

2003

Costume design for Roosters by Milcha Sanchez-Scot, Theatre UNI, Spring Semester, 2003

Carmelita Tyson Guse
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COSTUME DESIGN FOR *ROOSTERS*

BY MILCHA SANCHEZ-SCOTT

THEATRE UNI, SPRING SEMESTER, 2003

An Abstract of a Thesis

Submitted

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

Carmelita Tyson Guse

University of Northern Iowa

May 2003

UNIVERSITY OF NORTHERN IOWA
GERMANTOWN, IOWA

ABSTRACT

The purpose of this study is to document the process of designing costumes for Theatre UNI's production of *Roosters* by Milcha Sanchez-Scott. It serves to document the collaboration between director and designers that is necessary to produce a quality theatrical work. This work is a compilation of the research and creative process. Charts, lists, renderings, photographs, and a journal are included to show the progression of the process, in addition to pre-production research.

Roosters was performed in the Bertha Martin Theatre February 27-March 2 and March 6-9, 2003. The play chronicles a special day in the life of the Morales family-the day husband and father Gallo returns home from serving a seven-year prison sentence. The style used to tell this story is Magical Realism, a style often employed by Latino/Latina playwrights. As the Costume Designer, I worked with Eric Lange, the Scenic Designer, Mark Parrott, the Lighting Designer and Kim Hines, the Director to successfully distinguish magical moments from realistic moments, and to make smooth transitions between the magical and the realistic.

Without communication and collaboration, each designer could have their own vision of what the show should be and instead of a unified design communicating a unified idea, a production could end up with an assortment of mismatched elements doing nothing to sustain the theme or mood of the show. This would detract from the world of the play and leave the audience confused and the designers and director frustrated. With effective collaboration and communication, the lights, scenery, and costumes work

together to support the world of the play and bring the artistic team's vision of the production to life.

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This Study by: Carmelita Tyson Guse

Entitled: Costume Design For *Roosters* by Milcha Sanchez-Scott, Theatre UNI, Spring Semester, 2003

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PLAY ANALYSIS

This analysis model was taken from Script Analysis for Actors, Directors, and Designers written by James Thomas.

Time

The play was written in mid 1980, and first produced in 1987. The script says that the time is the present, so I would say it was written to be set anywhere from 1985-1987; however in this production, the costumes have a timeless quality because of the timeless quality of the story. It is summer. Chata mentions that it is hot and she is waiting for a cool breeze. All of the action takes place within a twenty-four hour period.

Act I	Act II
Scene 1	Scene 1
Very early morning	Afternoon
Scene 2	Scene 2
6:30 am	Late afternoon
Scene 3	Scene 3
7 am	Evening
Scene 4	Scene 4
Afternoon	Late evening

Place

The play takes place in the Southwestern United States. In an interview in The Latin American Theatre Review, the playwright said that in her mind, her plays are set in New Mexico. Also, cockfighting is an important element in this play, and New Mexico is one of two states where it is still legal, although it is illegal in several counties. I would place the play in New Mexico in one of the counties where cockfighting is legal. They don't try to hide the fact that they raise fighting cocks, which is seen when Hector takes the rooster to work with him. This leads me to believe that they don't have to hide their roosters, because it is not illegal to own them or fight them. The action takes place at the Morales' house in the desert. The area is hot and dry, cacti surround them, and there are mountains visible in the distance. All of the action takes place in the Morales' yard.

Society

Most of the characters are members of the Morales family. Gallo and Juana are married, and Angela and Hector are their children. Abuelo or Grandpa is mentioned several times. He is Gallo's deceased father. Chata is Gallo's sister. Adan is a family friend. Nameless shadows appear twice. An actor will represent Zapata, Hector's bird.

The Morales' are in the lowest strata of economic society. Hector is a farm worker. Chata is a prostitute. They do their jobs because there are no other jobs available. They are poor and they know it, but that doesn't stop Juana from trying to make sure that her children are clean and polite.

Economics

Since the play takes place in the United States the overriding economic system is capitalism. The economic situation of the family and the economics of the cockfighting culture are also important. Since Gallo has been in prison for the past seven years, he has not been able to support his family by winning cockfights. His son has been working in the fields as an agricultural worker, picking fruit and vegetables. Cesar Chavez organized migrant farm workers and led strikes in California in the 1960s in order to secure better wages and better living conditions for these workers; however, based on the family's living conditions, the Morales' do not fare much better financially than their counterparts did in the past.

The rooster plays a vital economic role, and magnifies the conflict between father and son. Gallo sees Zapata as a means to earn money, prestige, and power by reestablishing himself as a breeder of champion roosters. Hector sees Zapata as an escape out of his circumstances, out of the desert, out of his menial job. Hector wants to sell the bird for the money to make his escape possible. To Gallo, the rooster is all-important. If his family understands him and allows him free reign to do what he deems necessary, and if they value the rooster as he does, they will win his approval. Otherwise he will lie, cheat, and sacrifice his family for the sake of the rooster.

Politics and Law

There is some illegal activity that occurred before the action begins. Gallo killed a man and has been in prison for seven years. He is returning home at the beginning of the play. In Act I Scene 3 and Act II Scene 3 the Shadows indicate some illegal activity with Gallo. This activity is magnified in Act II Scene 4 when Gallo is in a hurry to leave. Where his birds are concerned, Gallo will do anything legal or not, as indicated in Act II Scene 1 when he says to Juana, “Nobody fools with my roosters. Not even this over-petted, over-pampered viper you spawned. Go and pray to your Dark Virgin. You know what I’m capable of.” As mentioned earlier, New Mexico is one of two states where cockfighting is legal, so engaging in that activity is legal, yet there tends to be other activity associated with the sport of cockfighting that is illegal such as gambling, and illegal drug use. In the play there is no mention illegal drug use, but there is mention of gambling.

Intellect and Culture

The Morales family belongs to the lowest rung of the socioeconomic ladder. They are poor and uneducated. No mention is made of school, or education, or homework, or reading. It is summer, so school would not be in session. Juana is thirty-five and her son is twenty. She probably dropped out of school to marry Gallo and raise their family.

Their general level of culture is low, however Juana does her best to instruct her children on how to behave when their father comes home. She wants to make them seem

higher than they actually are in order to entice Gallo to stay at home. She sets as nice a table as she can, and tells Angela and Hector to be polite. She tells Angela to take her wings off at the table and asks, “Ain’t you got any manners?” She also instructs Angela to take a bath because, “Your father don’t like dirty people.” She tries very hard to make everything meet Gallo’s standards so that he will be pleased with her and not be tempted to leave. She mentions several times how plain she is, so she makes up for her lack of beauty with being clean and polite. If she is successful, her family will stay together and she will be happy. If she fails, her family will fall apart.

Spirituality

The Morales family is Catholic. Saints and angels are mentioned often particularly by Angela. She is the most spiritual character in the play. Faith and religion drives most of what Angela does. She plays with dolls that she has dressed up to look like saints. She prays often to God and to the saints. She wears angel wings. She asks for signs from God. Angela takes spirituality more seriously than the other characters of the play. Juana also is spiritual. She prays to St. Anthony, and according to Angela, her favorite song is “Litany to the Virgin.”

RESEARCH

When I read *Roosters*, several aspects of the play stood out to me that I needed to research in order to understand the play and its characters better. These areas included migrant workers, cock fighting, magical realism, psychoanalytic theory, and feminist theory. Researching these subjects assisted in accurately costuming the characters in clothes that made sense for them to wear because the clothes fit their socioeconomic status, their occupations, and their personalities.

Cesar Chavez organized migrant farm workers more than 30 years ago. Migrant workers were among the lowest paid workers in American society then. The *bracero* system did not allow for collective bargaining, and helped to keep wages low (Galarza 135). Their living conditions were poor, and they had few rights as workers. They worked long, hard, days for very little pay, no benefits, and no security (Ballis 10, 17). The financial condition of the Morales family doesn't seem to be much better that it was for farm workers in Mr. Chavez's day. The Morales family lives among other farm workers, and in order to help support the family, Hector has become a farm worker while his father was in prison. They have tried to remain separate from and different than other farm workers by raising, breeding and fighting champion roosters, but they are not separate from the low standard of living associated with migrant workers. (See Appendix D, figures 1, 2 and 3.)

Cock fighting is brutal. It is legal in two states: Louisiana, and New Mexico, although in New Mexico it is illegal in eleven counties (Facts about Cockfighting). It was also legal in Oklahoma until November 2002 (Oklahoma Bans Cockfighting). The

roosters have spurs and razors attached to their ankles. This is how they injure and kill their opponent. The birds are thrown into a dirt pit and fight until one of them is dead (Ross). During Zapata's fight, the actor wears spikes on the wrists to symbolize the spurs and razors that a fighting cock would wear.

Magical realism is a style of literature. This style is most often associated with Latin American literature although it is not exclusive to Latin American literature. Magical realism is real and often has a supernatural quality. Magic, miracles and every day life are intertwined. The miraculous occurs along side of the natural. Miracles are expected, and they are accepted as a part of every day life (Flores 115). Part of the magic in *Roosters* is Zapata being seen in human form when he is not in his cage. Zapata has feathers and a beak like a bird, yet it is obvious that an actor plays the character. But this bird-human doesn't surprise or phase the characters. The bird needed to look like a bird without looking like an actor in a chicken suit. That would be ridiculous instead of magical.

Freud developed a theory of human development. Part of this theory includes the five Stages of Psychosexual Development. The third stage, which is the Phallic Stage, can be used to analyze the characters in *Roosters*. Beginning with the Phallic Stage, Freud has difficulty in analyzing females. He believed that women never fully recovered from learning that they did not have a penis, that they were permanently scarred by this realization, and that they never fully developed past this point. According to Freud, if a person doesn't master one stage, he or she cannot successfully master the following stages (Donadio). Adhering to Freud's model, women remain incomplete. The most

glaring example of the incomplete woman in Roosters is Juana. She has no interests beyond her husband. She loves her children, but she has sacrificed their comfort, and their happiness in order to be faithful to Gallo. She lives for Gallo. She gives all she has for him and gets nothing in return, yet she continues to provide every opportunity for him to stay with the family. Juana has arrested her development for the sake of Gallo and their marriage. Gallo has also not progressed past this stage. "Men who fail to progress past this stage develop a fixation known as phallic character which is responsible for the formation of a narcissistic personality" (Donadio). Gallo certainly could be described as narcissistic. Everything he does is done for himself with no thought to what anyone else might want. He is the center of his world-he and his rooster. He will do anything including lying, stealing, cheating, and killing in order to have his way. He is even willing to lie to and kill his own children in order to accomplish his goals and he sees nothing wrong with that.

To be a subject is to be something other than free and autonomous, something other than self-created or independent of others. You can't think for yourself, you can't act for yourself, you can't do for yourself, and so you allow someone else boss you around. To be an agent is to be free and autonomous. You do for yourself, and you do to others. An agent makes things happen (Fortier 53). Not knowing how to be anything other than subjects, Juana, Chata, and Angela vie for the attention of men, and in so doing they put themselves in subjection to them. Juana has submitted so completely to Gallo that she has no personhood. She is a non-entity. Chata has given herself to men so often that she doesn't know how else to live. She has left in her wake a string of men to whom

she subjected herself to. Angela is a little more complex. She is both agent and subject. She acts on her own will, and she makes things happen. She defies her brother and rejects any authority he might have over her. She ignores her mother when she is called to meals. Angela hides Zapata. Yet she is subject to God. Also, she is willing to subject herself to her father. When Gallo promises to take her with him, she is ready to give up agency in order to gain her father's attention. And when she is ready to leave with him, she is wearing the uniform of female subjectivity—the sexy red dress. But Angela's dress doesn't fit her. She borrowed it. Neither does subjection fit her. Previously Angela was either subject or agent. At the end of the play she is both. Angela makes things happen—agency—as she makes herself available to God for the miracle—subjectivity.

The images in Appendix D show research of farm workers, Mexican folk wear, relatively modern Mexican dress, and cowboy dress. I was interested particularly in Mexican folk wear because the Morales family is Mexican-American. It was important for the characters to wear clothing inspired by Mexican folk wear, and Southwestern styled clothing because clothing style helped the audience recognize whom the characters were and where they were.

CHARACTER DESCRIPTIONS

Gallo is a manipulative, macho, violent man in his forties. He is obsessed with roosters. He has just completed a seven-year prison sentence for killing a man in a fight over a rooster. He is often in trouble, and he has neglected his family. Gallo's identity is centered on roosters. His name means "rooster." He cares more about the roosters than he does about his family, and he considers Zapata more his son than Hector.

Juana is thirty-five and tired. She desperately wants Gallo to stay at home so they can have a normal family life. She lives to please others, particularly her husband, Gallo. She considers herself to be a plain woman, and blames everything that goes wrong in her family on her plainness.

Hector is about twenty years old, and he is not happy where he is. He wants to sell Zapata and leave the life of poverty he has been leading. He talks with Adan about the mountains in the distance as though he wants to be beyond them instead of where he currently is. He doesn't wear Western wear because he doesn't want to look like or be like his father, Gallo. His aunt, Chata, intrigues Hector.

Angela is the self-proclaimed angel of her yard. She is fifteen years old, but would rather be twelve. She is afraid to grow up. She is spiritual and mystical. She harbors some bitterness and resentment toward her father for being gone for the past seven

years. Angela doesn't trust Gallo, yet she still wants his attention. The script calls for her to levitate in the final scene. This levitation indicates that she has regained her faith and has found the courage and spiritual power to change her circumstances.

Chata, Gallo's sister, is a whore. In her forty years of life she has serviced the sexual needs of many a farm worker. She is not ashamed, embarrassed, or apologetic for what she is, and her family is not either. Chata is open, frank, and she speaks her mind.

Adan is a twenty-year-old farm worker who is interested in cock fighting. He is Hector's friend. He looks up to Gallo as a breeder of champion fighting cocks. He is happy where he is and tries to convince Hector that he should be happy, too. When he is not working in the fields, he dresses in Western wear like Gallo because imitation is the greatest form of flattery. Also, Adan is in love with Juana.

Zapata is Hector's rooster, his inheritance from his grandfather. Zapata has been bred to be the perfect fighting rooster. The script calls for Zapata to "dance" which implies that Zapata is represented by a human figure.

The Shadows are an evil force. They are acquaintances from Gallo's past. The Shadows are a threat to Gallo because they want Zapata. They frighten Angela.

ROOSTERS DESIGN CONCEPT STATEMENT

Our production of *Roosters* emphasized the family relationships as portrayed in the script. The Morales family is in crisis. Husband and father Gallo has been in prison for manslaughter. He is obsessed with roosters and cockfighting. His life is marked by violence. His wife Juana lives for him. She has sacrificed her comfort and the comfort and respect of her children to make a home for Gallo to return to. Against the wishes of his father, Hector is a field worker. Gallo prefers his son to raise and fight champion roosters. Hector has inherited a rooster from his grandfather, and he intends to sell it instead of using it for fighting. This appalls Gallo. He doesn't understand Hector's reluctance to fight the bird and this causes conflict between father and son. For *Roosters*, color was used to express the character, condition and emotional life of the Morales family. Mostly, an earth tone pallet was used, but other colors were used when necessary. Three examples of costume design choices will demonstrate how costumes served to define character in Theatre UNI's production of *Roosters*.

Juana sees herself as a plain woman. Her children ignore her and her husband has no respect for her. Juana blends into the background, and the tan color that she wears causes her to visually blend in with the set. The exception to this occurs in Act I Scene 4. At the end of Act I Scene 3, Gallo and Juana go into the house to make love. Scene 4 is after the lovemaking, so Juana wears a colorful robe. Her man is home and she feels alive, but her nightgown however shows the real condition of her life. The top of the gown is light colored and gradually darkens to brown at the bottom of the gown. Gallo has drained the life out of Juana. In Act II, she is back in tan.

Gallo is a violent man. He is interested only in roosters — breeding them and fighting them. He wears Southwestern styled clothing such as blue jeans and cowboy boots, and he wears earth-toned colors so he looks “normal,” however he also wears and uses a red handkerchief. This and the red in his large belt buckle reveal his violent nature.

Angela wears white. This shows her innocence and her preoccupation with spiritual matters. She is the self-proclaimed angel of her yard. But the white that she wears is dingy and dirty since she continually crawls around in the dirt. Also, Angela is the only female character that wears pants. As gender roles change, the idea of what women can or cannot do has changed, but for this design, Angela’s wearing pants shows that she is different from her mother and her aunt who wait for things to happen. Angela makes things happen. Her actions often drive the action of the play.

Juana, Gallo, and Angela’s costume color choices work within the total design approach of the production which is set in the mid 1980s in the agricultural Southwest in the summer. The lights, scenery, and costumes work together to support the style of the play, which is Magical Realism. Moments of magic are inserted into the action and lighting, scenery and costumes collaborate to isolate the magic moments from realistic moments.

COSTUME DESIGN INTERPRETATION

For Theatre UNI's production on *Roosters*, the costume design followed the script requirements and the requirements of the Artistic Team. *Roosters* was performed in the Bertha Martin Theatre, which is an intimate 125 seat thrust performance space. The intimate environment allowed for small costume details to be seen by the audience. Many details included in the design were inspired by Mexican folk wear, and Southwestern cowboy-wear. Costume choices for each character will be discussed in the following paragraphs. The Appendix E showcases renderings and Appendix F showcases photographs of the costumes utilized in the production.

The stage directions mention that Gallo is wearing a suit. The director, Kim Hines stated that she wanted Gallo to wear something red to reflect his violent nature, and research recorded male Mexican folk wear in a suit with a sash around the waist (see Appendix D, figure 2c). Based on this information, I rendered Gallo in a brown suit, a shirt with a bolo tie, and a red sash around his waist for Act I. Brown was selected because it fit in with the earth toned palate that we decided to use. For Act I Scene 4, Gallo's shirt and jacket were removed. His undershirt was white and sleeveless. The slang term for this type of shirt is "wife beater." I knew there would be some audience members that would connect the shirt style to Gallo's behavior. Also, that style of shirt is considered macho. Scott Nice, the actor cast as Gallo, had some concerns about wearing a sleeveless shirt. His research indicated that younger Hispanic men wear this type of shirt. Also, because of Mr. Nice's ancestry, he was fair and hairy. Gallo's ancestry would generally cause him to be dark and smooth-skinned. To keep the audience in the

thought it would be better to wear a T-shirt with sleeves that would cover the hair and the fair skin. I agreed. Later, the white sleeveless shirt was changed to a black T-shirt.

White would have drawn focus away from the rooster during Act I Scene 4. Black allowed focus to be where it needed to be, and it tied Gallo to the Shadows. In Act II, Gallo had on blue jeans a shirt with a bolo tie, and the sash. Ms. Hines asked me to change Gallo's costume. What I designed took Gallo in a different direction than she wanted to go. She preferred blue jeans and a belt with a large buckle to the suit with the sash. My next set of renderings for Gallo had him in blue jeans, a large gold and red buckle, a red-striped shirt, a bolo tie, and cowboy boots for Act I. For Act II, he had a different red-striped shirt. In another meeting with Ms. Hines, she suggested using solid colored shirts because the striped shirts looked too "Ivy League" to her. So in Act I Scenes 1 and 3, Gallo's shirt was a drab greenish/brownish color, and a bolo tie. In Act I Scene 4 and Act II, his shirt was reddish brown, and was ornamented to look like a western shirt with metal tipped collars and pearl buttons. I chose these shirts because were the actor's size, and because the colors were in the earth-toned palate. He wore the red and gold belt buckle, but more red was needed, so a red handkerchief was added for him to use throughout the show. I employed a Southwestern style for Gallo because he lives in the Southwest, and would likely wear the fashion common to the region in which he lives.

The real Juana doesn't exist anymore. She has placed her total complete trust hope and love in Gallo, and he has stripped her bare. Her identity is through Gallo and he has taken and given nothing in return thereby leaving her empty. She is not looked at;

she is looked through, she is ignored, she is taken for granted. Using sheer, lightweight fabric for her Act I dress emphasizes her invisibility. The yoke of this dress had a design that was taken from a Mexican cross stitch pattern. It was modified to fit her yoke. I chose this pattern because of its Mexican origin, and because the dress style was adapted from Mexican folk wear. Her Act I dress was tan and her Act II dress was khaki. Such colors allowed her to blend into the set while keeping with the earth tone palate. The plain colors also magnified her plainness. The only time Juana wears any color is Act I Scene 4. She and Gallo have just made love, so she wears a nightgown and robe. The first rendering had Juana in a red nightgown and a robe that is brown at the hem and gradually fades to off white at the shoulders. A process called ombre dying accomplished this. I chose red to convey her sexuality, and the coloring of the robe to illustrate life, energy and spirit being drained out of her by Gallo. The robe was going to be constructed and dyed, and a red nightgown was going to be purchased, but a robe and nightgown that fit the actress were found in UNI's costume storage. The robe had a red-orange and black paisley pattern, and the gown was plain and light colored. I decided to use the robe as it was and ombre-dye the gown. I felt that this nightgown and robe combination would relay the same idea as the original design. During the dress parade, Ms. Hines suggested that Juana's Act I dress was too light colored. It looked almost white on stage and made Juana look virginal which was not the desired look. The dress was dyed tan, which was a more effective color for Juana.

The script reveals two basic requirements for Angela. The first is that she wears angel wings throughout the play, and the second is that she wears her mother's old party

dress in Act II Scene 4. Several references are made to Angela's wings. My original idea was that she made them herself out of found objects like a lace curtain or tablecloth. Jennifer Sherman, a UNI Costume Studio Technical Assistant was assigned to construct the wings. While discussing how I wanted the wings constructed, she suggested purchasing wings and trimming them with feathers. I had not considered this possibility, but I liked the idea even though that meant that the wings would no longer be something Angela made for herself. After discussing this change with Ms. Hines, we decided to take Miss Sherman's suggestion. Purchasing wings allowed the actress to begin rehearsing with them sooner than she would have if they had been constructed. Feathers were constructed from handmade paper, and were then glued to the wings. Per the script, the wings were dingy, old, and tattered. To accomplish this, the actress wore the wings with the feathers in rehearsal. Angela's clothes are white. In her mind she is an angel, so it was appropriate for her to wear white. Since she crawls around under the house and digs in the dirt at the cemetery, the white is dingy. The other female characters wear dresses, but Angela needed to wear pants because of her movement, and to imply that she takes action, but in Act II Scene 4, Angela wears her mother's party dress. The stage directions call for a strapless red dress with visible safety pins. The pins are used to make the dress fit Angela's young body, and the dress is supposed to look inappropriate for her. I chose a red skirt and blouse that were based in Mexican folk wear (see Appendix D, figures 2d, and 3). She had very little time to change into this costume, and this style helped facilitate the change. Also, the style of the costume made pinning it unnecessary. The way the costume hung on the actress caused it to look too big for her in keeping with

idea of the dress belonging to her mother. The dress could have been any color, but having it red supported the comments that Chata make about Juana in Act II Scene 2. “Your mama forgets...those years when her heart was filled with wild dreams when she use (sic) to weave little white star jasmine vines in her hair and drive all the men crazy” (Sanchez-Scott 269).

When Hector first enters, he has been jogging. This activity would suggest that his first costume consist of sweatpants, a T-shirt, and sneakers. The sweatpants are gray because that is a common color for sweatpants. The shirt is gray also, but it had some brown in it making it warmer gray, which fit in with the earth tone palate. Hector and Adan’s work clothes had the same requirements. For Hector and Adan’s work clothes, long sleeved, light colored shirts were chosen, along with light colored pants. They are farm workers, and would spend long hours in the hot sun picking produce. Ms. Hines wanted them to wear light colors because that would reflect the sun’s heat, and she wanted long sleeved shirts and pants to protect their skin, as opposed to short sleeves and shorts. During the Dress Parade, Ms. Hines noticed that Hector’s work clothes were a bit too light. As with Juana’s dress, his work clothes looked almost white under the lights. The work clothes were dyed tan. In Act I Scene 4, Hector and Adan return from a day of working in the fields. The script makes reference to them being dirty and sweaty. In the previous scene, their clothes are clean because they haven’t gone to work yet. Then, a few pages later they have to be dirty. I was originally going to have two sets of work clothes for Hector and Adan-a clean set and a dirty set-and they would change costumes between Scenes 3 and 4. But I felt that the change would be too quick, and it would be

easier to have one set that would be dirtied between Scenes 3 and 4. The Costume Crew used makeup in a color called “Texas Dirt” to dirty the costumes, and they sprayed the actors with water to simulate sweat. The remainder of Adan’s costumes will be discussed in a later paragraph. Hector’s costume in Act II is consistent in keeping with the earth tone palette that was chosen. The shirt is brownish yellow, and the pants are brown. It was necessary for him to wear dress clothes because Juana comments on how nice he looks dressed up. His shirt is the traditional Mexican Guayabera shirt. Pleats in the front and back characterize it. This style shirt is worn for special occasions as a dress shirt. I chose the Guayabera shirt because it is different than the style that Gallo wears, and because it is Mexican. Hector doesn’t want to be like his father, so he would not wear the Southwestern style that Gallo wears.

Chata is a very colorful character. Ms. Hines and I decided that earth tones would be inappropriate for her. I chose red and black for her because these colors are associated with sex and sexuality. The script has specific requirements for Chata. Hector refers to a black “7th Fleet” kimono. Hector also mentions that Chata wears pink satin slippers. A black kimono was ordered and “7th Fleet” was embroidered on the front of the kimono where it would be the most visible. The stage directions toward the end of Act I Scene 3 state that Chata is “wearing ‘colorful’ street clothes” (Sanchez-Scott 259). She wears a black bustier with red trim and a black leather skirt, and she looks like the whore that she is. I had first planned for Chata to wear black leather Capri pants, but later decided that a skirt would be more appropriate for Chata since wearing pants demonstrated taking action. I wanted Chata to wear a turquoise colored dress for all of Act II, but Ms. Hines

wanted this dress worn only in the final scene. She felt that it would more effective for Chata to wear the whore costume in Act II Scene 3 when she interacts with Hector. I chose the color turquoise for her last costume for three reasons. First, it is a color associated with the Southwest. Second, Angela is wearing red and black in this scene and I didn't want to draw focus away from Angela by also having Chata in red and black. Third, the Shadows wear black and are on stage at the end of the scene, and I didn't want Chata to also wear black thereby associating her with them.

Adan's Act I costume, his work clothes, was discussed in conjunction with Hector's work clothes in a previous paragraph. He didn't have any script requirements except that he needed pockets. I chose a cowboy style complete with hat and boots for Adan. He looks up to Gallo, so having him wear the Southwestern style connects him to Gallo. Although he speaks Spanish, and has come from Mexico more recently than the Morales family, I decided not to have Adan wear Mexican-inspired costumes. He feels like he belongs in the United States, so he would choose to dress in the fashion common to the region where he lives.

Roosters is written in the Magical Realism style. Zapata is part of the magic, and should look magical. I first rendered Zapata in a white leotard with rainbow colored head and tail feathers and a mask with a beak. It wasn't magical enough, so I added gold, silver, and glitter to the feathers. During a conversation with Mark Parrott, Scenic Designer, he showed me some research images of roosters that he had found. He also told me of his idea to use a puppet for a rooster. With this input from the Scenic Designer, I re-designed the Zapata character to reinforce the visual connection between

the realistic rooster puppet and the magically transformed human rooster. In Act I Scene 4, Zapata has a fight with San Juan, Adan's rooster. I wanted Zapata to wear spikes on his wrists and ankles. The actress rehearsed with the wrist spikes covered with heavy tape. The ankle spikes used in rehearsal were rubber. My intention was to replace the rubber ankle spikes with metal spikes that had already been purchased, but when it was time to replace the rubber with metal, the metal spikes had been misplaced. Rather than purchase more metal spikes, I decided that if they had not been found by the final dress rehearsal, Zapata would only wear wrist spikes with the tape removed. When I saw the show, I was disappointed that the ankle spikes had not been found. They would have completed the costume.

The Shadows don't necessarily have to be cast as actors on stage. Voice-overs can be used. For our production, we used three actors as the Shadows even though the script calls for two. In a pre-production meeting, Ms. Hines and I talked about the Shadows being Angela's perception of the Filipinos, but instead I used the image of shadows as dark, silent, and fleeting to influence my design for the Shadows. They wore black T-shirts with a black shirt jacket, black pants, and black shoes. Gallo wore blue jeans and a black T-shirt with a shirt worn as a jacket over the T-shirt. Gallo and the Shadows wore their clothing similarly, which links them with each other. Their shoes were dance shoes to enhance their silent, fleeting quality. They have no identity other than "Shadow" so I hid their identity by covering their heads and part of their faces with a hood. Ms. Hines preferred that the Shadows wear sunglasses instead of hoods. The Shadows were also part of the magic of *Roosters*. Lighting indicated their magical

moments. Occasionally, black garments look red under stage lighting, so I was concerned that the Shadows would appear to be wearing red instead of black. The light design by Eric Lange, Lighting Designer, did not cause that effect.

Costumes establish time in history. For example, Hector's style of sweatpants and work pants were much more common in the mid-1980s than they are now. Also, Juana's Act II dress is a style common to the 1980s. Yet overall, the time period of the show is difficult to determine. This timeless quality speaks to the fact that this story is common to any time period. Costumes establish social status. The Morales family is poor and they don't have many new things. Their costumes needed to reflect that. This was accomplished by choosing costumes from UNI's stock that were already distressed, by shopping at thrift stores for costumes, and by aging and distressing costumes that were purchased new. For example, Juana's shoes were purchased new. They were made to look worn by scuffing them with sandpaper and staining them with shoe polish. In this production of *Roosters*, costumes established ethnicity. I chose Mexican inspired designs because the characters were Mexican-American. I didn't want to their costumes be "Southwestern," or "American," and, in our production with no Hispanic actors, the only thing that identified them as Mexican-American was their accent. The costume designs based on Mexican folk wear, and the Guayabera tie the characters to their Mexican origins.

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APPENDIX A
PROCESS JOURNAL

PROCESS

In the spring semester of 2002, I requested to design costumes for a main stage production at Theatre UNI in the 2002-2003 school year. The Theatre Dept. Graduate Faculty assigned me to design costumes for *Roosters* because they felt that I it was a show that I could successfully design, and because it would be interesting to design. I began work for *Roosters* in September 2002. I worked without much input from the Design Production Team at first, but the closer time came to begin production meetings, the more contact I had with them. Kim Hines, the director, lives in Minneapolis, so we communicated with her by phone and by email until she came in February to begin rehearsals. She did come to UNI for *Roosters* auditions in December, and we had a meeting with her in person at that time. I kept a journal to chronicle my process.

All of the renderings mentioned in this section can be seen in Appendix D unless otherwise noted.

September 25, 2002

On Saturday I found a book with beautiful photographs of the Southwestern U.S. Also on in Saturday, I borrowed some books from the Rod Library on Latino theatre. One of them includes *Latina* by Sanchez-Scott. The other two books are Latino/Chicano anthologies. I thought it would be a good idea to read plays by other Latino/Chicano playwrights.

October 9, 2002

It has been challenging to find critical essays with *Roosters* as the subject. I have found reviews of *Roosters* the play, *Roosters* the movie, and *Stone Wedding*, another Sanchez-Scott play. I have also found an introduction to *Roosters* written by Sanchez-Scott. In it she mentions that one of her relatives was a cockfighter, and that her father took her to a cockfight when she was very young. Also, she mentions that when she was young if she was angry with someone, she wrote his or her name on a piece of cardboard and put in up in the yard. The number of tombstones in the yard indicated to her mother what kind of day she had. Sanchez-Scott used this in *Roosters* with the character Angela, who does a similar thing with tombstones in the yard

October 20, 2002

I found some critical analysis on *Roosters*, finally! Jorge Huerta wrote two books-*Chicano Theatre*, and *Chicano Drama*. *Roosters* is in *Chicano Drama*. I found out about his two books through a book review in the Latin Drama periodical.

October 22, 2002

I was reading about Magical Realism last night. I did not quite grasp what it was. If someone had asked me what it was, I couldn't have described it. Then this morning as I read my Bible, it seemed to me that I was reading an excellent example of Magical

Realism. Miraculous things happened often and were part of reality. Miracles were expected. The supernatural blended with the natural.

January 29, 2003

We had a preliminary Production Meeting in December when Kim Hines came for auditions. It was a very fruitful meeting. Mark showed his research of the desert and of actual roosters. I showed my research of Mexican folk wear. The Morales family is Mexican-American so I felt that it was appropriate for some of them to wear Mexican-inspired clothing. We discussed color and characters. We decided to use an earth tone palate, especially for Juana. She will blend into the background. The only one with bright colors should be Chata.

I emailed my designs to Kim on January 11, 2003. On January 18, she emailed me to let me know that she received them and that there were a few changes that she wanted me to make. Yesterday I missed the Production Meeting due to the weather, so I showed Kim the new designs today. She was pleased. Originally, Gallo was in a suit with a red sash around his waist. Kim didn't like the sash or the suit because that took Gallo in a different direction than she wanted to go, so she suggested jeans and a belt. And Zapata wasn't magical enough. I followed her suggestions and she was pleased with the result.

One of my designs is in question. Faculty member Scott Nice will play the role of Gallo. He doesn't have time to tan, and he doesn't want to wear a sleeveless T-shirt. Amy and Linda have encouraged me to defend my choice. I chose to put him in a tank top because it is summer, it's macho, and because they are called wife beaters. I don't like that term, and Gallo doesn't physically abuse his wife and family, but he does neglect them, which is a form of abuse.

February 2, 2003

On Friday I talked with Mark about the rooster. It seems that he is building a puppet to be Zapata and he and Kim thought that the puppet Zapata and the human Zapata should match. I have no problem with that. So I re-rendered Zapata. Wednesday is the Design Presentation.

February 3, 2003

Jenn asked me about the wings. It was originally my idea to use lace per my research (See Fig. 2c), however Jenn mentioned using feathers. I want the wings to look like something Angela made. Using feathers would work because they would have lots of feathers around from all of the chickens. I discussed this idea with Kim, and she thought there were several scenarios as to how Angela got the wings. One of the scenarios that Kim mentioned was that perhaps Angela didn't make them, but instead her grandfather gave them to her. That is the idea that I will use.

Mark saw my new Zapata rendering and he showed me the rooster puppet he is purchasing. We will be using some of the same feathers for the human Zapata and the puppet Zapata so they'll match.

February 5, 2003

Yesterday was the Production Meeting. We discussed the order of the Design Presentation, when Paper Tech would be, and that I would need a representative from Costumes there in my stead, and how the levitation device would work. We will see the device with Joanna Jordan, who was cast as Angela, on it tomorrow. I looked at the chicken coop because it was mentioned in the Production Meeting that the door was narrow. I was concerned that the rooster's tail would be too wide to fit through it, but after looking at it, I realized that it wouldn't be a problem.

Yesterday I saw a robe choice for Juana. On Monday, Jenn found a nightgown for Juana. Today Gretchen Carter, who was cast as Juana, had a fitting and I was told that the gown fit very nicely. I have decided to use the robe and ombre dye the gown instead of what I had originally planned.

I ordered Angela's wings, and the kimono came today. Katie will rehearse in the kimono, and as soon as the wings arrive, Joanna will rehearse in them.

February 6, 2003

I have rendered Gallo in a tank top for Act I Scene 4. I want to talk to Kim and Scott to discuss our choices. Amy spoke to Scott yesterday and he has specific reasons for why he thinks a T-shirt is better than a tank top.

February 9, 2003

Tonight I spoke to Scott. First, I watched a run thru of the show. I spoke with Scott after the rehearsal about his wearing the tank top. His research indicated that younger men wear tank tops. Also, he wants to hold true to the world of the play and its characters. Gallo, a Mexican-American, would not be hairy. Scott is hairy and with his teaching and rehearsing schedule doesn't have time for hair removal. Gallo is a very clean man and the tank top is sometimes associated with dirtiness. After watching Scott in the show, I realized that the tank top is unnecessary to show the character's machismo. Scott seemed macho in what he was wearing. He had a swagger. I had decided before Scott even spoke to me that the T-shirt would work.

Eric asked me for fabric swatches.

February 19, 2003

I had the swatches to Eric by the 11th. He needed them for the 12th.

Yesterday, Kim saw the costumes. Linda brought the rack up so she could see them. She was pleased for the most part, and she offered suggestions and changes. She didn't like Gallo's red striped shirt. She thought it looked too "Ivy League," too much like a banker. She suggested a solid colored western shirt. Also, for Hector and Adan, she wants grass stains and sweat on them in addition to the dirt. I hadn't thought of grass stains. She also mentioned that Hector's sneakers still look too new. Tonight at Crew View I saw what she meant. They look too new for a show where everything is supposed to have an old, worn, distressed look. And Juana's shoes look a bit too new as well.

Tonight I mostly watched for when the costume changes occur. I also paid attention to their rehearsal clothes and shoes and how they moved in them. Zapata needs to wear the (February 19, cont.)

tail structure. The tail will change how much room she gives herself to get in and out of the chicken coop.

February 25, 2003

February 23, 2003 was the Costume Parade. It went well. Kim wanted a few things changed. Juana's dress was too light, and so was Hector's work shirt. Kim mentioned that those colors would say something about the characters that we didn't want to say. Those costumes will be dyed. Another change was how long Katie Sue Nicklos, cast as Chata, would wear the black bustier and skirt. I had planned to have her change at intermission into the blue dress, but Kim want her to remain in the black through Act II, Scene 3.

I had originally planned for Katie to wear leather Capri pants in Act I, Scene 3, but she requested to wear a skirt instead of pants. She had a quick change and thought that it would be easier and faster to change into a skirt rather than pants. Also, a skirt made more sense with the entire design concept for the women. Not only was the change easier for her, it made for a more effective design.

First Dress went well. There was a change made. Gallo's T-shirt is black. The concern is that he would draw focus in a white T-shirt. I don't like the black shirt, but it is a good choice. It looks good and it ties him to the Shadows.

The actors wore their actual costume shoes for the rehearsal period. Also, Joanna wore the wings in rehearsal, and Katie wore the kimono in rehearsal. Wearing these pieces in rehearsal seems odd. Actors don't usually begin working with their actual costume until dress rehearsal. But in this show, it was important for them to wear some costume pieces during rehearsal so that by the time the show opened, they would have the old, distressed look that we needed. I asked Katie how her costumes helped her get into character. She said that the shoes help her the most to feel like the character.

March 2, 2003

The show opened on February 27, 2003. I saw it yesterday. The costumes looked good. I was pleased with them, and I was pleased with what they said about the characters. Someone told me that each costume told a story about the character. When Chata entered in her black with red bustier and black leather skirt, the audience had an audible reaction. Their reaction was favorable, but it surprised me because I wasn't expecting it. Something I would have preferred to see were ankle spikes on Zapata. He had spikes on his wrists. When dress rehearsals began, the ankle spikes could not be found, so the ankle spikes were omitted. During the show in Act I, Scene 4, the wrist spikes glinted and flashed under the lights, which I thought was effective, and I was disappointed that there were no ankle spikes to cause the same effect.

APPENDIX B
COSTUME CHART

Table 1. Costume Chart

<i>Roosters</i> by Milcha Sanchez- Scott	Act I Scene 1	Scene 2	Scene 3	Scene 4
Theatre UNI Spring 2003	All action takes place in the yard; Very early morning	Early morning	7 am	Afternoon
Bertha Martin Theatre	Gallo teaches Zapata how to fight	Juana waits for Gallo to return	Juana instructs her children how to act	Zapata kills San Juan in a fight
Gallo	Brown drab shirt, blue jeans, belt w/ large buckle, bolo tie, boots, red handkerchief		Same as Scene 1	Western shirt (he puts on onstage), black T-shirt, no bolo, everything else same as previous scene
Zapata	Unitard, shoulder feathers, tail feathers, mask			Unitard, shoulder feathers, tail feathers, mask, wrist spikes
Hector	T-shirt, sweatpants, sneakers, athletic socks		Tan work shirt and pants, socks, watch, sneakers, he changes into workboots on stage	Same as previous, but dirty
Angela	Wings, white shirt, pants, and shoes		Same as previous	Same as previous
Juana		Slip, gauze dress, brown sandals, apron	Same as previous, no apron Quick change into next scene	Brown/cream night gown, paisley robe, bare feet
Chata		7 th Fleet kimono over black and red bodybreifer, pink slippers	Same as previous Quick change during scene: remove kimono and slippers, put on black skirt and red shoes, jewelry, boa	
Adan			Tan work shirt and pants, socks, work boots	Same as previous, but dirty
Shadows			Black T-shirt, shirt jacket, pants, shoes, sunglasses	

(Table continues)

	Act II Scene 1	Scene 2	Scene 3	Scene 4
	Afternoon the same day	Later that afternoon	Evening	Later that evening
	Angela hides Zapata	Juana remembers her youth	Angela promises not to give Zapata to Gallo	Angela levitates
Gallo	Same as Act I, Scene 4			Same as Act I, Scene 4
Zapata				
Hector	Yellow dress shirt, brown dress pants, black ankle boots, black dress socks		Same as Act II, Scene 1	Same as Act II, Scene 1
Angela	Same as previous	Same as previous	Same as previous	Same as previous. Quick change during scene into red dress and shoes, jewelry
Juana	Khaki dress, slip, leather belt, sandals, apron	Same as previous, no apron		Same as previous, no apron
Chata	Black and red bodybriefer, black skirt, red sandals	Same as previous	Same as previous	Turquoise dress with matching shoes and jewelry
Adan	Southwestern shirt, jeans, cowboy boots, cowboy hat			Same as Act II Scene 1
Shadows			Black T-shirt, shirt jacket, pants, shoes, sunglasses	Black T-shirt, shirt jacket, pants, shoes, sunglasses

APPENDIX C
COSTUME BREAKDOWN LIST

Roosters Breakdown list

Chata

Presets-black leather skirt, red spike heeled shoes, jewelry, boa behind the house

Act I

Scene 2

Black body briefer and tights

Black kimono

Pink slippers

Cross necklace

Scene 3

Same as previous

****Quick change behind the house during scene into**

Body briefer and tights

Black leather skirt

Red spike heeled shoes

Cross necklace, bracelets, rings, earrings

Boa

Intermission

Presets-blue dress, blue and gold shoes, turquoise jewelry, behind the house

Act II

Scene 1

Same as end of I:3 except red high-heeled sandals instead of red heels

Scene 2

Same as II:1

Scene 3

Same as II:1

Scene 4

Blue dress

Cross necklace

Blue and gold shoes

Turquoise necklaces

Turquoise bracelet

Rings

White flower in her hair

Angela

Note: Angela wears the wings the whole show

Act I

Scene 1

White shirt

White pants

White shoes

Scene 3

Same as previous

Scene 4

Same as previous

Intermission

Presets-red skirt, red blouse, red shoes, silver and pearl necklaces, bracelets

Act II

Scene 1

Same as Act I

Scene 2

Same as Act I

Scene 3

Same as Act I

Scene 4

Same as Act I

****Quick change during scene into**

Red skirt ++Skirt and blouse over white shirt

Red blouse

Red dress shoes

Necklaces

Rings

Earrings

Bracelets

Gallo

Note: Gallo wears the belt with the red and gold buckle with everything

He uses the red handkerchief throughout the show

Do not wear a wedding band

Presets-Western shirt in suitcase

Act I**Scene 1**

Brown drab shirt-tucked in

Blue jeans

Belt with red and gold buckle

Boots

Bolo tie

Scene 4

Western shirt (puts on onstage)

Blue jeans

Black T-shirt

Boots

Act II**Scene 1**

Same as I:4

Scene 4

Same as I:4

Hector

Note: Hector uses a dingy white handkerchief throughout the show

Act I

Scene 1

T-shirt

Gray sweat pants

Dirty white sneakers

Athletic socks

Scene 3

Tan work shirt

Tan painter's pants

Athletic socks

Watch

Dirty white sneakers

He changes into his work boots onstage

****Between scenes, dirty up the work clothes**

Scene 4

Work shirt

Painter's pants

Work boots

Socks

Watch

Act II

Scene 1

Yellow dress shirt

Brown pants

Black ankle boots

Black socks

Scene 3

Same as II:1

Scene 4

Same as II:1

Juana

Note: Juana wears a wedding band and a watch throughout the show

Act I**Scene 2**

Gauze dress with embroidered yoke

Slip

Brown sandals

Apron

Scene 3

Same as previous scene

****Quick change between scenes**

Scene 4

Brown/cream nightgown

Orange, black, yellow, cream paisley robe

Bare feet

Act II**Scene 1**

Khaki dress

Leather belt

Brown sandals

Apron

Slip

Scene 2

Same as II:1

No apron

Scene 4

Same as II:1

No apron

Adan

Note: Adan uses a dingy white handkerchief throughout the show

Act I

Scene 3

Khaki work pants

Khaki work shirt

Work boots

Socks

****Between scenes, dirty up the work clothes**

Scene 4

Khaki work pants

Khaki work shirt

Work boots

Socks

Act II

Scene 1

Western shirt

Blue jeans

Cowboy boots

Socks

Cowboy hat

Scene 2

Same as II:1

Scene 3

Same as II:1

Scene 4

Same as II:1

Shadows

Act I

Scene 3

Black t-shirt

Black shirt

Black pants

Black socks

Black dance shoes

Black sunglasses

Act II

Scene 3

Same as I:3

Scene 4

Same as I:3

Zapata

Unitard

Feathers

Mask

Tail

Dance shoes

APPENDIX D

RESEARCH IMAGES

MIGRANT WORKERS



Fig. 1a. BASTA! La Historia de Nuestra Lucha ENOUGH! The Tale of Our Struggle (Delano, CA: Farm Worker Press, Inc., 1966) 32.

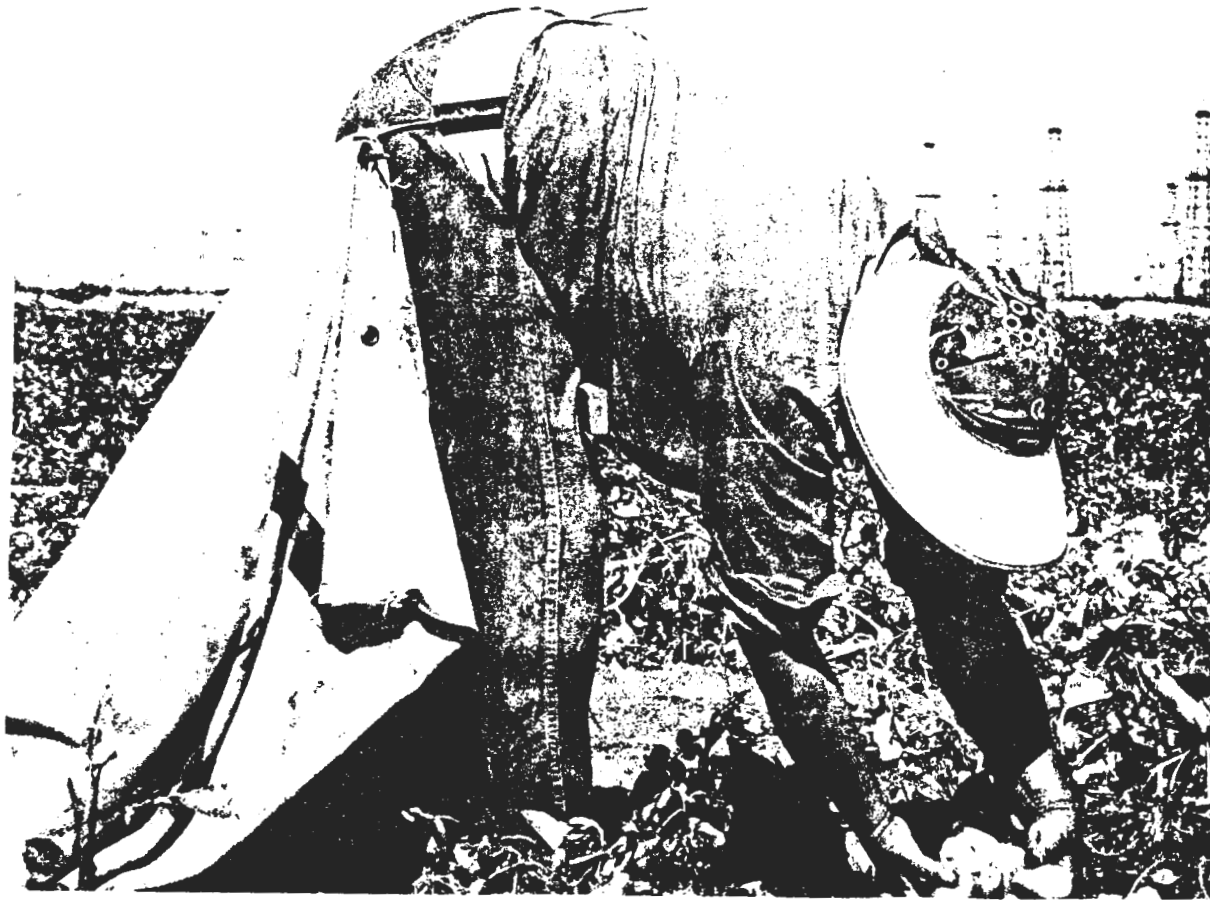


Fig. 1b. BASTA! La Historia de Nuestra Lucha ENOUGH! The Tale of Our Struggle (Delano, CA: Farm Worker Press, Inc., 1966) 10.



Fig. 1c. BASTA! La Historia de Nuestra Lucha ENOUGH! The Tale of Our Struggle (Delano, CA: Farm Worker Press, Inc., 1966) 23.

MEXICAN FOLKWEAR



Fig. 2a. Folk Costumes of the World (London: Blanford-Cassell, 1988) Plate 71.



Fig. 2b. Folk Costumes of the World(London: Blanford-Cassell, 1988) Plate 70.



Fig. 2c. Folk and Festival Costumes of the World. (New York: New York, 1965) Plates 69 and 70.



Fig. 2d. Folk Costumes of the World(London: Blanford-Cassell, 1999) 198.

MODERN MEXICO



Fig. 3. Passport's Illustrated Guide to Mexico (Chicago: NTC/Contemporary Publishing Group, Inc., 2000) 153, 168.

SOUTHWESTERN WEAR



Fig. 4. The Great Southwest (Washington, D.C.: National Geographic Society, 1980) 50.

APPENDIX E
PRELIMINARY AND FINAL DESIGNS



Fig. 5. Preliminary design
Gallo
Act I Scenes 1, 3

Scott Nice



Fig. 6. Preliminary design
Gallo
Act I Scene 4

Scott Nice

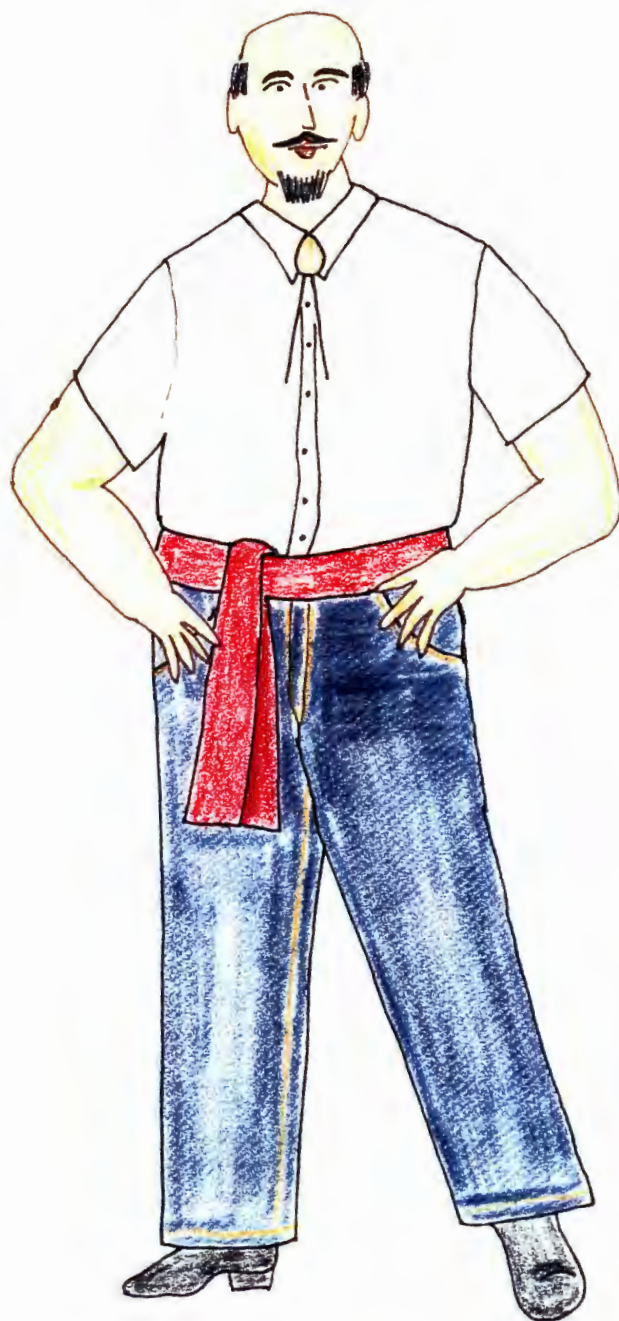


Fig. 7. Preliminary design
Gallo
Act II Scenes 1, 4

Scott Nice

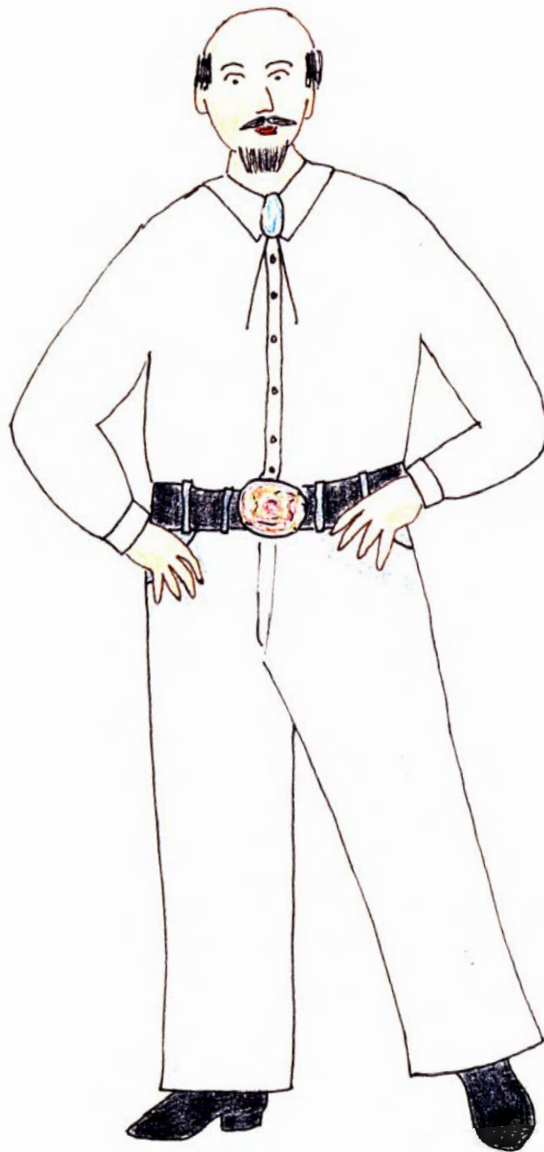


Fig. 8. Preliminary design
Gallo
Act I Scenes 1, 3

Scott Nice

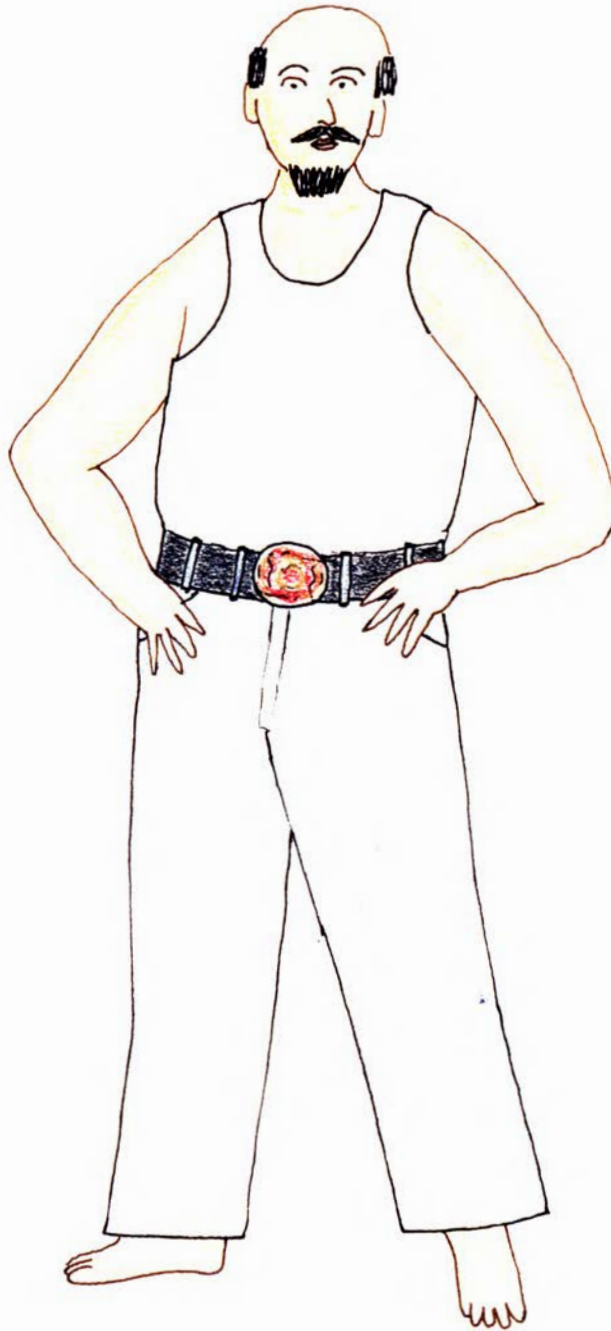


Fig. 9. Preliminary design
Gallo
Act I Scene 4

Scott Nice

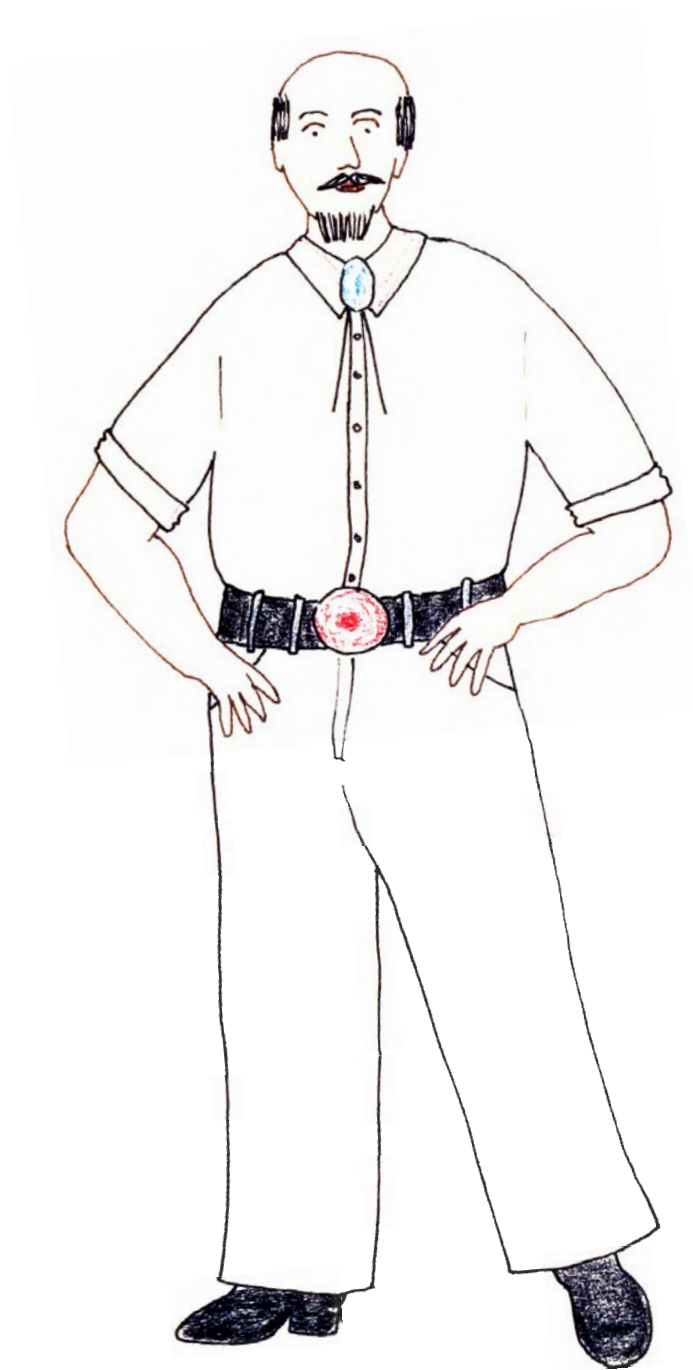


Fig. 10. Preliminary design
Gallo
Act II Scenes 1, 4

Scott Nice

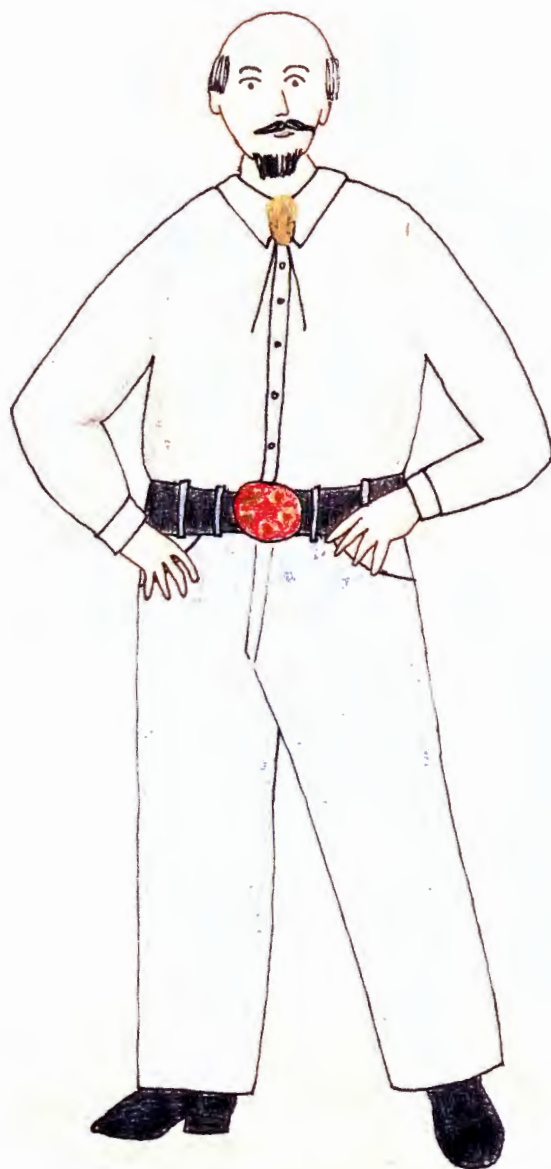


Fig. 11. Final design
Gallo
Act I Scenes 1, 3

Scott Nice

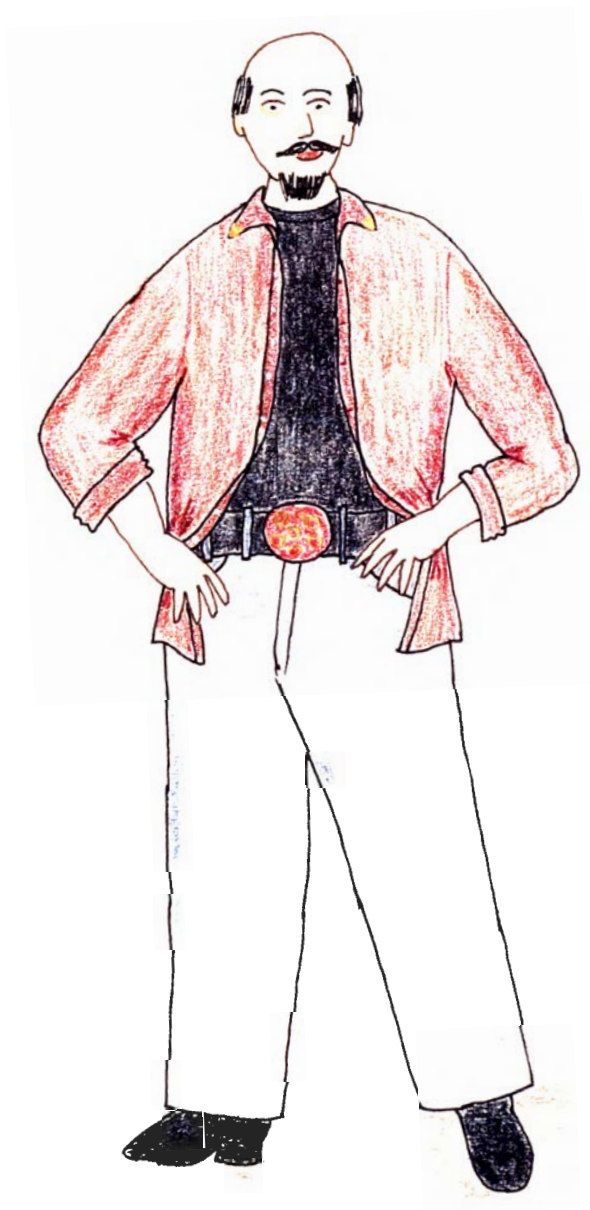


Fig.12. Final design
Gallo
Act I Scene 4
Act II Scenes 1, 4

Scott Nice



Fig. 13. Preliminary design
Juana
Act I Scene 4

Gretchen Carter



Fig. 14. Final design
Juana
Act I Scenes 2, 3

Gretchen Carter



Fig. 15. Final design
Juana
Act I Scene 4

Gretchen Carter



Fig. 16. Final design
Juana
Act II Scenes 1, 2, 4

Gretchen Carter



Fig. 17. Final design
Hector
Act I Scene 1

Jess White

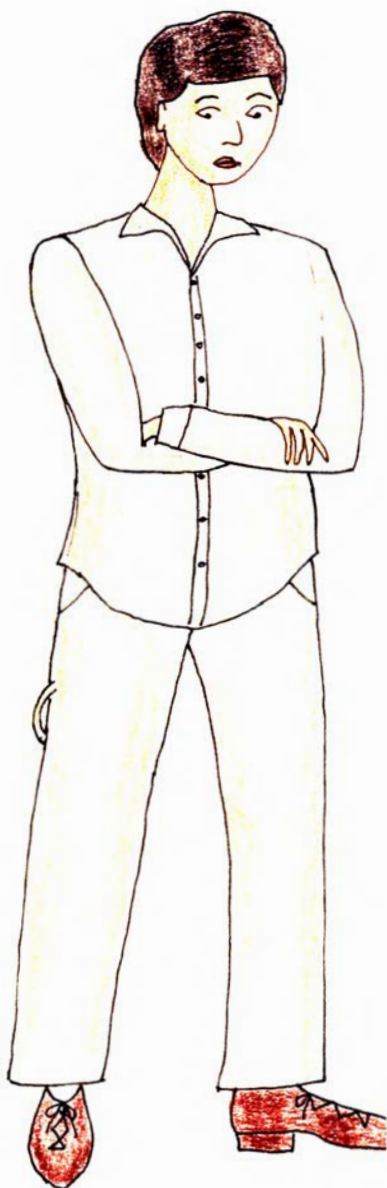


Fig. 18. Final design
Hector
Act I Scene 3

Jess White



Fig. 19. Final design
Hector
Act I Scene 4

Jess White



Fig. 20. Final design
Hector
Act II Scenes 1, 3, 4

Jess White



Fig. 21. Preliminary design
Angela
Act I Scenes 1, 3
Act II Scenes 1, 2, 3

Joanna Jordan



Fig. 22. Preliminary design
Angela
Act II Scene 4

Joanna Jordan



Fig. 23. Final design
Angela
Act I Scenes 1, 3
Act II Scenes 1, 2, 3

Joanna Jordan



Fig. 24. Final design
Angela
Act II Scene 4

Joanna Jordan



Fig. 24. Final design
Angela
Act II Scene 4

Joanna Jordan



Fig. 25. Preliminary design
Chata
Act I Scene 3

Katie Sue Nicklos



Fig. 26. Final design
Chata
Act I Scenes 2, 3

Katie Sue Nicklos



Fig. 27. Final design
Chata
Act I Scene 3
Act II Scenes 1, 3

Katie Sue Nicklos



Fig. 28. Final design
Chata
Act II Scene 4

Katie Sue Nicklos

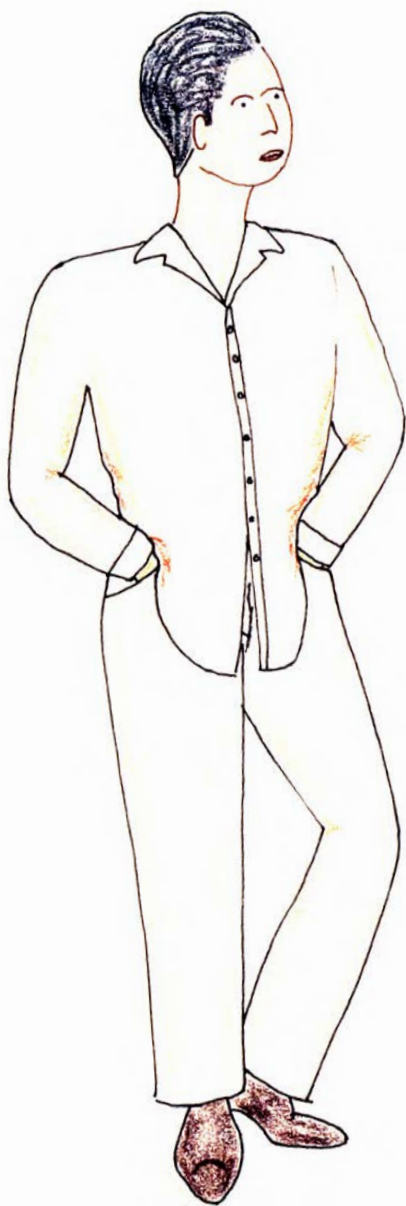


Fig. 29. Final design
Adan
Act I Scene 3

Derek Johnson

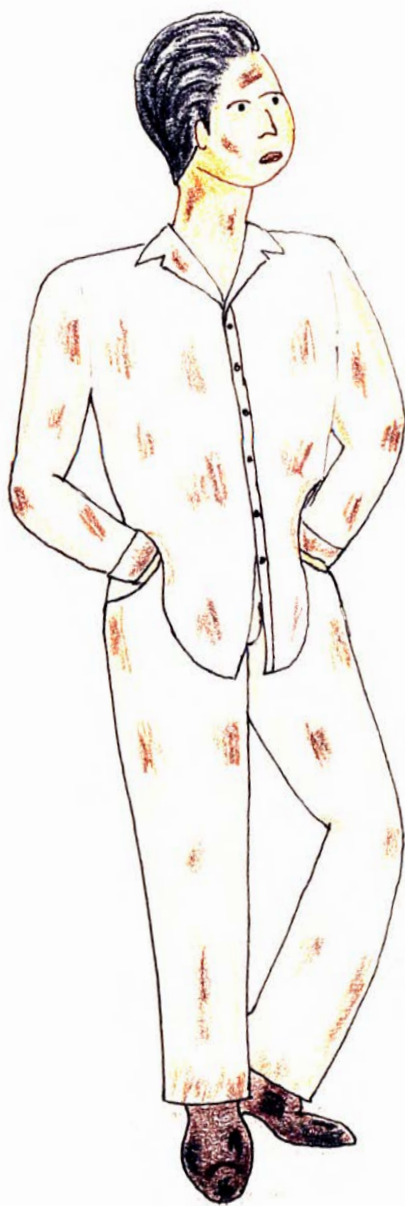


Fig. 30. Final design
Adan
Act I Scene 4

Derek Johnson

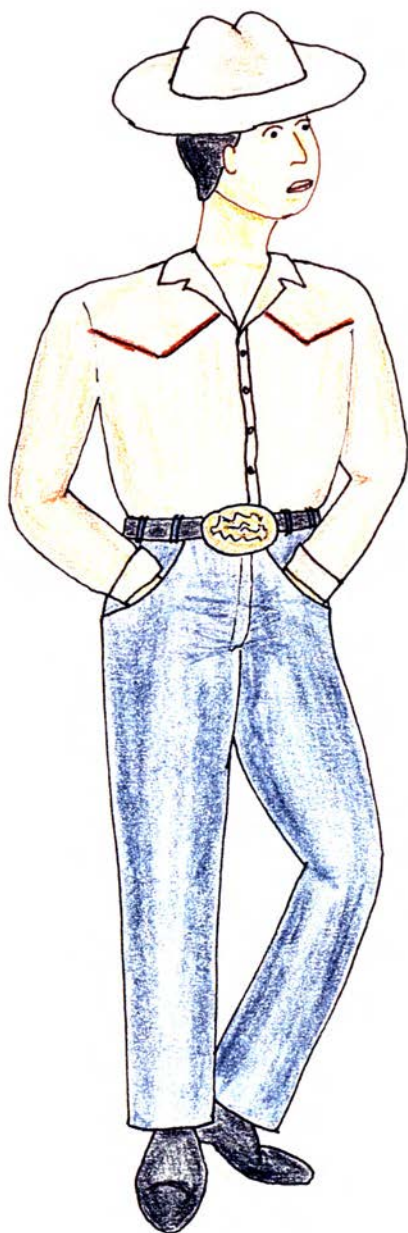


Fig. 31. Final design
Adan
Act II Scenes 1, 4

Derek Johnson

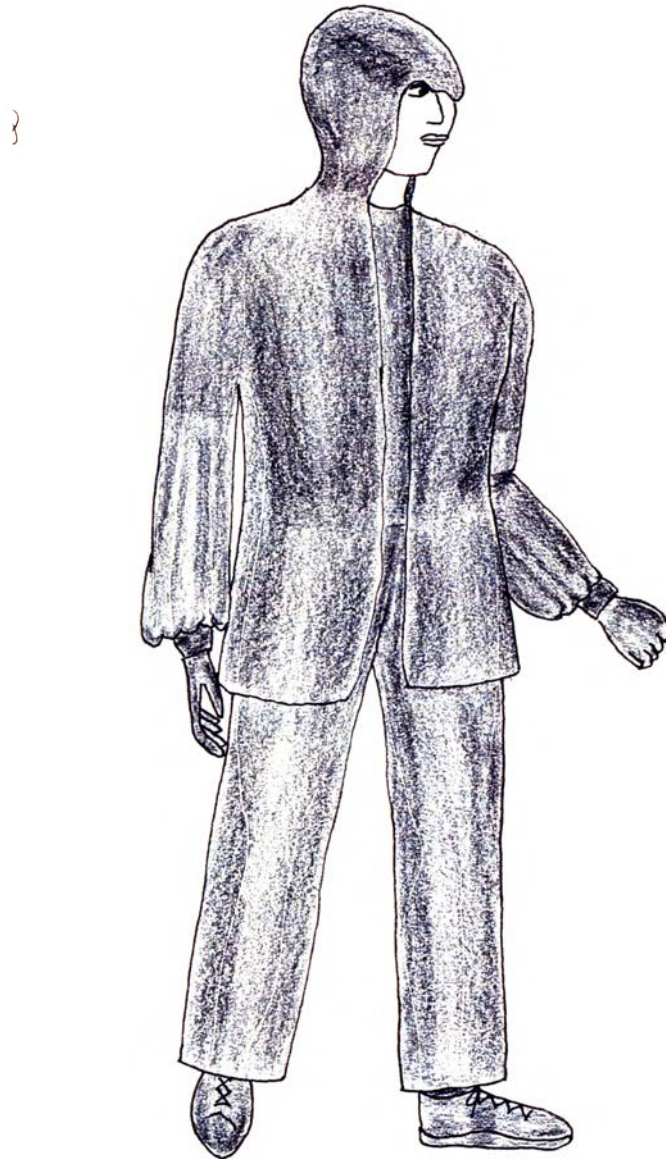


Fig. 32. Preliminary design
Shadows
Act I Scene 3
Act II Scenes 3, 4

Ryan Wickham
Jeff Johnson
Szymon Bogucki

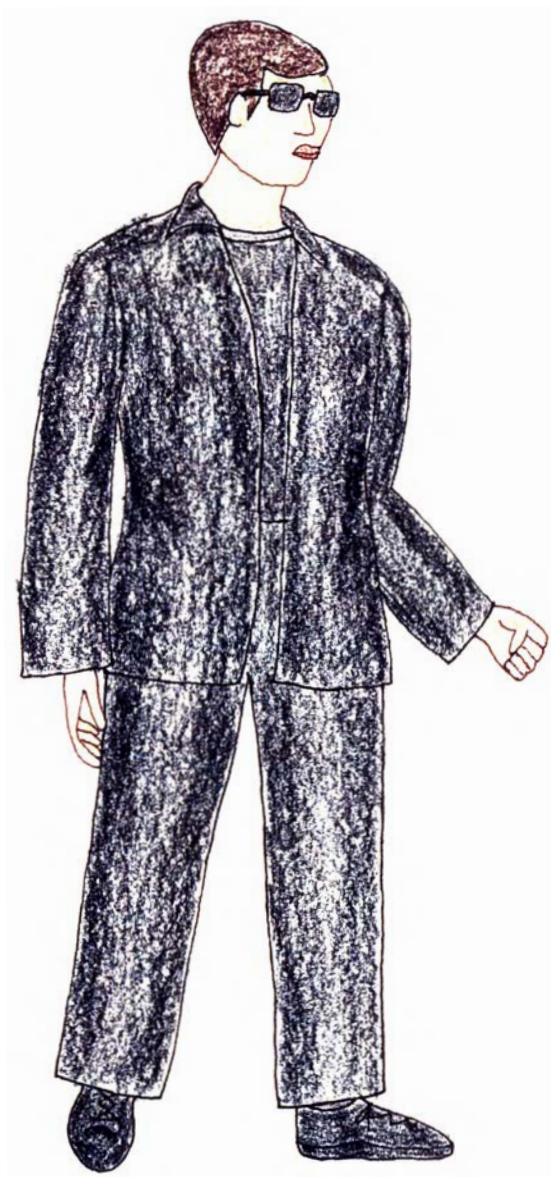


Fig. 33. Final design
Shadows
Act I Scene 3
Act II Scenes 3, 4

Ryan Wickham
Jeff Johnson
Szymon Bogucki



Fig. 34. Preliminary design
Zapata
Act I Scenes 1, 4

Rachelle Neuberger

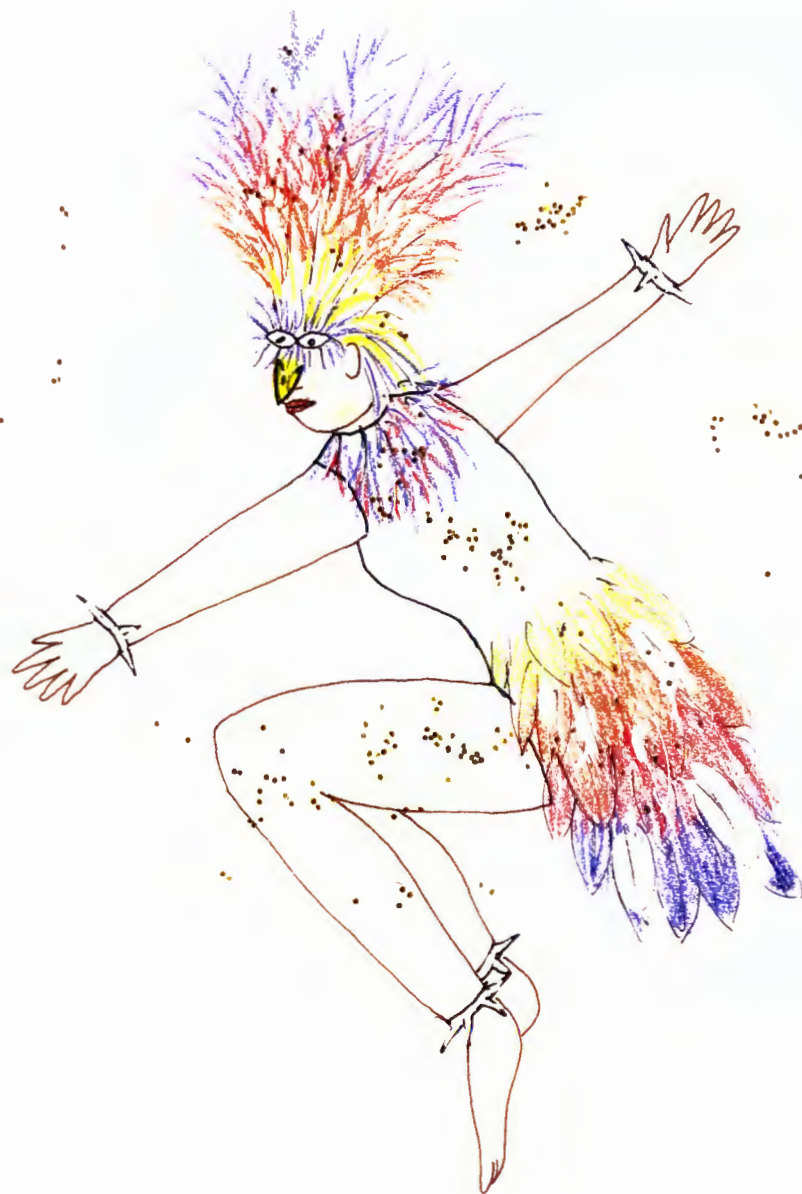


Fig. 35. Preliminary design
Zapata
Act I Scenes 1, 4

Rachelle Neuberger



Fig. 36. Final design
Zapata
Act I Scenes 1, 4

Rachelle Neuberger

APPENDIX F
PRODUCTION PHOTOS



Fig. 37. Gallo and Zapata Act I Scene 1



Fig. 38. Juana and Chata Act I Scene 2



Fig. 39. Juana Act I Scene 4



Fig. 40. Juana, Adan, and Chata Act II Scene 1



Fig. 41. Gallo, Juana and Hector Act II Scene 1



Fig. 42. Angela and Chata Act II Scene 1



Fig. 43. Chata and Hector with Angela in the background Act II Scene 3



Fig. 44. Chata, Juana, Gallo, and Angela Act II Scene 4

APPENDIX G PROGRAM



Roosters

by Milcha Sanchez-Scott

Directed by Kim Hines

Fight & Dance Choreographer

Scott Nice

Scenic Designer

Mark A. Parrott

Lighting Designer

Eric Lange

Costume Designer

Carmelita Guse*

Hair & Makeup Designer

Andrea Goergen*†

Stage Manager

Justin Hossle*†

Bertha Martin Theatre • February 27-March 2 & March 6 - 9, 2003

Supported in part by the Martha Ellen Tye Guest Artist Fund

Produced by special arrangement with Dramatists Play Service, Inc.

Originally produced in New York City by INTAR Hispanic American Arts Center and the New York Shakespeare Festival.

Theatre UNI's casting and season selection policy supports the ideals of equal opportunity and affirmative action. Theatre UNI and the Department of Theatre support theatre in education and the National Theatre Standards.



ARTISTIC DIRECTOR'S NOTE

Welcome to the third offering in our current season! My name is Eric Lange, and I have recently assumed the position of Acting Head of the Department of Theatre. I have been closely attached to all the productions on our stages over the last 7 years as Technical Director and frequently as Lighting Designer. With all of those experiences I was a firsthand witness to the structure of collaboration and the meshing of the curricular and production components of our program that is essential to our philosophy. After assuming leadership in our department I took time to re-asertain why we are here. The clearest answer that occurred to me is that we are here to provide to our students the best educational opportunity within the framework of theatrical training that we can.

Part of that mission is our desire to expose our students and our audiences to cultures and ideas that aren't necessarily part of our daily existence. That idea played a large part in the selection of *Roosters* as an offering. This play tells the story of a Hispanic family in the rural Southwest, and the struggles that ensue when the patriarch returns from a stint in prison to find that his now-grown son, who has been working as a laborer in the fields to support the family, has planned to escape his impoverished situation using the prize bird left to him by his grandfather. Cockfighting is a proud tradition in the society of the play, and the eruptive violence inherent in such activity is mirrored in the relationships of the family. As one of the women in the play comments: "He's back. Honey, we got too many roosters in this yard." We are very excited to be working with Kim Hines, a professional director, and are grateful that she has come from Minneapolis to help us explore these ideas and give life to Milcha Sanchez-Scott's script.

I hope you are looking forward to our final offering this season, *To Kill a Mockingbird*. We will be celebrating the 25th Anniversary of the Strayer-Wood Theatre following the April 12th performance, and we are also busy selecting titles for next year's season and look forward to announcing those choices soon.

-Eric Lange

The mission of the Department of Theatre is to provide university students with an experiential, liberal-arts education in theatre through coursework and productions which are diverse, creative, and participatory. The Department prepares majors to contribute to the discipline and provides leadership in theatre education. We create theatre and in the process, educate.

DIRECTOR'S NOTE

All persons ought to endeavor to follow what is right, and not what is established.

-Aristotle

When you speak to men who are heavily into cockfighting or dogfighting, you'll find out their father or some other male in their family introduced them to the sport. They will speak of *tradition*.

The playwright Milcha Sanchez-Scott wrote *Roosters*, not as just a typical father-son conflict, but to also have us think about the word—tradition. What are those things that we have embraced from our own family culture—will we hand them down to the next generation or will we reject and discard them?

The tradition of cockfighting is not only an extension of Gallo Morales' machismo, but for generations it proved to be a vehicle for keeping the Morales men from working in the fields—a very difficult and degrading way to feed one's family. It's hard to abandon a tradition that fills you with pride and a sense of accomplishment even if it isn't morally acceptable.

Hector struggles to replace his father's tradition of cockfighting with the very thing his father was trying to avoid—he works in the fields. Hector reluctantly adopts his mother's philosophy for survival... "*Hard work never hurt anybody!*" Working in the fields is the lesser of two evils.

Juana, his mother, strives to raise Angela differently from how she was raised. She refuses to break her daughter's spirit, a tradition of raising females in her family that Juana does not want to carry on. An odd choice since Juana models the behavior that is so traditional to Latin women and many women in our society. They give up so much of themselves to satisfy their husband's wants and needs.

Gallo's sister Chata, follows a tradition of women who lack education, job skills and who live in poverty. She sells her body to the men who work in the fields to make a living for herself. As much as she hates what she is doing— "*all men are shit!*"—she knows nothing else to do in a town that is so economically depressed. So, she will continue to carry on the tradition of prostitution. The most disturbing thing that Chata will most certainly pass on to Hector —the tradition of incest.

Angela holds tight to the traditions of the Catholic Church, albeit a bastardized version of it. In all other ways, she bucks tradition at every turn or she is forced by circumstances to give it up.

Adan, a friend of Hector's and of the same age, surely symbolizes the present generation that embraces the traditions of their fathers. But his thinking shifts as he watches Hector battle against his father and the traditions supported by their community.

What finally happens to Hector? We don't know. The play tells its story within a 24 hour period of time. But we can guess that Hector will carry on the Morales family name. He will finally take flight over the mountains that haunt his dreams. He will fly over to the other side of them, to see what he may see. But in any case, Hector will take a road less traveled by the past generations and will definitely take the family in a different direction. And he will start *new* traditions...that you can be sure of.

-Kim Hines

THE CAST

Gallo	Scott Nice
Zapata	Rachelle Neuberger
Hector	Jess C. White*
Angela	Joanna Jordan
Juana	Gretchen Carter*
Chata	Katie Sue Nicklos
Adan	Derek Johnson
Shadow #1	Ryan Wickham
Shadow #2	Jeff Johnson*
Shadow #3	Szymon Bogucki

Time: The present Place: The Southwest

There will be a fifteen minute intermission

*member Theta Alpha Phi *Stage Inc. scholarship recipient

ACKNOWLEDGEMENTS

Gary Wilcox; Troy Williams and Cedar Falls Utilities; Doris LeBahn and MidAmerica Energy; Felipe Bernal and La Fiesta Restaurante; Janet Ramirez, Adrian Fuentes, Rita Carillo, the UNI Hispanic Latino Student Union; Pat Nelson; Mollye and Truman; Bob Krueger; Dale Guse, Bob Rose, the Bachman Family, Menards, Cynthia Goatley, Regal Plastics of Evansdale,, and very special thanks to Scott Nice.

THEATRE UNI

Faculty & Staff

Eric Lange, *Acting Head, Artistic Director*; Gretta Berghammer, Carol Colburn, Leonard M. Curtis, William Earl, Jay Edelnant, Richard Glockner, Cynthia Goatley, Linda Grimm, Jascenna Haislet-Carlson, Scott Nice, Mark A. Parrott, Amy S. RohrBerg, Katrinka Smith, Stephen Taft

Graduate Assistants:

Katie Sue Nicklos, Megan Schumacher

Student Office Staff:

Heather Cummings, Jenna Kalmes, Ashley Titman

MAGIC REALISM by Ryan A. Scott

The term magic realism, according to Benet's Reader's Encyclopedia, was coined by Alejo Carpentier, a Cuban novelist. He wrote about it in the prologue to his novel *El reino de este mundo* (published in 1949; translated as *The Kingdom of This World* in 1957). Carpentier had searched for "a concept broad enough to accommodate both...events...everyday life and the fabulous nature of Latin American geography and history."¹ Carpentier thought magic realism had the ability to clarify our idea of the "real" by including "all dimensions of the imagination, especially found in magic, myth and religion."²

The boom period of Latin American literature, the time in the 60s when the publishing of Latin American fiction reached wide attention and readership in the U.S., Europe, and naturally, Latin America, saw magic realism become "a distinctly Latin American mode, an indigenous style for their explorations of history, culture, and politics."³ While magic realism blossomed in Latin American writing, since that time writers and other types of artists around the world have been influenced by it.

Some examples, although by no means even partially inclusive of the broad variety of magic realist works, are Gabriel Garcia Marquez's novels, *Like Water For Chocolate* by Laura Esquivel, Isabel Allende's novels, and the work of Nobel Prize winner Toni Morrison.

1. Benet's Reader's Encyclopedia. New York: Harper Collins, 1996. p. 635.

2. Ibid

3. Ibid

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PRODUCTION TEAM

Production Manager	Amy S. RohrBerg
Assistant Stage Manager	Leah Raulerson
Dramaturg	Ryan A. Scott
Dialect & Movement Coach	Scott Nice
Creative Thesis Advisor	Carol Colburn
Assistant Choreographer	Rachelle Neuberger
Assistant Lighting Designer	Jess C. White
Special Effects Coordinator	Derek Easton
Sound Coordinator	Aaron DeYoung
Properties Heads	Kelly Kuhn, Nathan Maly
Scenery Technical Director	Leonard Curtis
Assistant Technical Director	Chris Blad
Scenic Studio Supervisor	Katie Hefel
Scenic Studio Assistant Supervisor	Brad M. Carlson* †
Scenery Construction Crew	Chris Blad, Gretchen Carter, Derek Easton Mary Fagen, Janie Flowers*, Myque Franz*, Carson Gross Nick Halder, Katie Johnson, Ben Powell, Chris Scherrer Matt Schmidt, Kristen Solner, Bryan Wave
Scenic Artist	Eugenia L. Furneaux* †
Scenery/Properties Run Crew	Amelia Bales, Logan Brown, Chris Klein Erin Maxson, Mike Schmenke
Weapons Captain	Andy Johnson
Fire Captain	Leah Raulerson
Costume Studio Technical Director	Linda Grimm
Costume Construction Crew	Jennifer Beers, Jade Bettin*, Kyle Chizek Clint Clark*, Nathan Coon, Ashley Feht, Eugenia L. Furneaux, Taylor Gerling Laurie Hinz, Justin A. Hossle, Sarah "Benubi" Laube, Nathan Maly Leo Mourzenko, Rachelle Neuberger, Katie Sue Nicklos, Amy S. RohrBerg Jennifer Sherman, Melissa Shoemaker, Jess C. White
Wardrobe Running Crew Head	Daniel Armstrong
Hair & Make-Up Running Crew Head	Holly Richey*
Wardrobe & Make-Up Running Crew	Katrina Brocka, Nathan Coon Taylor Hibma, Ned Kelly, Tiffany Rudd, Alex Rutter, Esther Starr, Ben Walter
Master Electrician	Kristen Solner
Assistant Master Electrician	Matt Ballinger*
Electrics Crew	Jennifer Beers, Brad Brandhorst, Laurie Hinz Crystal G. Schneider
Audio Engineer	Brad M. Carlson
Light Board Operator	Kate Fowler
Sound Board Operator	Jonathon Snavelly
House Manager	Joel Ishman
Assistant House Managers	Kiersten Malo*
Director of Marketing	Jascenna Haislet-Carlson
Assistants to the Marketing Director	Josh Johnson*, Katie Spindler
Poster Design	Chris Scherrer
Box Office Manager	Laura Spindler
Box Office Staff	Erica Engel*, Josh McGrane, Katie Spindler Jason Goedken, Nick Oswald, Steve Shelton, Jamie Wolfe*
Acting Department Head / Artistic Director, Theatre UNI	Eric Lange
Dean, CHFA	James Lubker

ABOUT THE PLAYWRIGHT by Ryan A. Scott

Milcha Sanchez-Scott calls *Roosters* her "tearing-away-from-home play." At its completion, she "remember(ed) distinctly feeling how separate I was from my parents, that I was really my own person."¹ The life she had led with her parents was one that covered many areas of the world. Sanchez-Scott was born in Bali in 1955. She lived in Colombia and Mexico until 1969, where she moved to California, her permanent residence. She was educated in London.

Sanchez-Scott wrote three plays before *Roosters*; *Latina* (produced in 1980) and two one acts, *The Dog Lady* and *The Cuban Swimmer* (1984). *Roosters* is a more serious drama than the others, but her earlier plays showed capability as a writer. A critic comments on *Latina*, saying that "a remarkable playwriting voice made Sanchez-Scott's bilingual and bi-level dramatic visions clear, rich, and effective-even for English-speaking audiences."²

In all of her plays, the subjects are Latin American families, or Latina women or men (sometimes adolescents) struggling to live and survive as marginalized people. She is unique because "she has dramatized the humor and resolution of the disempowered." In her plays, we "hold back for a moment the relentless oppression of economies," while she writes in a way that allows her to "stream magical visions, spells, miraculous cures, transformations, and an old religious faith in past and future."³

Other plays written by Ms. Sanchez-Scott include *Evening Star* (produced in 1988), *Stone Wedding* (1989), and *El Dorado* (1990).

1. Introduction by Sanchez-Scott to *Roosters*, p. 247. In Osborn, Elizabeth, ed. *On New Ground: Contemporary Hispanic American Plays*. Theatre Communications Group, 1987.
2. *Contemporary Authors*. New Revision Series, Volume 79, p. 425
3. Three quotes from *Contemporary Women Dramatists*. p. 212.

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ACTOR BIOGRAPHIES

Szymon Bogucki (Shadow #3), is an exchange student from the University of Gdansk in Poland. Last fall he appeared in the UNISTA production of *Equus*.

Gretchen Carter (Juana), from Sioux City, is a junior theatre major with an emphasis in performance and education. Gretchen appeared in Theatre UNI productions of *The Laramie Project*, *The Last Night of Ballyhoo*, *Measure for Measure* and *Hair*.

Derek Johnson (Adan) is making his Theatre UNI stage debut, although he has performed previously at Upper Iowa University. Derek is a junior theatre major from Delhi.

Jeff Johnson (Shadow #2) has appeared in Theatre UNI productions of *Angels in America* and *The Tale of the Red Dragon*. Jeff is a junior theatre major from Lake View.

Joanna Jordan (Angela) is a freshman theatre major from Iowa City. She recently appeared in *The Threepenny Opera* on the Strayer-Wood stage.

Scott Nice (Gallo) is an Assistant Professor of Theatre with an M.F.A. in Acting from Northern Illinois University. Scott has been a Certified Combatant of the Society of American Fight Directors since 1987 and worked professionally as an actor, fight choreographer, director, clown and mime in New York City, London, Dublin, Boston and all over the Midwest. Scott has also taught at Western Michigan University, and Kalamazoo College.

Katie Sue Nicklos (Chata) appeared in *The Threepenny Opera* and served as assistant costume designer on Theatre UNI's production of *The Laramie Project* this season. She is a graduate student in the Department of Theatre from La Junta, Colorado.

Rachelle Neuberger (Zapata), is a sophomore theatre major from Clear Lake. She has previously appeared in the UNISTA production of *Ordinary People*. In addition to her acting role, Rachelle is serving as the assistant choreographer for *Roosters*.

Jess C. White (Hector) has appeared in Theatre UNI productions of *The Threepenny Opera*, *Angels in America*, *Measure for Measure*, *When the Cookie Crumbles*, and *Hair*. A junior theatre major from Des Moines, Jess also serves as assistant lighting designer for *Roosters*.

Ryan Wickham (Shadow #1), is a junior theatre major from Marshalltown. He has appeared in UNISTA productions of *Waiting for Godot* and *Equus*.

Justin A. Hossle (stage manager), a junior theatre major from Red Oak, has appeared in Theatre UNI productions of *The Threepenny Opera* and *The Tale of the Red Dragon*.

ABOUT THE DIRECTOR

Kim Hines, a Minnesota actor, playwright and director, first set foot on the professional stage as a child when she became a member of the Minneapolis' Children's Theater Company. She literally grew up there attending theater school and continuing to be a member of the company and performing in CTC productions for over five years.

As an Equity actor, Hines has performed at the majority of the theaters in the Twin Cities area including the Guthrie Theater.

As a playwright, Hines' work has been performed in the Twin Cities, as well as cities including Pittsburgh, Philadelphia, New Brunswick, Dallas, Houston, Austin, Oakland, Chicago, and Washington, D.C. Hines' play, *By N' By* will be produced by Illusion Theatre in Fall of 2003.

As a director, Hines has worked with many theaters in Mpls., including Theater Mu, Park Square Theater, Illusion Theater, The Great American History Theater, Theater in the Round, Intermedia Arts, Augsburg College and New York's Cornell University.

Hines has been given many awards honoring the plays she has written along with numerous grants and fellowships. She is a recipient of Minnesota's prestigious Bush Artist Fellowship Award for playwrighting—(1997).

She was the first female African-American Core Member of the Playwrights' Center—(presently she is an Alumni Core Member); a member of the Screenwriter's Workshop; a member of Actor's Equity Association and a past board member of Assitej.

Hines has a B.A. in Speech and Theater and Visual Art from Macalester College, in St. Paul, Minnesota.

She is presently an Associate Artist at Illusion Theater in Minneapolis, and mentor and creative coach in the arts community and a regular columnist for The Minnesota Women's Press.

UPCOMING EVENTS @ THEATRE UNI

Director/Designers Presentation: *To Kill a Mockingbird*
Wednesday, March 12, at 6:30 p.m. in the Strayer-Wood Theatre

Harper Lee's *To Kill a Mockingbird* by Christopher Sergel
Directed by Gretta Berghammer
April 10-13 in the Strayer-Wood Theatre

Off-Hudson Play Reading Series: Title TBA
April 22 at 7:30 p.m.
Directed by Scott Nice

For more information, visit the Theatre UNI website at:
www.uni.edu/theatre