opened, one slid, one turned, and one was a closet," Ung said. "It was trouble because we didn't block it (the passageways) correctly at the start, so trying to tell the crew members, 'I don't know which door they're going to go to so all be on standby' was nerve racking, but in the end it worked and we got it right."

Director Jeremy Fitzpatrick's son Trevor was the third stage manager. The crew had to maneuver the doors, handle a lot of props and work two spotlights. "It was constant moving and we barely had any time to rest," Ung said. "I didn't even get the cue book until the day of performance, so it was really hectic. But the end result was so good that some people cried."

The actors also found the play difficult to understand. Senior Dawson Craig played a spy named Patrick O'Rielly. "(Patrick O'Rielly) was kind of hard because [he] was a character playing a character, playing a character," Craig said. "I also had to learn two foreign dialects, being Irish and and then German. It was fun of play; I loved doing the accents."

Craig had to learn his accents in an unconventional way. "Fitz bought all these dialect CD's [for the Irish accent]. For my German accent, I wasn't given anything so I just ended up listening to YouTube video after YouTube video."

Not understanding the script and making the set with its doors work were part of the learning experience. "There were many other mishaps, wouldn't want it any other way," Craig said.



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