

ILLINOIS THEATRE **FIFTIETH ANNIVERSARY SEASON** 1967-2017



**BARBECUE**

**ILLINOIS THEATRE**

By Robert O'Hara | Chuck Smith, director

Thursday-Saturday, March 29-31, 2018, at 7:30pm

Tuesday-Saturday, April 3-7, 2018, at 7:30pm

Sunday, April 8, 2018, 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



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# PROGRAM

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## **SCENIC BREAKDOWN**

**TIME:** Now (After and Before)

**PLACE:** A covered pavilion, surrounded by a large park

### **ACT I**

Scene 1: Zippity Boom

Scene 2: Jack Talkin'

Scene 3: Alaskan Fishtail

Scene 4: Intervention

*20-minute intermission*

### **ACT II**

Scene 1: Barbecue

Scene 2: Blackout

## **EPILOGUE**

*This production includes smoke effects as well as adult content and adult language and is intended for mature audiences only.*

*Barbecue* was commissioned by Steppenwolf Theatre Company, Chicago;

Martha Lavey, Artistic Director, David Hawkanson, Executive Director

Original New York Production by

The Public Theater

Oskar Eustis, Artistic Director; Patrick Willingham, Executive Director

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# BARBECUE

**PLAYWRIGHT**

Robert O'Hara

**DIRECTOR**

Chuck Smith\*

**SCENIC DESIGNER**

J. Michael Griggs

**COSTUME DESIGNER**

Natalie Loveland

**LIGHTING DESIGNER**

Heather Raynie

**SOUND DESIGNER**

David M. Greenberg

**PROPERTIES MASTER**

Daniela Cabrera

**HAIR/MAKEUP COORDINATOR**

Samantha C. Jones

**VOCAL COACH**

Sigrid Sutter

**FIGHT CHOREOGRAPHER**

Zev Steinberg

**STAGE MANAGER**

Andie Antonik

**TECHNICAL DIRECTOR**

Adina Lee Weinig

\*Indicates member of SDC



The Director is a member of the  
**STAGE DIRECTORS AND CHOREOGRAPHERS  
SOCIETY**, a national theatrical labor union.

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# CAST

## **ADLEAN**

Kathleen Sullivan  
Noelle Klyce

## **BARBARA**

Esther Fishbein  
Katelynn Shennett

## **JAMES T**

Jordan Gleaves  
Patrick Weber

## **LILLIE ANNE**

Elana Weiner-Kaplow  
Tafadzwa Diener

## **MARIE**

Diana Gardner  
Marlene Slaughter

## **VIDEO CREW/FAMOUS ACTOR**

Brienna Taylor

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## DIRECTOR'S NOTE

If there are defining messages in this play I would say that one is to not believe all that we see in the world of screens. Another is that, even in our land of abundance, poverty reigns over a disproportionate segment of our population. It's an unchecked cancer, seeking all it can devour through ignorance, alcohol, and drugs. Also buried deep inside the play, however, is a dimly lit tunnel of communication. There is a chance to try and set things straight. Paraphrasing Lorraine Hansberry . . . *when you measure somebody, measure them right* . . . Leave aside the screened stereotypical image. Seek only the content of character.

—Chuck Smith, director

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# PROGRAM NOTE

Hailing from Cincinnati, Ohio, playwright Robert O'Hara—a graduate of Tufts University—began his college career in political science, hoping to become a lawyer. He eventually realized he only wanted to be a lawyer because of television's *LA Law* and decided to pursue theatre, which had always been his passion. His legal background manifests in his plays' questioning of social constructs and injustice and the way he presses his characters into acknowledging hard truths.

*Barbecue* premiered at the Public Theatre in New York on October 8, 2015, directed by Kent Gash. It tells the story of the O'Mallerys—a family struggling with addiction and anger—who hold an intervention disguised as a family picnic for their sister, Barbara.

*The New Yorker's* theatre critic explained that *Barbecue* highlights the dilemma that "life rewards its most terrible creatures with glittering prizes."

Today we are faced with unstable realities. In response to social media, we construct our images for mass consumption. Performance studies scholar Sarah Bay-Cheng points to social media and television as platforms where we create "self-replicating copies without originals." In *Barbecue*, reality TV is the sinister amalgamation of copy and original. *Barbecue* asks: What is an authentic identity worth to us? Do we care about the truth when we are rewarded for misrepresentation? What are the consequences of living in a digital age when appearances are valued over experience? O'Hara was inspired by reality television and intervention shows to write this piece. The stability of truth declines with addiction, and our characters are presenting to each other what they think their family members want to hear. O'Hara places us with a group of people who create false images of themselves for the world, and lose sight of any truth in the process.

—Sofia Fey, assistant to the director

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## REFERENCES

Als, Hilton. "Talking Trash: Robert O'Hara's family satire," *The New Yorker*, October 26, 2015, <https://www.newyorker.com/magazine/2015/10/26/talking-trash-the-theatre-hilton-als>.

"Digital Culture." In *Performance Studies: Key Words, Concepts and Theories*, edited by Bryan Reynolds, by Sarah Bay-Cheng. London: Palgrave, 2014.



# PROFILES



**Tafadzwa Diener** (Lillie Anne) is a sophomore acting BFA student. This is her second time performing with Illinois Theatre, previously appearing in *All The King's Men* (Slade). She also appeared in Krannert Center's production of *Dreamgirls* (Effie). As a

Champaign-Urbana native, she has been involved in theatre around the community for many years. Local credits include *Metamorphoses* at the Armory Free Theatre, *Joseph and the Amazing Technicolor Dreamcoat* (Narrator) at the Virginia Theatre, and the Celebration Company at Station Theatre's production of *Party* (Mel).



**Esther Fishbein** (Barbara), from Glencoe, Illinois, is a graduating senior pursuing a BFA in acting. Other Illinois Theatre productions include *All The King's Men* (Man), *Failure: A Love Story* (Cuckoo Clock/Moses), *John Steinbeck's The Grapes of*

*Wrath* (Ruthie), and *Mr. Burns, a post-electric play* (2nd FBI Agent/Ensemble). She has also been seen 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.



**Diana Gardner** (Marie) lived and studied in Moscow, Russia, until 2014, when she moved to Rockford, Illinois, to study at Rock Valley College for an Associate in Arts. Diana transferred to the University of Illinois to study for a BFA with a concentration in acting. In her

sophomore year she played Mrs. Wainwright in *John Steinbeck's The Grapes of Wrath* (directed by Bill Brown). In 2016, Diana played Erika in *Dontrell, Who Kissed the Sea* (directed by Tyrone Phillips) in Krannert Center's Studio Theatre. In her junior year, she played Koken in *Iago's Plot* (directed by Shozo Sato Sensei) and was part of a reading of *Master Wilder and the Cabala* with Henry Wishcamper. In her senior year, Diana portrayed Nadya Krupskaya in *Travesties* (directed by Laura Hackman) and participated in Tianshu Zao's show *A Well* and *An Iliad* (directed by Christian Willson). *Barbecue* is her last show at Krannert Center before graduating.



**Jordan Gleaves** (James T) holds a BA in drama from Morehouse College. He is in his final semester of the MFA acting program here at the University of Illinois. Past credits with Illinois Theatre include *Travesties*, *Romeo and Juliet*, *Kingdom City*, and

*Dontrell, Who Kissed the Sea*. Additional credits include *Henry V* with Armory Theatre, a reading of *Wig Out* with Brown Theatre Collective, and *The Taming of the Shrew* with the Shakespeare Theatre of New Jersey's summer training touring troupe, Next Stage Ensemble. Jordan also served as rehearsal assistant and aided in teaching a second language, Yoruba, for the Illinois Theatre production of *Dontrell, Who Kissed the Sea*. He also runs a YouTube web series called *Watch This*.



**Noelle Klyce** (Adlean) is a fourth-year BFA acting student at the University of Illinois. With Illinois Theatre, she recently played Judge Irwin in *All the King's Men*, Nurse in *Romeo and Juliet*, Floyd's Wife in *John Steinbeck's The Grapes of Wrath*, Mad Woman

in *The Other Shore*, and Mom in *Dontrell, Who Kissed The Sea*. Outside 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 Shakespeare Theatre in the Park, and in Season 3 of NBC's *Chicago PD*.



**Katelynn Shennett** (Barbara), from Normal, Illinois, is a junior in the BFA acting program at the University of Illinois. She most recently appeared as Sadie Burke in *All The King's Men* at Krannert Center. Other Illinois Theatre credits include Nelly Fail in *Failure: A Love*

Story and Faye in the formal reading of *Wig Out!*. She has also appeared in *After Juliet* (Rosaline) and *Buried Child* (Shelly) with the Penny Dreadful Players and *Call Me Woman* in the Armory Free Theatre.



**Marlene Slaughter** (Marie) is a junior acting major from Houston, Texas. She moved to the Chicagoland area in 2013 and began to pursue her education here in Urbana. 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 fourth main stage performance at the University of Illinois.



**Kathleen Sullivan** (Adlean) is a sophomore pursuing a BFA in acting. Her credits include *All the King's Men* (Frey) with Illinois Theatre and *Metamorphoses* at the Armory Free Theatre. She is an alum of Mother McAuley Liberal Arts High School where she was

seen as Juror #8 in *Twelve Angry Women* (among other credits). Other credits include Eileen in *Nice Work if You Can Get It* (Oak Lawn Park District) and with Second City's Teen Ensemble.



**Brienna Taylor** (Video Crew/ Famous Actor) is from the south side of Chicago. In high school she worked on the Chicagoland TV show *The Reawakening*, created by Donte Fain. She is a third-year acting BFA student. Her other Illinois Theatre credits include

*Dontrell*, *Who Kissed the Sea* (Ancestor), and *Romeo and Juliet* (Altar Girl). *Barbecue* will be her third mainstage performance at Krannert Center.



**Patrick Weber** (James T) is a junior in the BFA acting program at the University of Illinois. He is from the Northwest side of Chicago where he has been doing theatre since third grade. This will be Pat's fourth production at Krannert Center, having

previously appeared as Theseus in *The Minotaur*, Johnny Weissmuller in *Failure: A Love Story*, and Vladimir Lenin in *Travesties*.



**Elana Weiner-Kaplow** (Lillie Anne) is a senior pursuing her BFA in acting at the University of Illinois. Her previous productions at Krannert Center include *In the Next Room* (Mrs. Daldry), *Iago's Plot* (Desdemona), *A Dream Play* (Kristin/Billsticker), a staged

reading of *Middletown*, and *Mr. Burns, a post-electric play* (Susannah/Lisa/Itchy), as well as with Student Playwrights Outreach Theatre. She has also performed in a number of Armory Free Theatre productions including *Ludus de Antichristo* (Synagoga), *Sisephus Happy*, *The Wild Party*, and *Assassins* (Emma Goldman). This summer, she will perform at the Notre Dame Shakespeare Festival.



**Chuck Smith** (Director) is a member of Goodman Theatre's Board of Trustees and is Goodman Theatre's Resident Director. He is also a resident director at the Westcoast Black Theatre Troupe in Sarasota, Florida.

Goodman credits include the

Chicago premieres of *Pullman Porter Blues*; *By the Way, Meet Vera Stark*; *Race*; *The Good Negro*; *Proof and The Story*; the world premieres of *By the Music of the Spheres* and *The Gift Horse*; James Baldwin's *The Amen Corner* (which transferred to Boston's Huntington Theatre Company, where it won the Independent Reviewers of New England (IRNE) Award for Best Direction); *A Raisin in the Sun*; *Blues for an Alabama Sky*; August Wilson's *Two Trains Running* and *Ma Rainey's Black Bottom*; *Ain't Misbehavin'*; the 1993 to 1995 productions of *A Christmas Carol*; *Crumbs From the Table of Joy*; *Vivisections from a Blown Mind* and *The Meeting*. He served as dramaturg for the Goodman's world-premiere production of *August Wilson's Gem of the Ocean*. He directed the New York premiere of *Knock Me a Kiss* and *The Hooch* for the New Federal Theatre and the world premiere of *Knock Me a Kiss* at Chicago's Victory Gardens Theater, where his other directing credits include *Master Harold . . . and the Boys*, *Home*, *Dame Lorraine*, and *Eden* (for which he received a Jeff Award nomination). Regionally, Smith directed *Death and the King's Horseman* (Oregon Shakespeare Festival), *Birdie Blue* (Seattle Repertory Theatre), *The Story* (Milwaukee Repertory Theater), *Blues for an Alabama Sky* (Alabama Shakespeare Festival), and *The Last Season* (Robey Theatre Company). At Columbia College he was facilitator of the Theodore Ward Prize playwriting contest for 20 years and editor of the contest anthologies *Seven Black Plays* and *Best Black Plays*. He won a Chicago Emmy Award

as associate producer/theatrical director for the NBC teleplay *Crime of Innocence* and was theatrical director for the Emmy-winning *Fast Break to Glory* and the Emmy-nominated *The Martin Luther King Suite*. He was a founding member of the Chicago Theatre Company, where he served as artistic director for four seasons and directed the Jeff-nominated *Suspenders* and the Jeff-winning musical *Po'.* His directing credits include productions at Fisk University, Roosevelt University, Eclipse Theatre, ETA, Black Ensemble Theater, Northlight Theatre, MPAACT, Congo Square Theatre Company, The New Regal Theater, Kuumba Theatre Company, Fleetwood-Jourdain Theatre, Pegasus Players, the Timber Lake Playhouse in Mt. Carroll, Illinois, and the University of Wisconsin in Madison. He is a 2003 inductee into the Chicago State University Gwendolyn Brooks Center's Literary Hall of Fame and a 2001 *Chicago Tribune* Chicagoan of the Year. He is the proud recipient of the 1982 Paul Robeson Award and the 1997 Award of Merit presented by the Black Theater Alliance of Chicago.

**Andie Antonik** (Stage Manager) is a senior pursuing her BFA in stage management while minoring in cinema studies. Andie has worked on many shows at the University of Illinois including *The Other Shore*, *Kingdom City*, *Poppea*, *Romeo and Juliet*, *Studiodance II* (2017), and *November Dance* (2017). This past summer, Andie worked at the Illinois Shakespeare Festival as assistant stage manager for *Shakespeare's Amazing Cymbeline* and stage managed *A Comedy of Errors*. Most recently, Andie was the stage manager for Peoria Ballet's production of *The Nutcracker* at the Peoria Civic Center.

**Daniela Cabrera** (Properties Master) was born in Cusco, Perú. She is currently enrolled in her second year in the MFA scenic design program at the University of Illinois. She has recently worked in Argentina as a scenic designer for *Flotante*, *Bigolates de Chocote*, and *Masha y el Oso*. Daniela's most recent credits were the scenic design for *Travesties* and *Assassins* at Krannert Center.

**David M. Greenberg** (Sound Designer) is a second-year MFA candidate from Plantation, Florida, currently living in Knoxville, Tennessee. There, he earned his BA in theatre from the University of Tennessee Knoxville in 2016. His most recent work was composing for the paranormal comedy *InSpectre* and provided the sound design for *November Dance* (2017).

**J. Michael Griggs** (Scenic Designer) is the chair of the scene design program at the University of Illinois and a member of United Scenic Artists 829. His recent designs include *The Locketeer* and *Phèdre* for Trap Door Theatre in Chicago, *The Effect* for Gloucester Stage Company, *Lady Day* for Milwaukee Repertory Theater, *Long Lost* by Donald Margulies for the Sullivan Project at Illinois Theatre, *School for Scandal* for the Actor's Shakespeare Project, *1984* for Illinois Theatre, and the world premiere of David Auburn's *Lost Lake* for The Manhattan Theatre Club. His designs for The American Repertory Theatre include *No Man's Land*, *Romance*, *How I Learned to Drive*, *No Child*, *Boston Marriage* (premiere), *Animals and Plants* (premiere), and *Nobody Dies on Friday* (premiere). He has designed for Boston area companies such as The Sùgán Theatre, Speakeasy Stage Company, Lyric Stage Company, The Publick Theater, Tir Na Theater, New Repertory Theater, and Opera Providence.

**Natalie Loveland** (Costume Designer) is a New York-based designer returning to her alma mater as a guest artist for *Barbecue*. Select credits from the past year include *Convergences Theater Collective's Babel* off-Broadway, *Trusty Sidekick's The Stowaway* off-Broadway at Classic Stage Company, *Julius Caesar* at Arkansas Shakespeare Theatre, and *It's A Wonderful Life: Live Radio Play* at the Shakespeare Theatre of New Jersey. Additionally, Natalie assisted on NETworks' 2017 National Tours of *Dirty Dancing* and *Elf: The Musical*. Currently, Natalie is in the process of designing Trusty Sidekick's remount of *Up & Away* at the Lincoln Center's Big Umbrella Festival and *My Fair Lady* at Arkansas Shakespeare Theatre.

**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 Distress-ing 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.

**Heather Raynie** (Lighting Designer) will graduate in May 2018 with her bachelor's in lighting design. She has previously designed *Fun Home* at the Station Theatre in Urbana, *A Well* at the Prop Theatre in Chicago, and numerous Armory Free Theatre productions. In addition to her design work, Heather has also worked as assistant lighting designer on *Million Dollar Quartet* at the Oregon Cabaret Theatre and master electrician for November Dance (2017).

**Zev Steinberg** (Fight Director) is a visiting professor of stage combat, movement, and acting at University of Illinois. Zev has choreographed violence in theatres all over the Midwest and has been recognized 11 times for his artistic achievements. He 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 Ahktar, *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.

**Adina Lee Weinig** (Technical Director) is a third-year MFA candidate in scenic technology. She was the technical director for Peninsula Players Theatre's 2017 season where she worked on *Almost Maine*, *Lord Arthur Saville's Crime*, *Bridges of Madison County*, *Peter and the Starcatcher*, and the world premiere of *The Actuary*. Additional technical direction credits include *Hansel and Gretel*, *The Light in the Piazza*, *The Minotaur*, and *Long Lost* (dir. Daniel Sullivan) at the University of Illinois; *In the Next Room*, *The Profane*, and *The Taming of the Shrew* at Chautauqua Theater Company. Adina came to the U of I after working as the assistant technical director at the Court Theater in Chicago for five years.

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# PRODUCTION STAFF

## **ASSISTANT TO THE DIRECTOR**

Sofia Fey

## **ASSISTANT STAGE MANAGER**

Casey Griffin  
Devin Richard

## **ASSISTANT COSTUME DESIGNERS**

Miriam Jurgensen  
Samantha Abbie Padillo

## **HAIR AND MAKEUP ASSISTANT**

Sharné Van Ryneveld

## **ASSISTANT LIGHTING DESIGNER /MASTER ELECTRICIAN**

Michael Cummings

## **SCENIC ARTIST**

Christina Rainwater

## **AUDIO ENGINEER**

Luke Parker

## **SOUND BOARD OPERATOR**

Grace Chariya

## **LIGHT BOARD OPERATOR**

Adam Major

## **PRODUCTION RUNNING CREW**

Fabian Guerrero  
Schuyler Harris  
Leon Kao

## **COSTUME RUNNING CREW HEAD**

Samantha Padillo

## **COSTUME RUNNING CREW**

Vacketta Herzog  
Adeline Snagel

## **MAKEUP RUNNING CREW**

Brad Porter