

CAST

SHIKGAMI 1/GUEST/FEMALE UNDERSTUDY
SIDNEY APANOWICZ

ETHAN/SAM
CADEN BLIZZARD

EDITH/PUNCH
STAR EAKLE

BUCK/SHIKIGAMI 2/CANARY
DOUG GABBERT III

OBAKE/MUDWOMAN
KYIA MCGILL

MALE UNDERSTUDY
COREY PRICE

DAVID/KAMI 2
GIOVANNI ROMERO

BETTY/KAMI 1/VIOLET
NICOLE SCHUMACHER

FRANKLIN/JASPER
QUINN STAUNTON

GINGER/KIMBERLY/SIMONE
BECCA THACKER

BOX OFFICE

HOUSE MANAGER (TICKETING)
WILLOW FERGUSON

PUBLICITY/BOX OFFICE MANAGER
MAGGIE GUNNING

SOCIAL MEDIA ASSISTANT
SIDNEY APANOWICZ

USHERS/HOUSE ASSISTANTS
**NINA ARBOGAST, ADDIE BERDINE,
BETH BUTCHER, WILLOW FERGUSON,
MAGGIE GUNNING & SIDNEY MEGNA**

POSTER DESIGN
NATASHA MACKEY

SPECIAL THANKS

Nick Altman	Serenity Hinton
Kathy Canfield	Jane Hoxmeier
D&E Public Safety	Dr. Andrew Jones
D&E Maintenance	Dr. Aubrey Helene
Harley Dragone	Neumann
Trinity Fleming	Kevin Woodcock

DAVIS & ELKINS THEATRE & FILM
PROUDLY PRESENTS

VERY STILL AND HARD TO SEE

WRITTEN BY STEVE YOCKEY

DIRECTOR
LONNIE MARTIN

SCENIC DESIGN & CHOREOGRAPHY
CINDY MARIE MARTIN

COSTUME DESIGN
ADALIA

HAIR & MAKE-UP DESIGN
EMMA ENGLE

LIGHTING DESIGN & TECHNICAL DIRECTION
ERIC ARMSTRONG

PROPS MASTER
NINA ARBOGAST

SOUND DESIGN & OPERATION
JONATHAN SHIELDS

MUSICAL DIRECTION & ACCOMPANIST
DONNA BAROUDI HUFFMAN

CREW

STAGE MANAGER
HEATHER HUMPHREY

ASSISTANT STAGE MANAGERS
NATASHA MACKEY & VICTORIA NOONAN

DANCE CAPTAIN
BECCA THACKER

LIGHT BOARD OPERATOR
THOMAS BUTLER

RUN CREW
NINA ARBOGAST & COREY PRICE

COSTUME ASSISTANTS
**NATASHA MACKEY, KYIA MCGILL,
NICOLE SCHUMACHER,
JONOTHAN SHIELDS & BECCA THACKER**

SCENE SHOP FOREMAN
GIOVANNI ROMERO

SCENE SHOP ASSISTANTS
**KIANDRE BROWN, STAR EAKLE,
DOUG GABBERT III, QUINN STAUNTON**

SCENE PAINTERS
**NATASHA MACKEY, CINDY MARIE MARTIN
& KYIA MCGILL**

DIRECTOR'S NOTE

In 1897, Le Théâtre du Grand-Guignol was founded in an old chapel in the Pigale district of Paris. Rather than long form plays, the Grand Guignol presented short naturalistic stories depicting the hardships and brutal street lives of the Parisian underclass.

As legend goes, artistic director Max Maurey soon began to lean heavily into gory special effects, and after a spate of faintings in the theatre, Grand Guignol's more socially conscious work was thrown out the window in favor of something more visceral. Pulling from real life stories, the Grand-Guignol produced plays about serial killers, escaped lunatics, and revenge murders filled with as much blood as they could fit into the buckets they had.

This was a mere nine years after London newspapers sensationalized Jack the Ripper's "autumn of terror" and turned true crime from a niche journalistic sidebar into its own genre, and the appetite for such lurid stories was large. The Grand Guignol became hugely popular, not only with the rowdy locals, but also the "uptown" bourgeois who would come to the other side of the tracks for an Edwardian version of sex, drugs, and rock-and-roll. (The horror shorts were interspersed with sex farces, and there were private booths to which couples could retreat if they were, "ahem," overcome.)

The allure of the horror show is quite simple: People want to bear witness to that which is taboo without suffering any of the consequences. They want to see the awful things that happen to others without having to deal with the trauma of actually experiencing them.

Yet we creators of the horror show are not the depraved perverse degenerates the uptown bourgeois like to make us out to be. The stories we dream up frighten and disturb us as much as they do you. They're borne of a simple philosophy that we can never truly know the light until we've escaped the unimaginable thing in the darkness. Rather than eschewing conventional morality, the horror story almost always reinforces it.

The Grand-Guignol flourished until World War II. In the face of the very real horrors of Dachau, Odessa, and the atomic bomb, the horror show didn't quite seem the escapism it once had. The genre would languish in the post-war era until Janet Leigh took a shower in 1960 and changed everything.

Whether intentional or not, Steve Yockey's play cycle has a structural similarity to the old Grand Guignol shows. To emphasize this, we've added our own musical interludes between plays, rather than the sex farces of old. (I'd like to keep my job, thank you very much.)

So welcome to our strange hotel, a Buck Mason triumph. It's reputed to be haunted, but I don't put much stock in it. Sit back, relax, and enjoy the cool darkness. Remember, the monsters can't hurt you. Not in any physical way. And if you're offered a bargain by an ancient thing with eyes like black holes and tentacles you can't see, just close your eyes and clear your mind.

Otherwise... well, can you imagine?