

 Texas Tech Lab Theatre

 Presents



# Victims of Duty

by eugène IONESCO

produced by special arrangement with Samuel French, Inc.  
october 2-8, 2000



TEXAS TECH UNIVERSITY THEATRE  
SEVEN  
NINE  
FIFTH

# Victims of Duty

by eugène IONESCO

directed by cris EDWARDS

Choubert	geoffrey HOWARD
Madeleine	lisa COMER
The Detective	robby BURT
Nicolas d'Eu	matt CHAUNCEY
The Lady	karla BASSETT
Mallot <i>with a 't'</i>	drew DRASCIS
Kurogo	tracy STOVER



scenic designer	rhineheart PIERCE
costume designer	sandra PAYNE
lighting designer	danielle PEACOCK
sound designer	cris EDWARDS



lab theatre producer	keith WEST
stage manager	jason COOK
dramaturg	keith WEST
technical director	jeremy LUNSFORD
properties head	carmen GOMEZ
light board	shelby BLAYDES
sound board	melanie BELL
projectionist	justice j FORBURGER
av advisor	keith WEST

# Production Crews

Scene Shop Supervisor	Robert Gandrup
Scenic Crew	Robby Burt, Zachary Elms, Danielle Peacock, Rhineheart Pierce, William Roby
Lighting Crew	Christina Bauer, Melanie Bell, Shelby Blaydes, Billy Joe Chmielewski, Jia-hua Chin, Greg Nelson, Danielle Peacock, William Roby
Costume Shop Supervisor	Elizabeth Zumfelde
Costume Crew	BJ Ballard, Lee Elaine Bates, Lori Bivens, Jeffery Blatt, Lisa Comer, Amanda Dulin, Jeneve Ellison, Rosealine Fox, Kris Harrison, Ann Harrison, Tiffany Howard, Jodi Ingersoll, Shan- non Kirgan, Sandra Payne, Tracy Stover, Tracy Screws
Set Running Crew	Amanda Dulin, Molly McClure, Aaron Mastrianni, Sonja Ralston
Costume Running Crew	Deanna D. Daniel
House Manager	Michael Moore

## make a note . . .

There will be no intermission during this performance. **The taking of photographs, with or without a flash, and the use of video or audio recording equipment are a violation of copyright law and are strictly prohibited.** Food and drink are not allowed in the lab theatre or lobby. Smoking is prohibited throughout the building. Late-comers will be seated by ushers at the first appropriate time. Please turn off all pagers and cell phones. Turn your memories over. Chew. Swallow. Eat.

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DON'T MISS THE REST  
OF THE LAB THEATRE FESTIVAL

Lubbock, Texas

■ *Ellie and the Bear Man*

November 6 – 12, 2000

By Michael Moore

Set in Sweetwater, Texas, this romantic comedy is about overcoming all those things in life that stand in our way.

■ *Woyzeck*

February 5 – 11, 2001

By Georg Büchner

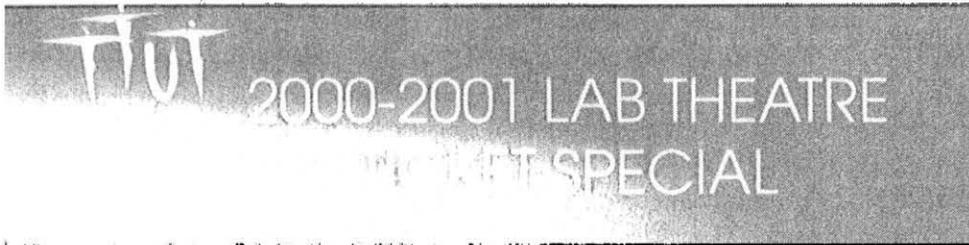
Based on a real medical and murder case, *Woyzeck* continues to intrigue theatre lovers for its powerful depiction of human nature and its sophisticated artistry in blending different dramatic styles. German playwright Büchner in this his first modern drama investigates the universal issue of whether man is a product of his social environment or free will.

■ *The Fourth Annual Raider Red's  
One-Act Play Spectacular*

March 26 – April 1, 2001

Designed as a forum to help develop new works, the festival enables audiences to see fully-produced, original works by budding playwrights. All one-act plays are written, directed, designed, produced, and performed by university students.





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**To order Lab Season ticket(s):**

**CALL** (806) 742-3603

**or . . . MAIL** this form to: Texas Tech University, Department of Theatre and Dance, Box 42061, Lubbock, Texas 79409 Attn: Box Office

**or . . . FAX** this form to: (806) 742-1338

**or . . . DELIVER** this form to the Maedgen Theatre's box office (on 18th between Boston and Flint).

## director NOTES

Eugène Ionesco often claimed that *Victims of Duty* was his favorite among his many plays. Perhaps it is his most autobiographical. Perhaps it is because it was his first play to be more than "Absurdist." That is, it is cerebral, self-reflective, and even Naturalistic on occasion. Even if his specific reasoning eludes us, one can easily see why *Victims of Duty* is one of the classics of the twentieth-century theatre, though it is sometimes overshadowed by Ionesco's more popular works such as *The Chairs* or *The Bald Prima Donna*.

I think the play presents a masterful assemblage of styles and themes. We are to hear comments on theatre, Socialism, Freudian psychology, domesticity, familial miscommunications, Zen, nostalgia, cosmic entropy, random violence, and race relations. However, Ionesco has melded all of these facets into a compact work which is cohesive though not even lucid.

Like many works by Ionesco, *Victims of Duty* is a study in contradiction. This is even explained to us by several characters as we watch. The point to these contradictions is a matter of being human. We are greeted with a chaotic world where, despite what religion and science might suggest, things don't always follow a pattern. When we find contradiction, it is our nature to make sense of it in our minds, even if our conclusions aren't true. We can fight it, flee from it, or negotiate things. We can detach, even. But who is to say that there is any such thing as "character" or "truth"? Each of our ideas on these matters is merely a guess. We observe contradiction and try to make connections. Ionesco was fascinated by the process here. And he trusts us, as interpreters, to fill in the gaps.

## special thanks

to Vintage Rose for assistance with costumes

to Mr. & Mrs. Edwards for assistance  
throughout the production

# dramaturg NOTES

Eugène Ionesco was born in Slatina, Romania, on November 16, 1909. He died in Paris on March 28, 1994. Between those two dates, Ionesco wrote 28 plays (among them *The Bald Soprano*, *The Chairs*, and *Rhinoceros*), along with a novel, short stories, dramatic theory, memoirs, and fairy tales for children. He wrote *Victims of Duty* in 1953. *Victims of Duty* is a wonderful example of Ionesco's trademark "anti-play" and Theatre of the Absurd (though Ionesco never liked that term, preferring Theatre of Derision).

In his early 20's, Ionesco wrote about his reasons for wanting to be a writer: "To allow others to share in the astonishment of being, the dazzlement of existence, and to shout to God and other human beings our anguish, letting it be known that we were there."

No one can claim that Ionesco wasn't among us.

## glossary

- Absurdism • A term coined by Martin Esslin.
- antagonism • When opposition is natural.
- Antoine, André (1858-1943) • Naturalistic director.
- Bourget, Paul (1852-1935) • French novelist.
- calvados • Apple brandy. Made from cider.
- concierge • Apartment manager.
- Ionesco, Eugène (1909-1994) • Author of *Hell of a Mess*.
- kurogo • "man in black" • A convention of Kabuki.
- Lupasco, Stéphane (1900-1988) Romanian philosopher.
- Naturalism • A little too natural, but not really.
- onerical • To be surrealistic.
- "own back" • To only concern yourself with yourself.
- Pataphysics • Science of necessary delusion.
- Surrealism • Onerical in nature.
- tao • the chaotic nature of things.
- water • A sound to make you want the w.c.

2000-2001 LAB THEATRE SEASON

*Ellie and the Bear Man*  
by Michael Moore  
Nov. 6-12, 2000

*Woyzeck*  
by Georg Büchner  
Feb. 5-11, 2000

*The Fourth Annual  
Raider Red's  
One-Act Play Spectacular*  
Mar. 26-Apr. 1, 2001



2000-2001 MAINSTAGE SEASON

*A Funny Thing Happened on  
the Way to the Forum*  
book by Bert Shevelove  
and Larry Gelbart  
Lyrics and Music by Stephen  
Sondheim  
Oct. 13-15 & 20-22, 2000

*You Can't Take It With You*  
by Moss Hart and  
George S. Kaufman  
Feb. 5-11, 2000

*After the Fall*  
by Arthur Miller  
Feb. 16-18 & 23-25, 2001

*The Day Room*  
by Don DeLillo  
Apr. 6-8 & 13-15, 2001

# Texas Tech students become 'Victims of Duty'



Jaime Thomas Aguilar/The University Daily

The detective, played by Robby Burt (left), along with Madeline (Lisa Comer) discard Choubert, portrayed by Geoffrey Howard (center), in the Texas Tech lab production of "Victims of Duty." Public showing of the play began Oct. 2 and will continue to run through Oct. 8. The curtain goes up at 8 p.m.

## Test tube babies created to save sister

MINNEAPOLIS (AP) — In the first known case of its kind, a couple had several embryos created in a lab and selected one to produce a child that was free of a genetic disease and able to provide a transplant to save the life of his 6-year-old sister.

Last week, doctors at the University of Minnesota infused blood from the umbilical cord of 5-week-old Adam Nash into his sister, Molly, to try to fight Fanconi anemia, a rare

genetic disease that could kill her because she cannot create her own bone marrow.

Doctors should know within about a week if stem cells contained in Adam's cord blood are helping Molly develop healthy marrow cells.

It is widely considered ethical to screen embryos for genetic diseases because it is best for the child, said Jeff Kahn, director of the university's Center for Bioethics.

*Despite cast's efforts, script writer's complicated message, unorthodox style distracts from theatre production*

By Cory Chandler  
Staff Writer

Nervous laughter occasionally disrupted the uncomfortable silence of the audience as Texas Tech students were introduced to the theatre of the bizarre. Crammed with surreal images communicated through characters that manage to be as endearing as they are revolting, "Victims of Duty" attempts to convey complicated messages without the use of a conventional plot structure.

Written by Romanian author and playwright Eugene Ionesco, "Victims of Duty" revolves around a husband and wife who are visited by a mysterious detective, played by Robby Burt.

This detective soon reveals that he is looking for a man named Mallot and soon forces the husband, Choubert, played by Geoffrey Howard, to go through an introspective journey when Choubert reveals that he knows Mallot but cannot remember how.

The play centers around this inner voyage, as Choubert's wife Madeleine, played by Lisa Comer, and the detective attempt to guide him through the depths of his memory in an attempt to find the elusive Mallot.

Without using the traditional for-

mat of a play, "Victims" instead relies on symbolism and subconscious imagery to convey Ionesco's messages. Termed as an anti-play, "Victims" continually attempts to break out of the traditional molds of the theatre by contradicting itself and refusing to conform to the typical genres and plot structures used in most plays.

## Review

The complicated messages in "Victims" are hard to grasp, even to those involved with the play.

"We are all trying to find the Cliff's Notes on this (play)," said Howard, who has been acting since the age 15.

Howard said this was his most difficult role because of the non-linear format and unrelated dialogue.

Tiffany Howard, a master of fine art acting and directing student, said everyone comes away with a different impression of the play.

"The thing about (absurdism) is that nobody comes away with the same message," she said.

Matt Hood, a sophomore mechanical engineering major from Midland, said he thought he got part of the play but felt confused once it ended.

"It was kind of a blur," he said. "I

got some of it because I read the program before the play, but it seemed like everyone up there was on crack." "Victims of Duty" will be per-

formed in the Texas Tech University Lab Theatre through Sunday.

For more information, contact the Tech Theatre at 742-3603.

## THURSDAY OCTOBER 5

STAT CHAN AFFIL CITY	KTXT PBS Lubbock	KCBD NBC Lubbock	KLBK CBS Lubbock	KUPT UPN Lubbock	KAMC ABC Lubbock	KJTV FOX Lubbock
7:00	Bloomberg Body Elec.	Today Show	News	B. Lightyear Sabrina	Good Morning	K. Copeland Paid Program
8:00	Barney Teletubbies	--	Early Show	Pepper Ann Recess	America	Greg Mathis
9:00	Callou Sesame	Today Show	Sally Jessy Raphael	Nanny Caroline	Live W/Regis	Dr. Laura
10:00	Street Mr. Rogers	Martha Stewart	Price is Right	Grace/Fire Liv'g Single	View	Divorce Cl. Divorce Cl.
11:00	Dragon Tales Arthur	Montel Williams	Young & the Restless	Ricki Lake	Mad/You Port Charles	Joe Brown Joe Brown
12:00	Old House M. Katzen	News Days of Our	News Beautiful	Jerry Springer	All My Children	P/Attorney Mills Lane
1:00	Sit Be Fit Barney	Lives Passions	As the World Turns	Jenny Jones	One Life to Live	Matlock
2:00	Zoboomatoo Clifford	Hiwyd Square	Guiding Light	Street Smart Paid Program	General Hospital	Paid Program Magic Bus
3:00	Arthur Wishbone	Rosie O'Donnell	Maury Povich	Clueless Moesha	Housecalls Housecalls	Dungeons Digimon
4:00	Zoom R. Rainbow	Oprah Winfrey	For Women CBS News	7th Heaven	Tell/Truth Family Feud	X-Men P.R.
5:00	Betw./Lions Nightly Bus.	News NBC News	MASH CBS News	People's Court	News ABC News	Sabrina Simpsons
6:00	Newshour	News Extra	Jeopardy News	Judge Judy Judge Judy	News W/Fortune	Spin City Frasier
7:00	Life of Birds	Friends PG	48 Hours	WWF Smackdown	Millionaire	Baseball: Playoffs
8:00	Vice Presidential Debate	Vice Presidential Debate	Vice Presidential Debate	Voyager	Vice Presidential Debate	--
9:00	Nightly Bus.	News Tonight Show	David Letterman Craig	Arrest/Trial Cops	News Nightline	News
10:00	--	--	Blind Date	Incorrect Change/Heart	Incorrect Paid Program	Cheers Coach
11:00	--	O'Brien Later	Kilborn Seinfeld	E.T. Real TV	Access Paid Program	News

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**M-S-E-R-I-E-S**  
**GAME 2**  
TONIGHT AT 7

number, social security number and a description of university affiliation. Letters selected for publication will be edited. Anonymous letters will not be accepted for publication. All letters are subject to verification.

columns, the authors of those selected for publication will be notified. Guest columns should be no longer than 750 words in length and on a topic of relevance to the university community.

# The University Daily

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## Letters to the Editor

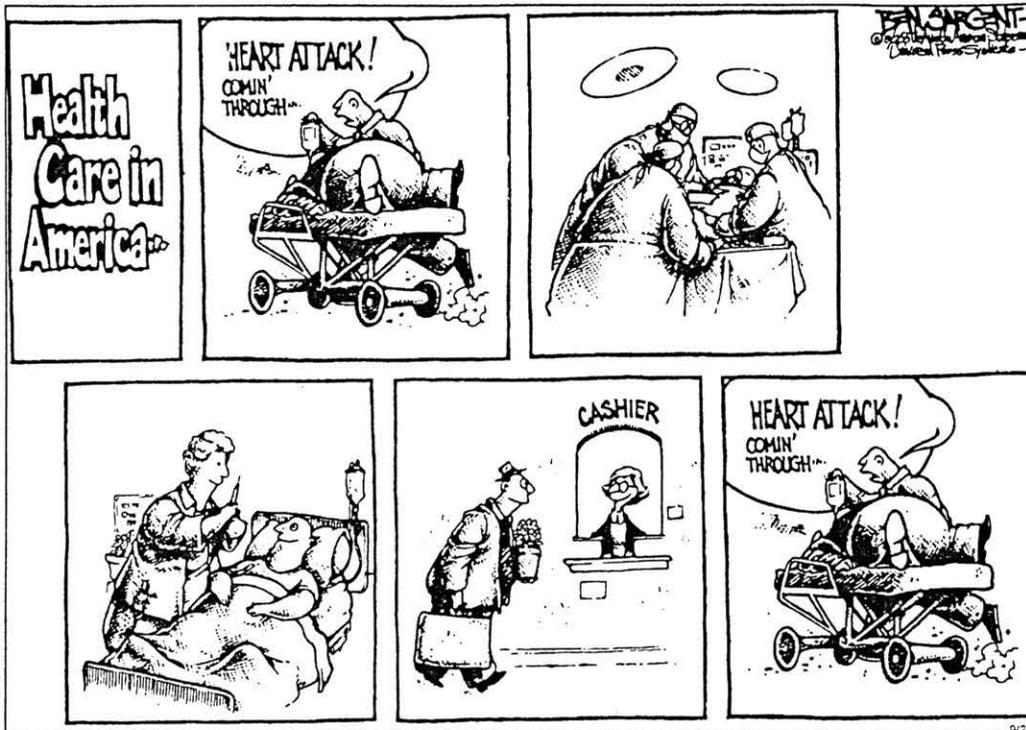
### What the media misses

To the editor: For those of you who will be voting for the next U.S. president and know little about the current campaign financing, here are a few things you should know. BOTH major parties outspent the previous elections long ago. This money for the most part is coming from large corporate lobbying groups, which often spend the same amount for both candidates.

Do you think these mega-corporations (many of which wouldn't hesitate to cut insurance or retirement benefits for employees) genuinely care who becomes the next president of the U.S.? They are merely making an investment, which will offer them a huge return in the form of legislation. There are many examples of what their investment has returned them, such as the pharmaceutical industry (the largest of donors) getting patents extended on drugs (netting them billions of dollars from consumers), farm subsidies (costing taxpayers), and the acceptance of mega-mergers, which should be a violation of anti-trust laws. I am not anti-business in the least; it is the executives of corporations who hate competition. They are paying for legislation, which allows them to receive large tax breaks (so you and I will pick up the tab), and will allow them to retain an unfair advantage over the competition (so prices for you and I will go up). None of these issues are discussed in the media because they also have too much to gain from the current political climate.

The issues discussed in the media are primarily about social issues, which cause passionate debates among voters and keep them focused on the differences between the two parties. These social concerns rarely are solved and are of no interest to most of the contributors. Meanwhile, in the background, laws are being passed, which end up costing the majority of Americans billions of dollars (and you thought taxes were high). I was compelled to write this letter because I am disgusted in our current 'democracy'.

I was brought up to believe that our system of government was sacred and the envy of the world, and now I am disillusioned. Real leaders who stand up to this corruption will not make it to major elections, like Sen. John McCain, because they will not receive the financial backing of the 'two' parties. No wonder voter



### Reviewer confused

To the editor: I am writing in response to what I deem is a poor review of Texas Tech University Theatre's production of "Victims of Duty." The reviewer stated, "students were introduced to the theatre of the bizarre." I feel that the review stems from a misunderstanding of Absurdist theatre. Please let me clarify. A reasonable definition of Absurdist theatre is theatre that creates "the sense of metaphysical anguish at the absurdity of the human condition". (Martin Esslin, *The Theatre of the Absurd*, 1961.) The reviewer states that the message of the play is hard to grasp, which is typical of all of Ionesco's work. Every playgoer has the ability to receive something different from the experience. The challenge to understand the play, not just pan it, must come from within each person in the audience. Art can exist without understanding and frequently does exist without approval. Bravo to a cast, crew and director who tackled a brilliantly tough script. Thanks for exposing Tech to the possibility of learning something about themselves through theatre.

Eric Skiles  
graduate student  
theatre and dance

their dreams as well as an unborn child? In closing, my experience of working at a daycare center has shown me that each and every child is a blessing in their own way.

Joe Britten  
senior  
multidisciplinary studies

for sure, that road is a long one to be traveling solo. God bless all associated with this issue.

Alicia Evans  
senior  
biology

### Futures not ruined by kids

To the editor: This is in response to Amy Curry's article on abortion (UD, Oct. 3). I am sure Curry's article was 40 percent opinion and 60 percent response seeking, but she led her readers astray. There is another option you failed to mention - adoption. There are thousands of couples not able to have children, who would graciously take on the responsibility that some ladies are not willing to accept.

Let's face it, the No. 1 reason most women have abortions is because they don't want to endure the shame and consequences that go along with having sex. Anyone who takes a biology course knows that even contraceptives are not 100 percent effective, and the only way not to get pregnant is to not have sex.

If you are going to have sex, then be prepared for the consequences that can come with it (like STDs, intense emotions and pregnancy).

### Tramps defended

To the editor: I am saddened by the fact that Saddle Tramps are again the target of unfair criticism; however, I do appreciate Mr. Formby's positive comments toward Saddle Tramps. I will only challenge the issue he raised regarding Jonathan Harrison's interview of Matt Muench.

First, could you please tell me the difference between Mr. Harrison using his show to defend Saddle Tramps as opposed to the use given by Mr. Muench on his column to criticize such an organization? If you would care to listen to Jock Talk on a more regular basis, you would grasp that it is a show with a broad range of topics regarding athletics at Texas Tech.

Second, the "stupid, mindless questions that had little or nothing to do with sports" are simply a fun part of the show. These questions are asked to all of Harrison's guests. I know they are not as serious or professional as *The UD's* columns that maintain the student body so well and objectively informed, but hey, live a little. I wrote this not because I consider Jonathan Harrison a friend (just as Brandon

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