



MUSIC THEATRE OF MADISON

presents

# THE YELLOW WALLPAPER

Music and Lyrics by Erin McConnell and Evan Lange

Book by Erin McConnell

Adapted from the story by Charlotte Perkins Gilman

Directed by

Janine Gardner and Trinity Gardner

Music Direction by  
Mark Wurzelbacher

Movement by  
Marin Johnson

Stage Management by  
Kristen Emery

Produced by  
Meghan Randolph

Costume Design by  
Malissa Petterson

Lighting Design by  
Tom Littrell

Sound Design by  
Scott Glogovsky

Digital Marketing Coordinator: Samra Teferra

Outreach Coordinator: Lindsey Hoel-Neds

Assistant Stage Manager: Alyssa Pon-Franklin

Music Direction Intern: Jillian Sytsma

Makeup Design: Liz Griffith

Videographer: Dave Alcorn, Microtone Media

Media Assistant/Projection Design: Julian Engle

Projections: Harmony Gardner

Crew: Chris Gardner, Scott Glogovsky

**Performed by Meghan Randolph (The Woman)**

**Pianists: Thomas Kasdorf (8/13) and Mark Wurzelbacher (8/14-8/15)**

Humanities Experts: Emily Auerbach, Brigitte Fielder, Robin Woods



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# SYNOPSIS AND INFO

**Time: The late 1800s**

**Location: A country estate, somewhere in New England**

**All songs are performed by The Woman**

## Scenes/Songs

### Prologue

#### Scene One:

Mere Ordinary People  
Ungrateful

#### Scene Two:

Two Weeks  
Forgotten Things  
Paper Song

#### Scene Three:

Fourth of July  
If You Were Here  
Not For Worlds  
Inanimate

#### Scene Four:

It Comes At Night

#### Scene Five:

Out of the Well  
The Color in the Air  
The End

### Epilogue

## Special thanks:

Mike and Kristin Randolph, Sean Langenecker, Patrick Randolph, Shari Whitman, Gayle Worland, Michael Bruno, Liz Griffith, Jeff Macheel, Heather Macheel, Sean Danner, Shawn Bolduc, Harmony Gardner, Mark Wurzelbacher, Thomas Kasdorf, Erin McConnell, Evan Lange, Malik Anderson, David Dahmer, Chris Gardner, Nick Connors, Dave Alcorn, Lindsay Christians

## Sensory Notes:

-There are two loud swellings of sound, one in "Prologue" and one at the end of "The End."  
-Flashing lights are briefly used at the end of "The End."

## Venue Notes:

If you need to get up for any reason during the performance, please do not hesitate to do so. Restrooms are located to the left of the doors (women's) and by taking the elevator the level 1R (men's and women's).

For everyone's safety, please wear a mask. When the performance concludes feel free to step out downstairs and out onto the Union Terrace!

**Contributors:** Over the past fifteen years we have had incredible people give of their time, talent, artistry, and funds. Embracing Community-Centric Fundraising, we acknowledge that each person is an important part of keeping our organization alive in the community, and helping us to do the work we want to do to create beautiful work and amplify diverse voices.

If you would like to make a financial contribution, we'd be very grateful. If you'd be interested in participating in another way, that's great too! You can find out more at [www.mtmadison.com/support](http://www.mtmadison.com/support), or email [info@mtmadison.com](mailto:info@mtmadison.com).

In the meantime, we extend our thanks to those who have supported us recently, particularly through the challenges of 2020 and 2021. We don't have enough room to list everyone here (a problem we're grateful for!) but our full list of contributors is available on our website.

## WHO'S WHO

**Meghan Randolph (The Woman)** is a performer, arts administrator, director and arts educator who has appeared on stages across North America. They are Music Theatre of Madison's Founder and Executive Director and are thrilled to be celebrating the company's fifteenth anniversary and their first performance on the MTM stage since 2018! Meghan's nearly 100 credits include *Cats* (North American Tour-Jennyanydots, u/s Grizabella), *Matilda* (Miss Trunchbull-CTM), *Two Steps Forward* Monologue Festival (Forward Theater), *Sweeney Todd* (Mrs. Lovett-MPT), *Zombies From the Beyond* (Charlene-Skylight Music Theatre), *Man of La Mancha* (Aldonza-Four Seasons Theatre), *Big Fish* (The Witch-Theatre LILA/FST), *Assassins* (Sara Jane-Four Seasons Theatre), *She Loves Me* (Ilona-Four Seasons Theatre), *Bat Boy* (Meredith, University Theatre and the Actors' Company), *Jesus Christ Superstar* (Pilate-MPT), additional work with Jigsaw Entertainment, Madison Opera and Madison Repertory Theatre, and, with MTM, *Beyond the Ingenue*, *Lizzie* (Lizzie Borden), *35MM*, *Hephaestus* (Workshop production), *Nevermore* (Mother), *Wild Party* (Kate), *John & Jen* (Jen), and *Violet* (Violet). Meghan has also performed in concert with acclaimed composer Ricky Ian Gordon. As a director, Meghan has helmed and assistant directed dozens of productions and revues for companies throughout the Midwest, including at TAPIT/New Works, Colleen Burns Benefit Theater, Forward Theater, Milwaukee Chamber Theatre, Children's Theater of Madison, University of Michigan, Young People's Theatre, Waukesha Civic Theatre, and, at MTM, 22 productions including *Indecent*, *Hephaestus*, *Murder Ballad*, *Little Miss Sunshine*, and many more. Meghan is the founder of the Voices Theatre Project, which performs readings highlighting voices that have been silenced and gives the proceeds to local charities. Meghan has published arts administration research internationally, spoken at national conferences, and will begin pursuing a PhD in Arts Administration this fall. They are proud to hold a BFA in musical theatre from the University of Michigan and a Master's of Science in Arts Administration from Drexel University. Meghan extends deepest thanks to Janine and Trinity for the gorgeous and inspiring direction, Kristen and Mark for just always being awesome, the rest of *The Yellow Wallpaper's* team for being part of this risky work, a stellar Board of Directors, and the hundreds of artists who have been part of MTM in its 15 years.

**Janine Gardner (Director)** *The Yellow Wallpaper* marks Janine's MTM directing debut! They were previously seen with MTM in *Beyond the Ingenue*, *Parade* (Minola McKnight) and *Elegies for Angels, Punks, and Raging Queens* (Bertha). Janine's directing credits include work with Stage Q, CTM, Encore Studio for the Performing Arts, and Broom Street Theatre. They have also had the wonderful pleasure of playing numerous roles in the Madison area such as a former McDonald's employee in Forward Theater's *Home* Monologue Festival, Hattie McDaniel in Stage Q's *Christmas with the Crawfords*, the brassy and sassy Sister Chantelle in OUT!Cast and Mercury Theater Players production of *Bare*, the sexy and mysterious Lur in *The Vapors* at Broom Street Theater, and the iconic Bloody Mary in VACT's *South Pacific*. Janine is a full-spectrum doula and a parent to 7 wonderful rugrats!

**Trinity Gardner (Director)** has worked on MTM's productions of *Hephaestus* (directing intern for both the 2018 workshop and 2019 full production), *Indecent* (costume assistant), *Ten Days in A Madhouse* (assistant director for podcast and upcoming full production) and *Parade* (Children's ensemble). She has also appeared in numerous productions around the Madison area, including at Oregon Straw Hat Players and Verona Area Community Theatre.

## WHO'S WHO

**Erin McConnell (Co-Composer, Book)** is a music director, actor, composer, puppeteer, and arts educator working in the greater Madison area. With MTM she has played Bridget in *Lizzie*, the Red Queen in *Alice*, and Emma Parker in *Bonnie & Clyde*, as well as music directing *35MM* and *Nine* and contributing music to *Beyond the Ingenue: Trailblazers*. Favorite stage credits include *Hedwig and the Angry Inch* (Yitzak/MPC), and *Cabaret* (Emcee/Out!Cast:StageQ). Favorite MD credits include *Evil Dead* (UT), *Little Shop of Horrors* (UT), *The Rocky Horror Show* (MTG/Out!Cast), and *Spring Awakening* (Renegade). She also enjoys teaching the next generation of artists through Girls Rock Camp Madison, Whoopensocker, and Memorial High School's Drama Dept.

**Evan Lange (Co-Composer)** is a music director, keyboard programmer, composer, and pianist in the Madison area. He recently co-wrote "Here to Stay" for *Beyond the Ingenue: Trailblazers* at MTM with Erin McConnell. Recent MD credits include *Daddy Long Legs* (Capital City Theatre), *Ten Days In A Madhouse* (Asst. MD, MTM) *The Little Mermaid* (SPHS), *Carrie* (CCT), *The Last Five Years* (SPTG), *Hedwig and the Angry Inch* (MPC), *On the Town* (Asst. MD, CCT), *Parade* (Asst. MD, MPT), *All Shook Up* (MPT), and *Cabaret* (Out!Cast/StageQ).

**Mark Wurzelbacher (Music Director)** Mark is a Madison-based music director, accompanist, teacher, arranger, and composer. With MTM he has music directed *Indecent*, *Hephaestus*, *Little Miss Sunshine*, *A New Brain*, *Arlington*, and *Nightmare Alley*. He also contributed music and lyrics to *Beyond the Ingenue: Trailblazers*. He has worked with numerous Madison-area organizations as a pianist and music director, including Children's Theater of Madison (Artistic Associate), Forward Theater, Madison Opera, Theatre Lila, Whoopensocker, Capital City Theatre, UW-Madison University Theater, Madison Savoyards, and Fresco Opera. Mark holds Bachelor's Degrees in Organ Performance and Electrical Engineering from the University of Notre Dame and a Master's Degree in Music Theory from UW-Madison. Mark also maintains a private piano teaching studio. He is the composer and lyricist for *The Puppet*, a tragicomic operetta/musical about an election, which enjoyed a reading with MTM in the fall of 2017. [markwurzelbacher.com](http://markwurzelbacher.com)

**Marin Johnson (Movement)** has choreographed MTM's productions of *Held*, *Parade*, and *Floyd Collins*. Marin has enjoyed being a professional dancer, choreographer and dance educator throughout the US and abroad since 1992. As a dancer, Marin has shared the stage with artists such as Brenda Lee, Wynonna Judd, Lee Greenwood, Pam Tillis, Steve Winwood and more. She has been featured as part of an adage couple as well as a soloist for several main stage theaters, television specials, theme parks, pageants, music videos, corporate conventions, etc. Her television credits include videos and specials for CBS, CMT, TNN, TBN, VH-1 and local networks in the areas of TN, GA, PA and SC. Behind the scenes, Marin has choreographed several large scale production numbers for companies such as Radio Shack, Office Depot, Information Technologies and Redken, as well as for main stage shows such as *Tribute in Concert*, *Superstars Live in Concert*, and *Country Tonight Theatre* in Pigeon Forge, TN. She and her husband Wes own and operate Forte Studios, a dance, music, and theatre education studio in Mount Horeb, WI.

## WHO'S WHO

**Kristen Emery (MTM Company Manager/Stage Manager)** manages all contracts and company business as well as serves as stage manager on select MTM shows. For MTM, she has stage managed *Beyond the Ingenue: Trailblazers*, the podcast of *Ten Days In a Madhouse*, *Indecent*, *Ten Days in a Madhouse* (reading), *Hephaestus*, *Little Miss Sunshine*, *Hephaestus (Workshop)*, *Lizzie*, *Striking 12*, and *A New Brain*. Before moving to Madison, she worked as a general manager for Cardinal Stage Company in Bloomington, IN, where she also stage managed their mainstage season. Kristen has also worked for Fresco Opera Theatre, Children's Theater of Madison, and SPCT in Madison, Legacy Theatre and the Long Wharf Theatre in Connecticut, and the Abingdon Theatre Company and OnTheSquareProductions in New York. Kristen leads her school's drama club program at Bird Elementary School in Sun Prairie, where she also teaches math in Grades K-5.

**Tom Littrell (Lighting Designer)** Welcome back, everyone! Like you, Tom is especially happy to be back in a theatre – and it's even better that it's with MTM. Tom's Madison resume is MTM-heavy, having designed lighting for *Indecent*, *Hephaestus*, *Little Miss Sunshine*, *Lizzie*, *35MM*, *Nine*, *Bonnie and Clyde*, *Bloody Bloody Andrew Jackson*, and more. In a sordid past life he toured with David Bowie, Genesis, and Led Zeppelin. As always, love to Stacy for her support and encouragement.

**Scott Glogovsky (Sound Designer)** has done sound design for MTM's productions of *Little Miss Sunshine*, *Hephaestus (workshop)*, *Lizzie*, *A New Brain*, *La Cage Aux Folles*, *Bonnie & Clyde*, and *Bloody Bloody Andrew Jackson*. He has also worked as a designer and board op for American Players Theatre, QuantUM, The World's Stage, and various others.

**Malissa Petterson (Costume Designer)** An author, playwright, and director, Malissa Petterson is honored to bring her knowledge of the organ needle and Victorian fashion to her first MTM show. Armed with an MFA in creative writing, she spends her days spinning stories and producing a romance podcast. Malissa would like to thank her husband Viktor and their son Dylan for the endless love, support, and all the triple espressos.

**Samra Teferra (Digital Marketing Coordinator)** joins MTM for the first time for *The Yellow Wallpaper*. She brings years of experience in communications and theatre training and performance to this role. She has provided writing and communications support to local companies such as ISADEX, The Unified Newspaper Group, and BRAVA magazine. Her most recent performance work includes the role of narrator in the audio play *She Fights for The Motherland* with Fermat's Theatre Company, and the role of Mary in a virtual reading of *The Mytilenian Debate* with Forward Theater Company during the 2020 Wisconsin Wrights New Play Festival, which she will reprise in Forward's 2021-2022 season.

**Lindsey Hoel-Neds (Outreach Coordinator/Audience Guide)** is a Madison-based teaching artist, director, designer, and dramaturg. She holds a BA in English and Theatre Education from Ripon College and an MA in Theatre Research with an emphasis on Theatre for Youth from UW-Madison. You may have seen Lindsey's work onstage with MTG, StageQ, Sun Prairie High School, Broom Street, or Proud Theater. Lindsey is excited for her first show with MTM.

## WHO'S WHO

**Alyssa Pon-Franklin (Assistant Stage Manager)** is grateful for the opportunity to be part of her second MTM production. Favorite stage management/production credits include *Bloomsday* (Strollers), *Indecent* (MTM), 2019 *Buckingham*s (UW Athletics), *Les Mis* (Oregon Straw Hat Players). A UW academic advisor by day, Alyssa spends her free time learning Chinese, volunteering at a cat adoption center, and immersing herself in sci-fi and fantasy worlds.

**Julian Engle (Media Assistant/Projection Design)** is thrilled to be a part of *The Yellow Wallpaper* with MTM. You may have seen him on or off stage around the Madison area – including acting credits with MTM! Julian just finished his freshman year at DePaul University studying Film and Television Production and would like to thank MTM as well as his family for their never-ending support.

**Thomas Kasdorf (Rehearsal accompanist, pianist 8/13)** currently serves as Associate Lecturer in Voice Coaching in the Mead Witter School of Music at UW-Madison. He received his DMA in Collaborative Piano Performance in 2020 from UW Madison, where he studied with Prof. Martha Fischer. Thomas has long held an interest in musical theatre and has performed in over 200 productions as an actor, pianist, musical director, stage director, and conductor. Thomas is currently the Artistic Director of Middleton Players Theatre, an Artistic Associate with Four Seasons Theatre, and Artist in Residence with Middleton Community Orchestra. Previous MTM credits include performances of *A New Brain* and *Bloody Bloody Andrew Jackson*. “Keep the arts alive!”

**Jillian Sytsma (Music Direction Intern)** is a junior at James Madison Memorial and is overjoyed to be a music direction intern for MTM this year! She has been playing piano for 9 years, and been performing in multiple productions a year since middle school. Some of her roles have included The Dragon in *Shrek* at Memorial high school, Fern in *Charlotte's Web* for CTM, *9 TO 5* at Interlochen Center for the Arts. She is also a part of the Overture Center's Jerry Ensemble. She hopes you enjoy the show!

## MTM STAFF AND BOARD

### STAFF:

**Executive Director/Founder:** Meghan Randolph

**Associate Artistic Director:** Adam Qutaishat

**Company Manager:** Kristen Emery

**New Works Director:** Nathan Fosbinder

**Artistic Associates:** Janine Gardner, Liz Griffith, Jennifer Hedstrom, Kelsey Anne Johnson, Bryanna Plaisir, J. Adam Shelton, Mark Wurzelbacher

### BOARD OF DIRECTORS:

Scott Glogovsky (President), Nick Barsuli (Treasurer), Paige Hutchison Fecteau (Secretary), Patrick Randolph, Kailea Saplan, Matt White

## ABOUT THE COMPANY

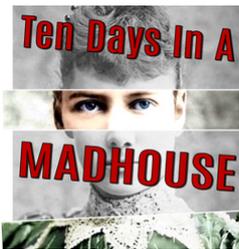
**Who we are:** Music Theatre of Madison is a professional theatre now in its 15th anniversary season. Since its inception, MTM has focused on compensating local artists and producing works that represent the future of the musical theatre genre and its ability to connect community members. We have 37 full productions to our credit, as well as numerous readings and concerts, and have done outreach work with schools, libraries, senior centers, and elsewhere throughout South Central Wisconsin. During the pandemic, we created a podcast and audio drama, a film of original works by Wisconsin composers, and a concept album. We have presented locally-written work every year since 2018 and in 2021 we are focusing entirely on new works by Wisconsin artists. Our company has been nationally recognized and celebrated in American Theatre Magazine, through Americans for the Arts, the National Arts Marketing Project, and the National Alliance for Musical Theatre. Locally, we've been on "Best of the Arts" lists in Capital Times and/or Isthmus every year for a decade. Learn more at [www.mtmadison.com](http://www.mtmadison.com).

**Our Anti-Racist Ethos:** Music Theatre of Madison acknowledges the history of bigotry and oppression in the theatre industry and works to counteract these wrongs through amplification of marginalized voices, elimination of prejudicial practices, and development of a brave space that is safe from all types of harm.

**Our Land Acknowledgement:** Music Theatre of Madison performs and works on the ancestral land called Teejop (Four Lakes) of the Ho-Chunk Nation (People of the Sacred Voice). They were forcibly removed from this stolen land many times and continued to return despite the danger. Their songs and stories tell of their proud history being here for more than three ice ages. MTM respects the sovereignty of the First Nations in Wisconsin. We acknowledge and celebrate the thriving Indigenous peoples of our community -- those who were here, those who are here, and those who will be here -- as we continue to bring new ideas and new artistic works to Madison's cultural landscape.

### CURRENT VIRTUAL OFFERINGS:

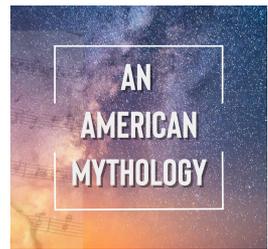
Visit [www.mtmadison.com](http://www.mtmadison.com) to watch/listen!



A podcast about making a new musical, plus a full audio drama of a piece in development!



Eleven songs by Wisconsin composers celebrating trailblazing women from history to now.



A concept album of stories by eleven BIPOC Wisconsin composers asking "Who are our heroes?"

## EXPLORING THE YELLOW WALLPAPER

Thanks to a generous grant from the Wisconsin Humanities Council, MTM is happy to provide a series of resources to learn more about Charlotte Perkins Gilman and *The Yellow Wallpaper's* place in history.

Visit [www.mtmadison.com/the-yellow-wallpaper](http://www.mtmadison.com/the-yellow-wallpaper) for:

- An in-depth audience guide
- Introductions from experts Dr. Brigitte Fielder, Dr. Robin Woods, and Dr. Emily Auerbach
- Discussions with the above experts, including audience-submitted questions. These videos will be available in September. **Submit your questions to [info@mtmadison.com](mailto:info@mtmadison.com)!**

### From the Associate Artistic Director:

When looking at the work of an artist, activist, or public figure from our past or present, it is easy to fixate on the positive or negative impact that most affects you personally. We want to sweep problematic behavior under the rug to protect their image from detractors attempting to remove our progress. We also look to hold accountable those who have created harm in our society or to us personally. I believe, however, that we must work to evaluate both sides of the legacies of the figures in our lives in order to continue our advancement as a society. When we look at figures such as Charlotte Perkins Gilman, with a history of racism, xenophobia, and white supremacy, we must acknowledge that bigotry and its impact whenever we engage with their legacy or works. It isn't enough to simply understand it happened and ignore it. Or work around it. We have to hold their legacy accountable for the things they were likely not accountable for in their lifetimes.

This is difficult, challenging work. That is intentional. We want to reckon with their negative impact and learn from it. We also get to appreciate the advances that they have made for us personally, or our society in general. Gilman's story did a lot for some areas of feminism, and impacted the mental health field, and literary concepts. However, her racism prevented that impact from reaching women of color, a group that falls at the intersection of oppressions both as women and people of color. While Gilman helped some, she made her progress inaccessible to those most at risk. and actually increased the oppression faced by women of color.

Ultimately, when we work to acknowledge a whole person, a whole legacy, we gain two things. First, we learn the importance of intersectionality-- the need to understand intersecting identities and the importance of caring for all marginalized people and identities, starting with those most at risk. This will help us create consequences for stepping on those beside and beneath us in our social hierarchy to move upward in the world.

Secondly, we will be able to acknowledge the advancement of groups of people, and not alienate other groups that might have been harmed by those people in the process. It will tell us when we need to make reparations on behalf of those people to the communities and individuals they've harmed. It gives us an opportunity to build bridges in our community, instead of putting up barriers.

Nearly every public figure in the history of our society has harmed people. We are right to celebrate their successes, but we must also learn from their failures. That is the only way to ensure less failures in the future and promote all people into a world of equity and justice. -**Adam Qutaishat, MTM Associate Artistic Director**