

***VSU Theatre & Dance
presents the 2023-2024 season:***

Ken Ludwig's

The **Three**
Musketeers

Adapted from the novel by Alexandre Dumas

April 12 - 13 & 15, 2024 at 7:30 PM

Sunday April 14, 2024 at 3:00 PM

SAWYER THEATRE

***Ken Ludwig's
The Three Musketeers***

is an Associate Entry in

 **The Kennedy Center**

**American College
Theater Festival**



**VALDOSTA STATE
UNIVERSITY**

Patron List *2023-2024*

The patrons below have contributed to the Golden Circle Scholarship & Support Fund providing support to our production program but most importantly to the Theatre and Dance scholarships that help us attract outstanding students to our programs. The names below reflect those who have contributed through November 1, 2023.

Platinum

Dr. Oscar & Lisa Aguero
Drs. Richard & Cheryl Carvajal
Kay & Jerry Jennett
The Valdosta School of Ballet
In Memory of Edward Van Peenen, II
Jacque & Randy Wheeler
Robert Wheeler
In Memory of Dr. John Youmans

Golden

H. Duke Guthrie

Silver

Dr. Doug & Donna Farwell
Dr. John & Phyllis Hiers
Frank Underwood
Dr. Mary Helen Watson

Supporting

Dennis P. Conway
April Cullen

VSU Theatre & Dance Faculty and Staff:

Blair Andersen
Ian Andersen
Sarah Wildes Arnett
Margaret Ann Cospers
Madison Grant
H. Duke Guthrie
Kyle W. Jensen
Chalise Ludlow
Joe Mason
Melissa Pihos
Dr. Melissa Rynn Porterfield
Hank Rion
Kathy Raess-Young
Bridgett Smalls

Letter from the President



Dear Friends,

Welcome to the 2023-2024 Theatre and Dance season at Valdosta State University.

We are delighted to have you join us for this incredible lineup of shows, each with its own captivating, inspiring, and unforgettable story.

“All For One, One For All” is a fitting theme for this season.

First, live theatre is a collaborative art, a communal experience. It takes every member of VSU’s Theatre and Dance company –

those who work behind the scenes and those who take center stage – to create the best possible experience for audiences like you.

Second, the recent global health crisis taught us how community is essential to a happy, healthy life, both physically and mentally, and how we need each other to survive and even thrive. Connection gives our lives meaning and purpose.

Live theatre connects us to each other. It reminds us that we are not in this – this show or this life – alone.

VSU Theatre and Dance is committed to fostering excellence within its theatre performance, theatre production, theatre management, musical theatre, and dance programs while also contributing to the lifelong learning and cultural development of the citizens of South Georgia, North Florida, and beyond.

VSU Theatre and Dance attracts highly talented students from around the world and, over the course of four years, helps them develop critical thinking, problem-solving, planning, and organizational skills; perseverance; self-discipline; patience; physical stamina; creative abilities; a broad understanding of literature, history, and other arts, which helps them to interpret ideas and feelings; and an understanding of music, costuming, and staging.

Many of our VSU Theatre and Dance graduates go on to pursue careers as writers, dancers, actors, directors, managers, and more in the film and television industry, as well as on Broadway, Off-Broadway, in regional tours, at theme parks, and more across the United States and beyond.

We are grateful for our Theatre and Dance students, faculty, and staff for their tireless dedication to the performing arts and their willingness to share their talents. We are also grateful for each of you – the individuals, families, community leaders, and business owners who generously support, protect, and nurture VSU’s tradition of creative excellence.

Thank you for being a part of our audience.



Enjoy the show!

A handwritten signature in black ink, appearing to read "Richard A. Carvajal".

Richard A. Carvajal, Ph.D.
President

Ken Ludwig's

The Three Musketeers

Adapted from the novel by Alexandre Dumas

CAST

D'Artagnan	Taiger Glenn
Sabine	Anna Noelle Robinson
Father / Dancer / Cardinal's Guard	Tyler Kent
Cecile / Dancer / Cardinal's Guard	Jameila Fulton
Cardinal Richelieu	Quint Paxton
Porthos	Morgan E. Boesch
Athos	David Bass
Aramis	Elinor Fenimore
Rocheport	Matt Cline
Ravanche / Dancer	Melba M. Miller
Basille	Nemo Rico
Milady	Ari Mangus
Treville	Mia Washington
Adele / Bar Maid / Dancer	Carter Exum
Elise / Bar Maid / Dancer	Lillabeth Mason
Constance	Maren Nixon
King Louis	Drew Champion
Queen Anne	Alyssa Leo
Septime / Dancer	Victoria Kanes
Mother Superior / Cardinal's Guard	Anna Ramsey
Duke Of Buckingham / Cardinal's Guard	Emory Davis
Innkeeper / Dancer / Cardinal's Guard	Ella Risa Marroquin
Fache / Cardinal's Guard	Dorian Chancey
Stanley / Dancer / Cardinal's Guard	Stephen Sykes
Abbess / Bar Maid / Cardinal's Guard	Suzannah Gaston
Old Woman / Bar Maid / Cardinal's Guard	Christina Gerber
Cardinal's Guard / Ruffian / Dancer	Gabe Rodriguez
Cardinal's Guard / Ruffian / Townsperson	Andy Nguyen
Cardinal's Guard / Bar Maid / Townsperson	Jaxie Watts
Cardinal's Guard / Ruffian / Dancer	Jaclyn Taylor

Scenic Designer
Madison Grant

Lighting Designer
Kyle W. Jensen

Costume Designer
Chalise Ludlow

Technical Director
Madison Grant

Sound Designers
Ian Andersen
Kyle W. Jensen

Choreographer
Blair Andersen
*with inspiration
from Michael Peters*

Assistant Scenic Designer
Ella Risa Marroquin

Fight/Intimacy Captain
Morgan E. Boesch

Director/Fight Choreographer
Ian Andersen

Stage Manager
Jolie DesRuisseau

Ken Ludwig's *The Three Musketeers* is presented by arrangement with
Concord Theatricals on behalf of Samuel French, Inc.

www.concordtheatricals.com

 **The Kennedy Center**
American College
Theater Festival

Ken Ludwig's *The Three Musketeers* is an Associate Entry
in The Kennedy Center/American College Theatre Festival

UNDERSTUDIES

D'Artagnan	Joshua Kowi
Sabine	Melba M. Miller
Father / Cardinal's Guard	Landon Exum
Cecile /Dancer	Alyssa Leo
Cardinal Richelieu	Matt Cline
Porthos	Anna Ramsey
Aramis	Ella Risa Marroquin
Athos	Drew Champion
Rochefort	Tyler Kent
Ravanche / Dancer	Carter Exum
Basille / Cardinal's Guard /Dancer	Stephen Sykes
Milady	Victoria Kanes
Treville	Jamiela Fulton
Adele / Bar Maid / Dancer	Ari Mangus
Elise / Townsperson / Dancer	Mia Washington
Constance	Lillabeth Mason
King Louis	Emory Davis
Queen Anne	Jaxie Watts
Septime / Townsperson / Dancer	Christina Gerber
Mother Superior / Cardinal's Guard	Suzannah Gaston
Duke Of Buckingham / Cardinal's Guard	Dorian Chancey
Innkeeper / Townsperson / Cardinal's Guard	Quint Paxton
Fache / Ruffian /Dancer	Jaclyn Taylor
Stanley / Ruffian / Cardinal's Guard	Nemo Rico
Abbess / Bar Maid / Cardinal's Guard	Maren Nixon
Old Woman / Bar Maid / Dancer	David Bass
Cardinal's Guard / Townsperson / Dancer	Elinor Fenimore
Cardinal's Guard / Ruffian / Townsperson	Anna Noelle Robinson
Cardinal's Guard / Bar Maid / Townsperson	Morgan E. Boesch
Cardinal's Guard / Ruffian / Dancer	Andy Nguyen

PLEASE BE ADVISED:

This production includes gun fire effects.

The actors have received safety instruction.

This production also includes Actors' Equity Association approved Haze and Fog effects.

VSU Police is aware of all of these effects.

Thank you.

PRODUCTION TEAM

Assistant Stage Managers	Alex Battenfield Brianna Lauser
Fight/Intimacy Captain	Morgan E. Boesch
Assistant Fight/Intimacy Captain	Anna Ramsey
Assistant Scene Designer	Ella Risa Marroquin
Assistant Costume Designer	Victoria Kanes
Projections Designer	Ella Risa Marroquin
Faculty Advisor to Student Projections Designer	Madison Grant
Properties Artisan & Weapons Manager	Lauren E. Gorr
Light Board Operator	Ulysses Martinez
Sound Board Operator	Nikita Singleton
Run Crew	Adrian Davis Savanna Davis Torriah Drake Shy'Tavian Jenkins Cedar Ogiesoba
Wardrobe Supervisors	Ally Atkinson Bridget Walsh
Costume & Makeup Crew	Megs Cullen Cody Ortega DrAnna Rodgers Ruby Ruff Maya Tupek
Production Electrician	Tyler Kent
Scene Shop Assistant	Lauren Gorr
Scene Shop Personnel	Tyler Kent Shy'Tavian Jenkins Ella Risa Marroquin THEA 2750 THEA 3720 A
Costume Shop Manager	Kathy Raess-Young
Costume Shop Assistants	Megs Cullen Lana Horne Victoria Kanes Brianna Lauser Quint Paxton
Costume Shop Personnel	Loretta Steed THEA 3720 C
House Managers	Madeline Allen Adanna Moore
Playbill Assembly	Matthew Cline
Social Media Coordinator	Bridget Walsh

ACKNOWLEDGMENTS

Valdosta State University, COA Dean Michael Schmit, Interim COA Associate Dean Nicole B. Cox, Interim Head Department of Communications Arts Sarah Wildes-Arnett, Amber Porter, Danielle Kimble, Bridgett Smalls, Koryn Weiman, Evelyn Davis-Walker, VSU Foundation, Inc., VSU Bursary, VSU Campus Mail, VSU Creative Design Services, VSU Printing and Copy Services, VSU Plant Operations, Valdosta Daily Times, VSU Theater & Dance Faculty.

An Adaptation of An Adaptation of History

Dramaturgical Notes by Ella Risa Marroquin

The King's Musketeers of the Guard was an elite group of soldiers created in 1622 with the primary goal of protecting the French Monarchy. Many of the characters in this play are based on historical figures, but over time and through multiple fictional adaptations, the details of their lives and their service have evolved into legend.

Historically, Armand de Sillégue d'Athos d'Auteville was born in 1615 and joined the Musketeer Guard in 1640. Not much is known about his service, but it is speculated that he died in a duel in December of 1643. Issac de Porteau was born to a Huguenot family in 1617 and is believed to have been a member of the Musketeers. Henri d'Aramitz was born in 1620 and joined the Musketeers of the guard in 1640. Jean-Arnaud du Peyrer de Troisvilles was born in 1598 and joined the King's Musketeers of the Guard in 1625, fighting at the Siege of La Rochelle a few years later. In 1634, he was promoted to Captain-Lieutenant, the highest rank that could be achieved, and continued to serve for another twelve years.

Charles Ogier de Batz de Castelmore was born in 1611 in southwest France. In 1632, he traveled to Paris to join the King's Musketeers of the Guard regiment, taking his mother's aristocratic surname, d'Artagnan. Charles de Batz d'Artagnan would serve under Cardinal Mazarin, the chief minister of King Louis XIV, and found success in a number of difficult and dangerous assignments. In 1667, He was promoted to Captain-Lieutenant of the Musketeers and served with that title until his death in 1672. Courtilz de Sandras, who had served as a Musketeer, memorialized the Captain-Lieutenant in a fictionalized "memoir" of his life in 1700 titled, *Les Mémoires de M. d'Artagnan*, which would serve as inspiration for another French author's work, Alexandre Dumas and *The Three Musketeers*.

Alexandre Dumas was born on July 24, 1802. His father was a French general who had served in Napoleon's army. After his father's death in 1806, Alexandre Dumas's mother would share his war stories, creating a lifetime fascination of adventure and battle. Dumas was a prominent writer during the Romantic Period. He wrote historical novels; tales of the past that are not rooted in the factual accuracy of the events described, but rather about the grand ideas and greater themes of the events and characters. In 1844, after reading Courtils de Sandras's *Les Mémoires de M. d'Artagnan*, Dumas created a sweeping tale of adventure, honor, and romance, titled *The Three Musketeers*, following a young Gascon, D'Artagnan, on his journey to become a King's Musketeer of the Guard. Dumas expanded upon this story into a three-volume series called the *D'Artagnan Romances*.

In 2006, Ken Ludwig was commissioned by a theatre to create a new play based on a classic novel, which would become the play adaptation of *The Three Musketeers*. This familiar tale would be transformed from history, to memorial, to novel, and now to the stage, with a few modern additions, like the creation of D'Artagnan's sister, Sabine, who joins her brother on his journey to become a Musketeer.

VSU Theatre & Dance's production of Ken Ludwig's *The Three Musketeers* features feminine actors in traditionally masculine roles, continues this history of adaptation by adding our own twists to the classic story.



The Kennedy Center

*The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by **David M. Rubenstein.***

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

MEET THE PLAYWRIGHT

Ken Ludwig has had six productions on Broadway and eight in London's West End. His 34 plays and musicals are staged around the world and throughout the United States every night of the year.

His first play, *Lend Me a Tenor*, won two Tony Awards and was called "one of the classic comedies of the 20th century" by *The Washington Post*. *Crazy For You* is currently running on London's West End. It was previously on Broadway for five years, on the West End for three, and won the Tony and Olivier Awards for Best Musical.

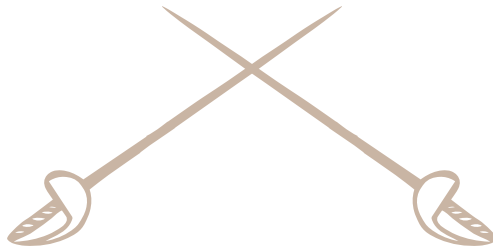
In addition, he has won the Edwin Forrest Award for Contributions to the American Theatre, two Laurence Olivier Awards, two Helen Hayes Awards, the Charles MacArthur Award, and the Edgar Award for Best Mystery of the Year. His other plays include *Moon Over Buffalo*, *Leading Ladies*, *Baskerville*, *Sherwood*, *Twentieth Century*, *Dear Jack*, *Dear Louise*, *A Fox on the Fairway*, *A Comedy of Tenors*, *The Game's Afoot*, *Shakespeare in Hollywood* and *Murder on the Orient Express*. They have starred, among others, Alec Baldwin, Carol Burnett, Kristen Bell, Tony Shaloub, Joan Collins and Henry Goodman.

His book *How to Teach Your Children Shakespeare*, published by Penguin Random House, won the Falstaff Award for Best Shakespeare Book of the Year, and his essays on theatre are published in the *Yale Review*. He gives the Annual Ken Ludwig Playwriting Scholarship at the Kennedy Center American College Theater Festival, and he



served on the Board of Governors for the Folger Shakespeare Library for ten years. His first opera, *Tenor Overboard*, opened at the Glimmerglass Festival in July 2022. His most recent world premieres were *Lend Me A Soprano* and *Moriarty*, and his newest plays and musicals include *Pride and Prejudice Part 2* *Napoleon* at Pemberley and *Lady Molly of Scotland Yard*.

His plays include commissions from the Agatha Christie Estate, the Royal Shakespeare Company, The Old Globe Theatre, and the Bristol Old Vic. For more information visit www.kenludwig.com.

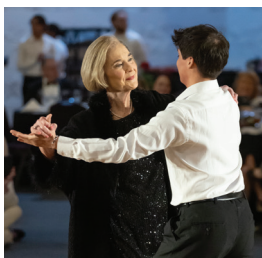




CINDERELLA BALLET

*Thank you to our audiences, students, and faculty
for your support of our scholarship fundraising efforts this year!*

*Proceeds from the Cinderella ballet and Dancing with the Stars of
Valdosta 2024 help VSU Theater & Dance recruit and retain
outstanding students in our programs.*



DANCING WITH THE STARS OF VALDOSTA 2024

Theatre Etiquette

In response to numerous letters and phone calls from our patrons concerning theatre etiquette, here are some tips that may help your theatre experience become more enjoyable.



1 Stay & Show Your Appreciation

A quick departure is noticed by everyone in the audience, and especially, by the performers on stage. Making a mad dash for the exit expresses inconsiderate behavior. The performers CAN and WILL see you, so please wait until the house lights go up.

2 We Were Here; Where Were You?

Arriving tardy to the theatre is never considered “fashionably late.” After the performance has begun, latecomers will be asked to wait until a suitable time before being seated. The same reminder applies at intermission. Leaving your seat during the performance may also keep you from being allowed to re-enter until an appropriate time.

3 The Great Escape

Just as you mentally leave your earthly boundaries and are transported to another time and place becoming one with the performers – SUDDENLY your neighbor starts “beeping” like a four alarm fire. Watches with alarms, beepers, and CELL PHONES are distracting and annoying to everyone so please turn them off. Be considerate of your neighbors as you would expect the same consideration from them.

4 Hearing a Pin Drop

We are delighted if the performance proves to be the “talk of the town,” but please wait until intermission or the final curtain to carry on lengthy conversations. In addition, everyone will certainly hear the sound of a crumpling cellophane wrapper from a piece of candy. Why not “pop” your candy into your mouth before entering the theatre!

5 Lighting Up the Night

Please refrain from using text messaging devices. The clicking sound and glow is distracting to the cast and your fellow audience members.

COMING SOON

2024-2025 SEASON

➤ **Tiny Beautiful Things**

SEPTEMBER 26-29, 2024

Based on the Book by Cheryl Strayed

Adapted for the Stage by Nia Vardalos

Co-conceived by Marshall Heyman (freelance journalist), Thomas Kail (*Hamilton* director) and Nia Vardalos (*My Big Fat Greek Wedding* author & star)

➤ **A Tony Award Winning Musical That We Will Announce In The Fall**

OCTOBER 31-NOVEMBER 6, 2024

This to-be-announced musical is considered by many to be a modern classic. It was adapted into an Oscar-winning film.

Join us and follow the story of two “killer-dillers” in the Windy City as they sing, dance, and “razzle-dazzle” from crime to courtroom to vaudeville.

Look for details coming soon on our social media pages.

➤ **A Christmas Carol**

DECEMBER 13-15, 2024

A FUNDRAISER SUPPORTING THE GOLDEN CIRCLE SCHOLARSHIP & SUPPORT FUND

A new adaptation of Charles Dickens' novel for the whole family.

➤ **Don't Let The Pigeon Drive The Bus!**

FEBRUARY 7-8, 2025

FEBRUARY and MARCH, 2025 (OUR ANNUAL THEATRE-FOR-YOUNG-AUDIENCES TOUR)

Based on the book *Don't Let the Pigeon Drive the Bus!* by Mo Willems

Published by Hyperion Books for Children

Script by Mo Willems and Mr. Warburton

Lyrics by Mo Willems

Music by Deborah Wicks La Puma

Dramaturgy by Megan Alrutz

It's not easy being the pigeon- YOU NEVER GET TO DO ANYTHING! But when the bus driver has a crisis that threatens to make her passengers (gasp!) late maybe that wily bird CAN do something.

➤ **Spring Dances 2025**

MARCH 6-9, 2025

The Annual Dance Concert

➤ **Iphigenia 2.0**

APRIL 17-20, 2025

By Charles Mee

Charles Mee is an American playwright known for revisioning classical plays.

Iphigenia 2.0 is a radical reinvention of *Iphigenia at Aulis* by Euripides.