

# Virtual Show Program

Saginaw Valley State University Department of Theatre

## Joan: The Girl of Arc



Written By Darrah Cloud

Saginaw Valley State University Department of Theatre

PRESENTS

# Joan: The Girl of Arc

By *Darrah Cloud*

With

Lexie Schultz\*  
Abbey Kuhns\*  
Alyssa Yankee\*  
Jared Kaufman\*  
Austin Teeple

Lane Birchmeier  
Dave Rzeszutek  
Caroline Temple  
Ray'Mond Fields  
Jenna Glazier\*

Dani Durst  
Karley Goodman  
Brielle Myles-Williams  
Trinity Caldwell

Stage Manager  
Kylee Monahan\*

Scenic Designer  
Jerry Dennis

Lighting Designers  
Jaden O'Berry\*  
Conner Wieland\*

Hair/Makeup Designer  
Rebecca Dubs

Sound Designer  
Lucas Inman\*

Costume Designers  
Dani Durst  
Olivia Greanias

Prop Designer  
Karley Goodman

Dramaturg  
Rhiannon Hall

Production Assistants  
Morgan Gradowski  
Natasha Nash

Directed by  
Peggy Mead-Finizio

SVSU does not discriminate based on race, religion, color, gender, sexual orientation, national origin, age, physical impairment, disability or veteran status in the provision of education, employment, and other services.

\* Denotes a SVSU Theatre Scholarship Student

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# CAST

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## The Teens:

Joan  
Denise  
Daniel  
Dauphin

Lexie Schultz\*  
Abbey Kuhns \*  
Jared Kaufman\*  
Austin Teeple

## The Adults:

Joan's Father  
Father Moreau  
Captain Baudricort  
High Priest

Lane Birchmeier  
Dave Rzeszutek  
Lane Birchmeier  
Lane Birchmeier

## Saint Movement Provided By:

Caroline Temple  
Ray'Mond Fields  
Alyssa Yankee\*

## The Ensemble:

Lane Birchmeier  
Dani Durst  
Ray'Mond Fields  
Jenna Glazier\*  
Karley Goodman  
Trinity Caldwell  
Brielle Myles-Williams  
Alyssa Yankee\*

**This play is being presented in a live-stream format. It will start promptly at show time and will become unavailable once the stream finishes.**

**Please do not pause the player, as the stream will become unavailable before you are able to view the end.**

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# Production Team

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<b>Director</b>	Peggy Mead-Finizio
<b>Production Manager</b>	Peggy Mead-Finizio
<b>Assistant Production Manager</b>	Natasha Nash
<b>Choreographers</b>	Peggy Mead-Finizio Caroline Temple
<b>Fight Choreographer</b>	Tommy Wedge
<b>Tricaster Operator</b>	Natasha Nash
<b>Production Assistants</b>	Natasha Nash Morgan Gradowski
<b>Stage Manager</b>	Kylee Monahan*
<b>Assistant Stage Manager</b>	Quinn Nichols
<b>Dramaturg</b>	Rhiannon Hall*
<b>Scenic Designer</b>	Jerry Dennis
<b>Assistant to the Scenic Designer</b>	Chloe Velez*
<b>Hair and Make-Up Designer</b>	Rebecca Dubs
<b>Prop Designer</b>	Karley Goodman
<b>Assistant Prop Designer</b>	Brielle Myles-Williams
<b>Lighting Designers</b>	Jaden O'Berry* Conner Wieland*
<b>Light Board Operator</b>	Adam Coggins
<b>Electrician</b>	Jenna Glazier*
<b>Costume Designers</b>	Dani Durst Olivia Greanias

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## Production Team Cont.

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<b>Sound Designer</b>	Lucas Inman*
<b>Assistant Sound Designer</b>	Morgan Gradowski
<b>Sound Board Op</b>	Morgan Gradowski
<b>Projections</b>	Jaden O'Berry*
	Lucas Inman*
<b>Camera 1 Operator</b>	Olivia Dearington
<b>Camera 2 Operator</b>	Aaron Klama
<b>Camera 3 Operator</b>	Dale Peters
<b>Stagehands</b>	Nathan Bell
	Brett Greathouse
<b>Department of Theatre Administrative Secretary</b>	Kelly Helmreich
<b>Department of Theatre Office Worker</b>	Rhiannon Hall*
<b>Scene Shop Coordinator</b>	Jerry Dennis
<b>Scene Shop Assistant</b>	Conner Wieland*
<b>Costume Shop Coordinator</b>	Dani Durst
<b>Mentor to Student Designers and Crew</b>	Peggy Mead-Finizio
<b>Mentor to Student Theatre Management</b>	Tommy Wedge
<b>Cover Illustrator</b>	Mia Berlanga

[Please visit Mia's website to view more of her artwork!](#)

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## Upcoming Shows

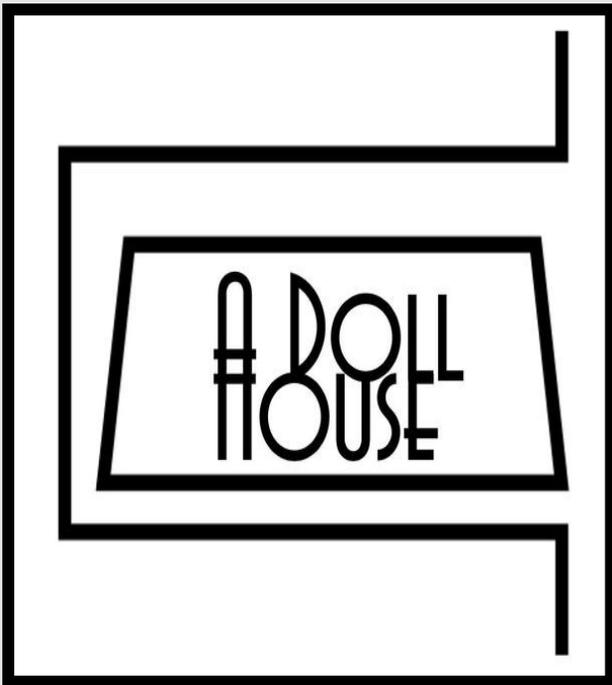
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*All rehearsals and recordings were conducted in strict adherence to [SVSU's NEST guidelines](#) for safety and success during the COVID-19 pandemic.*

### ***A Doll House***

**Written by Henrik Ibsen**

**Directed by Tommy Wedge**



Henrik Ibsen's landmark 1879 drama of marriage and the individual is transported into the world of 1950's television. As Torvald Helmer and his wife Nora prepare to celebrate his managerial promotion at Christmas, a pair of visitors, Christine Linde and Nils Krogstad, separately knock on their door. As Nora faces her past and reexamines her present, she realizes her home is not the idyllic sitcom she imagined it to be. Before she can unlock her future, though, she must slam shut the door on her black and white world.

### **Performance Information:**

April 14—April 17, 2021 @ 7:30pm  
April 18, 2021 @ 3:00pm

All performances will be accessed digitally and can be purchased [here](#).

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## A Note From the Director

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I have always been attracted to the story and history of Joan of Arc on a very personal level. This is not my first project with her as the subject matter and each time I dive into her story I find new things I had not known or thought about before. I am not referring to merely factual information as much as I am themes, her personal journey, and things about her that resonate with me.

Many of us are familiar with her story. It is one of myth and legend. A young girl asked by voices from God to save France by battling the English and giving them a new King. As a creative team embarking on telling Joan's story, we had had many discussions about Joan as a historical figure, Joan as a saint, Joan as a warrior, and Joan as a girl. We discovered one of the overriding themes for all of these incarnations of Joan was FAITH. We asked ourselves the question: What does faith mean to you? As we discussed this as a cast and crew the thoughts were wide and various. It became an excellent jumping off place for all of us as we headed into rehearsal and the creative work needed to create the production. It is a question I will continue to ask even after the performances are over.

No matter what source you reference for information about Joan of Arc, the details are the same. She is faithful to her voices, the church, and saving France. It is within her struggle with the things she finds important and has put her faith in clash or confuse her that the real drama of Joan is seen. One of the most famous quotes from Joan of Arc is "I was born for this." In this quote we can see her faith leading her to fulfill her mission. In the end, standing up for her faith brought her life to a terrible end, but we can look to each choice she made for inspiration.

In our work on the production, the question of Joan being a hero was brought up. Through the lens of HERO, we can see many inspiring moments in Joan's story. What group may see Joan as their hero? Is she a hero for women? Is she a hero for teens? Is she a hero for Christians? Is she a hero for perseverance? Is she a hero for faith? Is she a hero for loyalty? The list of questions could go on and on. The discussion about heroes and our personal connections to them helped the creative team and actors find new ways of relating to the storytelling and Joan for our production.

The playwright, Darrah Cloud, presents Joan as a teenaged girl with strong ties to her family, friends, and the church. Darrah has pared away the myth usually surrounding Joan and allows us to see a seventeen-year-old we can relate to and someone the audience can care about. I have enjoyed thinking of Joan this way and hope you will too.

-Peggy Mead-Finizio

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## A Note from the Dramaturg

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Joan the Girl of Arc by Darrah Cloud is a Theatre for Young Audiences adaptation of a story that many of us are familiar with: a young girl named Joan who heard the voices of Saints calling her to fight for France against England in the Hundred Years' War. Joan's faith was tested when questioned about the validity of the voices, but Joan did not back down despite the hierarchical, patriarchal, and papal rules arrayed against her. Joan led the French army to victory time and time again, but was soon captured by the English. They questioned Joan relentlessly, then tried her for crimes against the church, claiming she was not of sane mind. Still, Joan never abandoned the belief that her voices were real, and speaking to her as the voice of God.

Charged with witchcraft and heresy, Joan of Arc was burned at the stake on May 30, 1431.

Many adaptations of Joan of Arc have been written, but few of them by women. In writing Joan the Girl of Arc, Darrah Cloud is giving Joan her voice back, and condensing her story in a way that is powerful in prose and universal in message. Notice how Joan was charged with heresy, not blasphemy, and for going to war as a female, which at the time was unheard of. The irony of Joan's plight is that she simply followed the voices of the Saints due to a steadfast faith in her God. Joan chopped off her hair and dressed in pants "like a man," which was used as another crime against her. It took Joan several months of receiving and relaying prophecies from her voices to get anyone to listen to her, and several more months of begging those in authority to believe her. This says something about the power structure of the Catholic church as well as the patriarchy in 15th century France: that Joan being a young woman of faith had everything to do with her struggles.

So even though this is "Theatre for Young Audiences, do not be misled.. Joan's story spans generations and stands the test of time. Joan is a message of feminine power, inner strength, and enduring faith: in her God and, crucially, in herself. Joan's perseverance and strength as a nineteen-year-old woman in a society that is actively working against her is not so unlike the plight that many women continue to face today.

As you watch Joan the Girl of Arc, I encourage you to consider the same questions Joan faced:

*What is faith, and what does faith mean to me?  
Am I willing to fight for what I believe in no matter the consequences?*

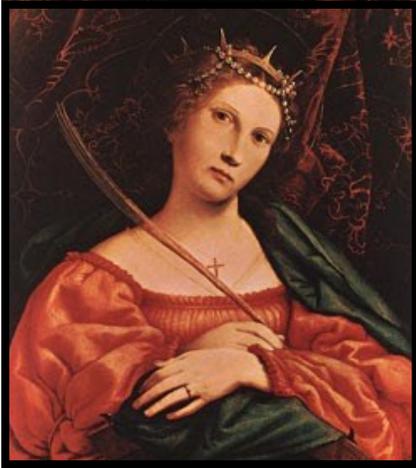
-Rhiannon Hall

[For more of Joan's journey, please explore our virtual lobby display.](#)

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## Joan's Voices: The Saints

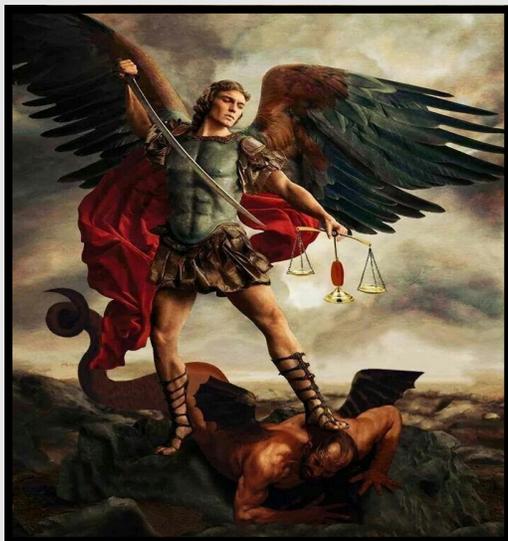
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**Saint Catherine** is the patron saint of unmarried girls, students, and apology. At age 14 she had a vision of Mary and Jesus and became a well known scholar and Christian. She rejected the proposal of the Roman emperor Maxentius who had her imprisoned and tortured out of anger. Still, she did not abandon her faith. He sent her to the breaking wheel, which by some miracle was said to have shattered when she approached it. Throughout her imprisonment, Catherine continued to convert those around her to the Christian faith. Maxentius had her beheaded for continuously disobeying and refusing his hand. ([St. Catherine](#))

**Saint Margaret** is the patron saint of the falsely accused and the mentally ill. She spent her time in King Malcolm's court writing religious reforms, working with the poor, and with orphans. Oftentimes, she focused on her work with the less fortunate before she took care of herself, leading her to become malnourished because she did not eat very much.

She is also known in non-Western cultures as Saint Marina. Saint Marina refused to break her vow of virginity to sleep with a Roman Prefect, and he, in turn, had her imprisoned. There, the devil himself appeared to her, in the form of a dragon. She beat the dragon with a hammer, survived countless acts of torture from the emperor, and through prayer she continued to survive. Throughout her plight, a dove flew down to her three different times and promised her she would be well in the house of the Lord. ([St. Margaret](#))



**Saint Michael** is the patron of soldiers and sickness. He is not actually a saint, rather, he is an archangel with several known responsibilities. Some of his responsibilities include to protect and champion the church and all Christians, fight Satan himself, call people to judgement in heaven from Earth, and walk with the faithful to the gates of heaven when they die. St. Michael is called upon for protection in dangerous situations or in battle. It is said that St. Michael's voice can be heard in a crisis and his aura seen when under stress. He provides courage, strength, and resilience, and is a defender of those who are faithful to God. He is also known to visit people when they are in particular need of reassurance of their faith. ([St. Michael](#))

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# Acknowledgements

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## Saginaw Valley State University Department of Theatre

### Full-Time Faculty

Karla Kash, MFA  
Peggy Mead-Finizio, MFA  
David Rzeszutek, MFA  
Tommy Wedge, MFA

### Adjunct Faculty

Dan Geric, MA  
Caleb Knutson, MA  
Dakotah Myers, MA

### Acknowledgements

The Office of President Dr. Donald Bachand

The Office of Dr. Deborah Huntley,  
Provost/Vice President of Academic Affairs

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Dean College of Arts & Behavioral Sciences

The Office of University Communications

Departments of RPW & Theatre  
Administrative Secretary Kelly J. Helmreich

The Conference Center at SVSU  
Andy Sharrow and Kellie Lehner

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# Special Thanks

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-**SVSU Facilities** – for overall support

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-**Vectorworks**– for the donation of software to support SVSU productions and classrooms

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-**Kim Sherman**– for support and workshops throughout the production— and for composing a beautiful song!

-**Dow Visiting Artists Program**– for making our experience with this production more expansive, exciting, and vastly educational

-**IT**– for loaning us the projectors and equipment

-**Andy Sharrow**– for being so helpful and resourceful throughout the entire process





# The Kennedy Center

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*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.