

ILLINOIS THEATRE FIFTIETH ANNIVERSARY SEASON 1967-2017



ALL THE KING'S MEN
ILLINOIS THEATRE

Robert Penn Warren, playwright

Tom Mitchell, director

Thursday-Saturday, September 28-30, 2017, at 7:30pm

Tuesday-Saturday, October 3-7, 2017, at 7:30pm

Sunday, October 8, 2017, at 3pm

Studio Theatre



RESISTANCE REVOLUTION RESURGENCE

I've been making, studying, and teaching theatre for most of the last 40 years. And I'm often asked about the role of theatre. Is it meant to entertain and educate, as Roman philosopher Horace wrote in the *Ars Poetica*? Or do we follow the Sanskrit *Nāṭya Śāstra*, which suggests that the primary goal of theatre is to transport the audience to a parallel reality of wonder and joy? And what about Brecht, who wanted to create a 20th-century theatre that spurred its audience to action? For me, the best theatre—the theatre we offer this season—does all three.

We are obviously a theatre that educates. Our productions are basic texts for students in a variety of courses, including the thousands in THEA101: Introduction to Theatre Arts. Productions are also research

labs for our students, who use them to prepare as professional theatre artists. Our first two, *All the King's Men* and *Travesties*, are perhaps the most educational. They are both about historical moments of **resistance** to the political status quo as well as the limits of that resistance.

Of all the revolutions, I think the sexual **revolution** might be the best. Sarah Ruhl's funny, feminist *In the Next Room, or the vibrator play* takes the invention of the vibrator as a starting point for the revolution in how women conceived of their sexuality, maternity, relationships, and labor.

Barbecue is also revolutionary, though in a more Brechtian sense. It demands we rethink what we "know" and then act on our new knowledge.

We also transport audiences to a better world. *Twelfth Night* invites us to imagine a kingdom of filial and romantic love (sometimes thwarted) and offers wonder and joy. My hope is always **resurgent** after seeing Shakespeare.

Of course, we entertain. *Assassins*, Steven Sondheim's history of the men and women who've failed and succeeded in killing a president, is a darkly comic but always exuberant song-and-dance extravaganza.

I am thrilled to be part of a Department determined to make relevant, revolutionary theatre. Thank you for being with us as well.

Dr. Kirsten Pullen
Head, Department of Theatre



PROGRAM

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DIRECTOR'S NOTE

A POLITICAL WORLD RECONSIDERED

Robert Penn Warren won the 1947 Pulitzer Prize for his novel, *All the King's Men*. He had first approached the story of the charismatic Willie Stark in a stage version called *Proud Flesh*, then reworked it into a novel. The novel was then adapted as a radio play, then a film, and then back into the dramatic version that we share at this performance. *All the King's Men* has also been adapted as a teleplay, a second screen version, in Carlyle Flood's opera *Willie Stark*, and in a contemporary adaptation by Adrian Hall.

Warren's tale was inspired by the larger-than-life political character, Huey Long, who rose to power in Louisiana as a populist governor from 1928 to 1932 and then as senator until his assassination in 1935. Long's rise from modest origins to the Louisiana statehouse and beyond was due to his ability to play on the emotions of rural voters, promising to make "every man a king."

The author has written about his attraction to the story as a way of exploring how "strong men" like Huey Long or Willie Stark (or Mussolini or Hitler) can take advantage of a vacuum of leadership, meaning, or ideas, offering to fill the vacuum with personality, confidence, and what appears to be in the popular interest. "There is a natural need to build something, to be part of a cause, to gain meaning. This can get to be an evil thing when the great blankness of life is filled by terrible forces," Warren said in an interview about the novel.

The ideas, the characters, and the plot arc of Robert Penn Warren's *All the King's Men* have been so potent that they have taken diverse artistic forms in a relatively short 70 years—including Warren's own multiple versions. The story of Willie Stark gets at essential truths about our social-political system. Democracy is vulnerable to demagogues who sell the people what they want to hear, while behind the scenes they may serve corrupt masters.

The American political system has been nearly the exclusive domain of men since it was conceived in the 18th century. In our times, as women slowly wrestle their way into political leadership, it is revealing to consider Robert Penn Warren's cautionary tale through a female lens. Watching a cast of young women in the roles of Willie Stark, Jack Burden, Tiny Duffy, etc. allows us to critique the role of gender in this environment, and to imagine how women might offer different approaches and values in that world. Looking at the story through this gender change puts the relationships of fathers and sons into high relief (and it is a play full of "daddy issues"). Likewise, the men's treatment of wives, mothers, girlfriends, and lovers gets a new perspective when the cast is all female. Finally, if we are ever to arrive at a time when women have equal access to elective office, we need to have practice imagining them in roles of leadership. This production of *All the King's Men* offers such a model in which ambitious women pull the levers of power.

—Tom Mitchell

All the King's Men is presented by special arrangement with Dramatists Play Service, Inc., New York.

ALL THE KING'S MEN

PLAYWRIGHT

Robert Penn Warren

DIRECTOR

Tom Mitchell

SCENIC DESIGNER

Jaclyn Zimmerman

COSTUME DESIGNER

Rae Melnik

LIGHTING DESIGNER

Stuart Wilson

SOUND DESIGNER

Luke Parker

PROPERTIES MASTER

Megan Dietrich

HAIR/MAKEUP COORDINATOR

Samantha C. Jones

VOCAL COACH

Sigrid Sutter

FIGHT CHOREOGRAPHER

Zev Steinberg

STAGE MANAGER

Maddie Martín

TECHNICAL DIRECTOR

Patrick Szczotka

CAST

SLADE

Tafadzwa Diener

MOTHER

Lauren Farbota

MAN

Esther Fishbein

ANNE STANTON

Madison Freeland

TINY DUFFY

Julia Gold

TOM STARK

Vacketta Herzog

JUDGE IRWIN

Noelle Klyce

SUGAR BOY

Brittney McHugh

WILLIAM LARSEN

Zoe Nemetz

DR. ADAM STANTON

Lily Sethi-Newton

SADIE BURKE

Katelynn Shennett

WILLIE STARK

Marlene Slaughter

PROFESSOR

Alexandra Smith

FREY

Kathleen Sullivan

LUCY STARK

Alexis Walker

JACK BURDEN

Allie Wessel

SCENIC BREAKDOWN

The action takes place in a state of the deep South.

The play is written with a prologue and three acts. This production will divide the play into two parts with one 20-minute intermission.

This production includes gun shots.

PROFILES



Tafadzwa Diener (Slade) is a sophomore pursuing her BFA in acting. This is her debut performance with Illinois Theatre. She last performed at Krannert Center in a production of *Dreamgirls* (Effie). As a Champaign-Urbana native, she has been

involved in theatre around the community for many years. Some recent local credits include *Joseph and the Amazing Technicolor Dreamcoat* (Narrator) at the Virginia Theatre and the Celebration Company at Station Theatre's production of *Party* (Mel).



Lauren Farbota (Mother) is a senior in the Department of Theatre at the University of Illinois. She has previously performed at Krannert Center in *Failure: A Love Story* and *John Steinbeck's The Grapes of Wrath*. Her other recent work includes roles in *St.*

Lucy's Home for Girls Raised by Wolves, *Trifles*, and *Mr. Marmalade* in the Armory Free Theatre and *The Flick* for Penny Dreadful Players. She is also involved in the campus troupe Hive Society Improv.



Esther Fishbein (Man), from Glencoe, Illinois, is a senior pursuing a BFA in acting. Her Illinois Theatre productions include *Failure: A Love Story* (Cuckoo Clock/Moses), *Mr. Burns*, a post-electric play (second FBI Agent/Ensemble),

and *John Steinbeck's The Grapes of Wrath* (Ruthie). She has also performed in the Armory Free Theatre's productions of *A Midsummer's Nightmare* (Mallory), *Call Me Woman* (Deviser), and *As Wind in Dry Grass* (Gabby). She participated in the 2014 reading of *Good Kids* (Madison) by Naomi Iizuka.



Madison Freeland (Anne Stanton) is a junior pursuing her BFA in acting at the University of Illinois. She most recently appeared in *Dontrell*, *Who Kissed the Sea* and *Romeo and Juliet* with Illinois Theatre. She was also in *Call Me Woman* at the Armory Free Theatre.



Julia Gold (Tiny Duffy), from Lindenhurst, Illinois, is a sophomore pursuing her BFA in acting at the University of Illinois. She performed in the Amory Free Theatre production *The Cage* (Officer Sung/Colonel). This is Julia's debut performance at Krannert Center.



Vacketta Herzog (Tom Stark), from Indianapolis, Indiana, is a sophomore pursuing her BFA in acting at the University of Illinois. She most recently appeared in *American Idiot* (St. Jimmy) and *St. Lucy's Home for Girls Raised by Wolves* (Susanne) in the

Champaign-Urbana area. This show marks Vacketta's debut performance at Krannert Center.



Noelle Klyce (Judge Irwin) is a senior pursuing her BFA in acting in the Department of Theatre. At Illinois Theatre, she recently played Nurse in *Romeo and Juliet*, Mom in *Dontrell, Who Kissed the Sea*, Floyd's Wife in *John Steinbeck's The Grapes of*

Wrath, and Mad Woman in *The Other Shore*. Outside of Illinois Theatre, she has played in the Armory Free Theatre's productions of *Eleemosynary*, *Call Me Woman*, and *Rockman*. Noelle has also worked in various productions with ETA Creative Arts Foundation and Bernard Productions, in the green show (the opening performance) for Chicago's Shakespeare Theatre in the Parks, and in the third season of NBC's *Chicago PD*.



Brittney McHugh (Sugar Boy) is a junior pursuing a BFA in acting at the University of Illinois. *All the King's Men* will mark her second production at Krannert Center; she appeared in *Romeo and Juliet* as the Apothecary Girl last year. She comes from the

northwest suburbs of Chicago and has been acting since she was eight years old. Some of her previous credits include *The Tempest* (Miranda), *Dog Sees God: Confessions of a Teenage Blockhead* (CB's Sister), *After Juliet* (Bianca), and *Call Me Woman*.



Zoe Nemetz (William Larsen) is a sophomore pursuing a BFA in acting at the University of Illinois. Prior to acting, Zoe was a competitive dancer. She recently appeared as Daphna in *Bad Jews* by Joshua Harmon with the Unit 14 Theatre Company.



Lily Sethi-Newton (Dr. Adam Stanton) is a sophomore pursuing her BFA in acting at the University of Illinois. She previously appeared in *The Yellow Wallpaper* and *Trifles* at the Armory Free Theatre, and *Party* at the Station Theatre.

All the King's Men is her first production at Krannert Center. She is currently in the filming process for *Young Dems: The Series* with Protagonist Pizza Productions. On campus, she is a part of Potted Meat Sketch Comedy.



Katelynn Shennett (Sadie Burke), from Normal, Illinois, is a junior pursuing a BFA in acting at the University of Illinois. She most recently appeared as Nelly Fail in *Failure: A Love Story* at Krannert Center. Other credits include the formal reading of

Wig Out! (Faye) and *After Juliet* (Rosaline) with the Penny Dreadful Players, and *Call Me Woman* in the Armory Free Theatre.



Marlene Slaughter (Willie Stark), originally from Houston, Texas, is a junior pursuing her BFA in acting. She moved to the Chicago area in 2013 before beginning her education here at the University of Illinois. In 2014 and 2015, Marlene was a State Qualifier in the IHSA Speech

competition. In 2015, she competed in the 2015 National NAACP ACT-SO competition in Philadelphia and became the gold medalist and national title holder. This will be Marlene's third mainstage performance at Krannert Center.



Alexandra Smith (Professor) is a senior in the Department of Theatre. She most recently appeared at The Met Cloisters in New York City in the world premiere of *Play of Adam*. This is her fifth show at Krannert Center, where she previously appeared in *Iago's Plot*

directed by Shozo Sato; *Mr. Burns, a post-electric play*; *The Other Shore*; and *John Steinbeck's The Grapes of Wrath*. Her Armory Free Theatre credits include *As Wind in Dry Grass*, *Moonside Manners*, *Dead Man's Cell Phone*, *Call Me Woman*, *A Midsummer's Nightmare*, *She Smashes Screens*, and *St. Lucy's Home for Girls Raised by Wolves* (director).



Kathleen Sullivan (Frey) is a sophomore pursuing her BFA in acting. She attended Mother McAuley Liberal Arts High School where she appeared as Mama in *I Remember Mama* and Juror #8 in *Twelve Angry Women*. Other credits include Eileen in *Nice Work if You Can*

Get It at the Oak Lawn Park District.



Alexis Walker (Lucy Stark) was born in Atlanta, Georgia. She is attending University of Illinois to pursue a BFA in acting. She is an active James Scholar, Fine and Applied Arts Ambassador, and member of the LENS Diversity program on campus. She was recently

awarded scholarships from the Walt Disney Corporation and the Northbrook Women's Club. She has performed in productions including *Dontrell, Who Kissed the Sea* and *Romeo and Juliet* at the University of Illinois, and *In Plain Sight* at Northwestern University.



Allie Wessel (Jack Burden) is a senior pursuing her BFA in acting at the University of Illinois. Previous credits in the Champaign-Urbana area include a reading of Naomi Iizuka's *Good Kids* (Amber); *Will Grayson* (Maura); *Might* (Sabrina); *The Effects of*

Gamma Rays on Man-in-the-Moon Marigolds (Ruth); *Rockman* (Roll); *Midsummer's Nightmare* (Kelsey); *Kingdom City* (Crystal); *Mr. Burns, a post-electric play* (Quincy/Bart); *Romeo and Juliet* (Balthazar); and *Call Me Woman* at the Armory Free Theatre. Allie was seen as Devil in the 12th-century English translation of *Play of Adam* at the Met Cloisters in New York City. She is also the president and founder of OKNow Ladies Sketch Comedy, the first and only all-female sketch comedy troupe on the U of I campus.



Tom Mitchell (Director) is Associate Head of the Department of Theatre. Last season he directed *The Minotaur* in the Krannert Center Studio Theatre. This season he will follow up *All the King's Men* by directing *Hansel and Gretel* for Lyric

Theatre @ Illinois. A specialist in the early plays of American playwright Tennessee Williams, Mitchell recently adapted and staged a collection of unpublished short stories by that author that performed in Urbana, St. Louis, and New Orleans. Mitchell has been a guest presenter for the Tennessee Williams Institute in Provincetown, Massachusetts, and is an honorary faculty member at Inner Mongolia University Arts College where he staged scenes from *Glass Menagerie* with Chinese and American student actors. Professionally, Tom has directed lost plays by the 20-century Spanish playwright José López Rubio, and the premiere and national tour of James Still's play *Meet Me Incognito* for the Metro Theatre Circus of St. Louis. At Krannert Center he has staged plays of Molière, adaptations of Charles Dickens, and musicals of Rodgers and Hammerstein. Locally, he directed productions of *Hay Fever*, *Around the World in 80 Days*, and *Freud's Last Session*. Mitchell served on the national selection committee of the Kennedy Center American College Theatre Festival travelling the nation to review 56 university productions. For several years, Tom Mitchell directed, taught, and chaired the Summer Theatre Program at the Interlochen Center for the Arts.

Robert Penn Warren (playwright) was born in Kentucky in 1905 and died in 1989. He was appointed the first Poet Laureate of the United States in 1986. Warren received the Pulitzer Prize for both fiction and poetry. Besides his novels and

poetry, Robert Penn Warren was a professor and literary critic, co-founder of *The Southern Review*. *All the King's Men* was published in 1946.

Megan Dietrich (Properties Master) is the Krannert Center Properties Shop Foreman and a new member of the Krannert Center staff. She graduated in 2016 from the University of Illinois with an MFA in properties design and management. Megan has also worked for the Chautauqua Theatre Company, The Kitchen Theatre, and the Pacific Conservatory for the Performing Arts. She received her Bachelor of Liberal Arts in 2010 from Whittier College.

Maddie Martín (Stage Manager) is a junior pursuing a degree in stage management. At Krannert Center, she has served as the Stage Manager for *A Psalm of Silence* and as an Assistant Stage Manager for the productions of *Kiss Me, Kate*; *November Dance*; and *Failure: A Love Story*. Maddie was the Assistant Production Coordinator for The Illinois High School Theatre Festival. Professionally, Maddie was the Assistant Stage Manager for Definition Theatre Company's *An Octoroon* (in association with Goodman Theatre) and for *Byhalia Mississippi* (remounted in Steppenwolf Theatre's 1700 Theatre). In the summer of 2016, she was the Assistant to the Artistic Director for Definition Theatre Company. This past summer, Maddie interned at Northlight Theatre where she stage managed Phillip Dawkins' *Edgar & Ellen: Bad Seeds!*

Rae Melnik (Costume Designer) is a junior studying costume design and technology. They hail from Niles, Illinois, where they graduated from Niles North High school. Their previous credits include Costume Designer for *Deadman's Cellphone* and Assistant Costume Designer for Lyric Theatre's *Viva Verdi*. They are also credited with winning Judges' Choice in FashionNext in 2015, a teen design competition hosted by the

Chicago History Museum. This will mark their first production with Illinois Theatre.

Luke Parker (Sound Designer) is a second-year MFA student in sound design. His previous roles at Krannert Center include sound design for *Dontrell*, *Who Kissed the Sea* and *Viva Verdi!* He has also held roles as audio engineer on *Light in the Piazza* as well as *Mr. Burns, a post-electric play*. His other work this season includes designer/engineer for *Studiosdance I* and audio engineer for *Barbecue*.

Christina Rainwater (Scenic Charge Artist) is a member of United Scenic Artists Local 829 and has been a professional scenic artist for 16 years. She received a BFA in theatre from Missouri State University and an MFA in scenic art from University of North Carolina School of the Arts. There, she developed the workshop "A Distressing Subject" on distressing techniques for scenery, properties, and costumes. She was the Scenic Charge Artist at the Flat Rock Playhouse in Flat Rock, North Carolina, for two years. She has an ongoing working relationship at Goodspeed Musicals, where she had the pleasure of working on the musicals *Camelot*, *Carnival*, *Carousel*, *Hello Dolly!*, and *La Cage aux Folles*. She also worked for Feld Entertainment in Palmetto, Florida, including Disney's *Princesses on Ice* and Disney's *Playhouse Tour II*. This summer she worked for six weeks at The Muny, St. Louis, as a journeyman Scenic Artist.

Zev Steinberg (Fight Choreographer) is a visiting professor of stage combat, movement, and acting at the University of Illinois. Zev has choreographed violence in theatres all over the Midwest and has been recognized 11 times for his artistic achievements. Zev is a certified teacher and recipient of the Paddy Crean Award with the Society of American Fight Directors. Zev is also a certified yoga teacher. Zev holds his MFA

in acting from Michigan State University, after graduating with a BFA from the Department of Theatre at the University of Illinois.

Sigrid Sutter (Vocal Coach) has travelled abroad and across the United States for her work and studies. In Chicago, she worked with A Red Orchid Theatre, Steep, Jackalope, Northlight, Back Room Shakespeare Project, and many others. Her voice and dialect coaching credits include a dozen productions for The Repertory Theatre of St. Louis, including the world premiere of *The Invisible Hand* by Ayad Akhtar, *Sense and Sensibility* adapted and directed by Jon Jory, and Pulitzer Prize-winning *Clybourne Park*. Her film credits include *Colma: The Musical* and *Strange Culture*; and her television credits include *Chicago Justice* and *Ellen*. She has taught courses and workshops in acting Shakespeare, voice and speech, and movement at The Guthrie Theatre, The Theatre School at DePaul University, The Conservatory at Webster University, The University of Chicago, Washington University, Gustavus Adolphus College, and other top institutions. She is a certified teacher of Fitzmaurice Voicework and Pilates. Ms. Sutter trained at The Shakespeare Theatre Company/George Washington University, earning an MFA in classical acting.

Patrick Szcotka (Technical Director) is in his second year as a candidate for an MFA in scenic technology at the University of Illinois. Patrick's previous work at the U of I includes *Romeo and Juliet* and *Poppea*. Most recently, he worked as the Safety Coordinator for Glimmerglass Opera Festival out of Cooperstown, New York. Patrick received his bachelor's degree from Sonoma State University in Rohnert Park, California, studying technical theatre. Some of his previous credits include *Into the Woods*, *Abraham Lincoln's Big Gay Dance Party*, and *Blur*.

Stuart Wilson (Lighting Designer) is a second-year MFA candidate studying lighting design. Originally from Fishers, Indiana, he received his bachelor's degree in theatre design technology with a focus in lighting from Ball State University. Stuart has designed a number of shows locally at the Station and Virginia theatres and has worked professionally in the Midwest. His most recent credits at Krannert Center include *Stuidodance II* as lighting designer and *Romeo and Juliet* as master electrician.

Jaclyn Zimmerman (Scenic Designer) is a third-year graduate student at the University of Illinois. She most recently designed the sets for *The Christians*, *Party*, and *Marjorie Prime* at the Station Theatre of Urbana. She also designed *Mr. Burns*, a *post-electric play* at Krannert Center last year.

ASSISTANT DIRECTOR

Maranda Jenkins

ASSISTANT STAGE MANAGERS

Zeenah Hussein

Adeline Snagel

ASSISTANT COSTUME DESIGNERS

Blas Nache

Samantha Abbie Padillo

ASSISTANT LIGHTING DESIGNER

Konrad Ciolkosz

ASSISTANT SOUND DESIGNER

Zia Fox

HAIR AND MAKE-UP ASSISTANT

Sharne Van Ryneveld

SCENIC CHARGE

Christina Rainwater

MASTER ELECTRICIAN

Alena Samoray

AUDIO ENGINEER

Matt Powell

PRODUCTION STAFF

PRODUCTION RUNNING CREW

Robert Bradley

Tyler Cook

Chloe Cosgrove

Lauren Harders

Kevin Woodrow

WEAPONS MASTER

Kevin Woodrow

COSTUME RUNNING CREW HEAD

Samantha Abbie Padillo

COSTUME RUNNING CREW

Nicolas Shanley

MacKenzie Sinta

Yvon Streacker

MAKEUP RUNNING CREW

Anna Benoit

Zoe Replinger

LIGHTING BOARD OPERATOR

Stephen Moderhook

SOUND BOARD OPERATOR

Schuyler Harris