

The J.T. & Margaret Talkington College of Visual & Performing Arts
School of Theatre & Dance
presents

THE FATHER

by florian zeller
translated by christopher hampton

The Father: A Tragic Farce is presented by special arrangement with Dramatists Play Service, Inc., New York.

director
dayday robinson

scene design/scenic charge artist
kelly murphey[^]

costume design
kelsey blotter

lighting design
rafael aviles[^]

sound design
abraham millan[^]

Taking photographs, with or without flash, and using video or audio recording equipment are prohibited during the performance. Eating, drinking, and smoking are not allowed in the event space. Thank you!

cast

andré

anne

pierre

laura

woman

man

understudy laura

justin mckean

lydia mcbee reed*

steven weatherbee

kaylee underwood

emily pritchard*

hunter loving

marcus thomas*+

* Member - Alpha Psi Omega, National Theatre Honor Society

^ Member - United States Institute for Theatre Technology

Member - Actors' Equity Association

+ Member - Society of American Fight Directors

production team

dramaturg
stage manager
assistant stage manager
assistant director
vocal coach
assistant vocal coach
prop master
props artisan
assistant costume designer
fight choreographer

stage crew

costume crew

light board operator
sound board operator
deck chief

dorothy chansky
surasak namwatsopon
mariah solis
tucker young*
april langehennig*
molly glueck
c. alex webster
rebecca taylor*^
yzael vazquez
cory lawson#
marcus thomas+
angela kennedy
diana lee
abigail boyce
albert macias
mackenzie patton
emily koppers
stephen tucker

┌ a note about this production

dorothy chansky | dramaturg

“It’s the father in us all” is a repeated line in Karen Finley’s 1990s performance art piece *We Keep Our Victims Ready*. Finley’s “father in us all” accounts for our aggression, self-absorption, unkindness, sexism, and even self-loathing.

In Florian Zeller’s play, the titular father manifests all of the above (as do, to some extent, other characters), but Zeller’s focus is not patriarchy, but rather dementia.

Dementia is a blanket term for a host of diseases—eighty, by one estimate—that result in cognitive decline, and most of which also lead to physical decline. The single biggest predictor for developing dementia is age, with sixty-five regarded as the threshold. So, as medical science has enabled more of us to live longer, the incidence of dementia has risen dramatically worldwide. The World Health Organization estimated in 2017 that dementia affected around fifty million people. In the United States, in 2016 over-sixty-fives were 15 per cent of the populace; and the Population Reference Bureau has projected a rise to 24 per cent by 2060. Expect a concomitant rise in the incidence of dementia.

Scientific research into possible cures for the various diseases resulting in dementia is crucial.

But caring for the on-the-ground, here-and-now needs and challenges of the people who live with the disease both as patients and as family carers is equally important. It is unfair to focus on a future that ignores real people in the present. As one researcher asserts, dementia should be thought of as “a disability with abilities.” This is what Dayday Robinson’s production of *The Father* investigates.

The world of this play is entirely real, but we invite you to think about the nature of its reality. The main character belongs to a population that is alive, although not necessarily entirely well, in our midst. Any one of us could be a member of that population in the future.