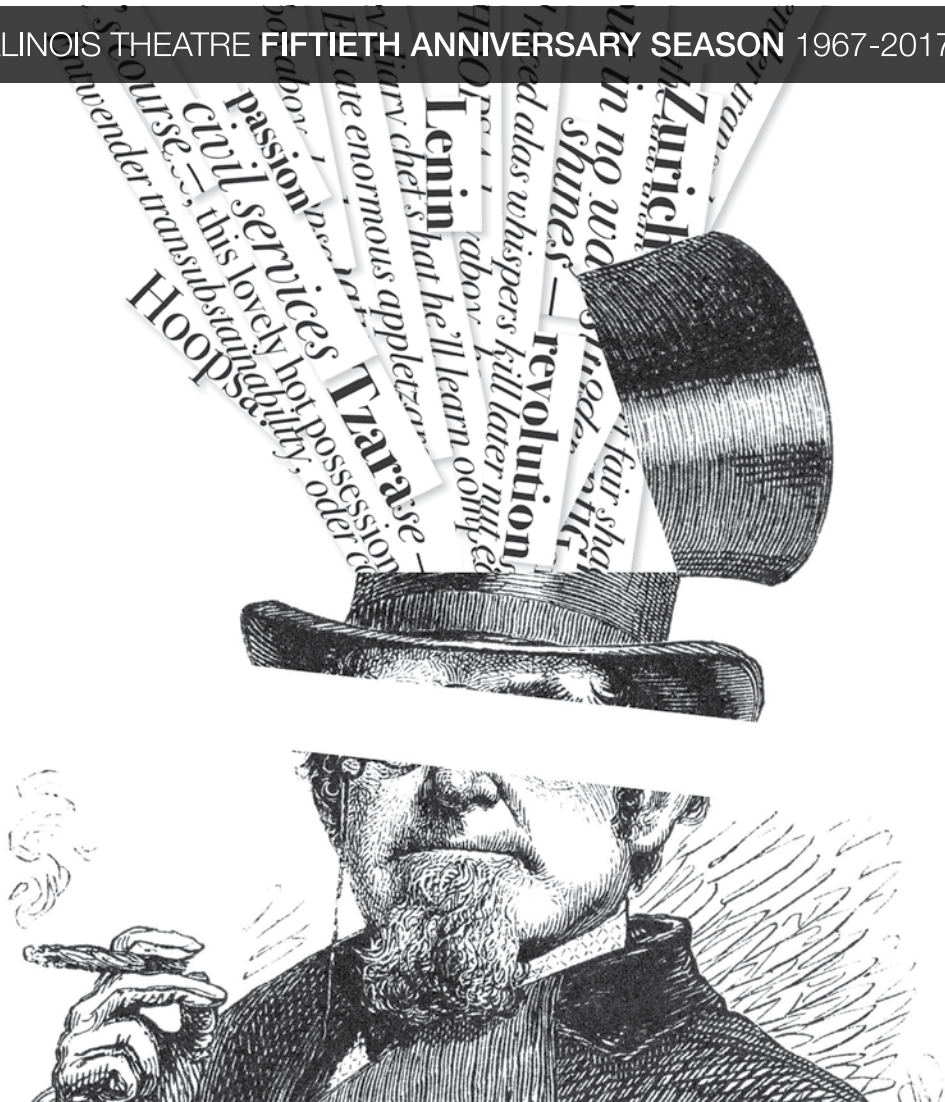


ILLINOIS THEATRE FIFTIETH ANNIVERSARY SEASON 1967-2017



**TRAVESTIES**  
**ILLINOIS THEATRE**

By Tom Stoppard | Laura Hackman, director  
Thursday-Saturday, October 19-21, 2017, at 7:30pm  
Thursday-Saturday, October 26-28, 2017, at 7:30pm  
Sunday, October 29, 2017, at 3pm  
Colwell Playhouse



## 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

## **TRAVESTIES**

### **ILLINOIS THEATRE**

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Laura Hackman, director

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## DIRECTOR'S NOTE

In 1972 Tom Stoppard presented the radio play, *Artist Descending a Staircase*, in which a character poses the question “How can one justify a work of art to a man with an empty belly?” The scripted response is, “Make it edible.” Stoppard acknowledged in a later interview that this is “not an adequate answer.” Thus, it is in *Travesties*—produced for the stage in 1974—that Stoppard delves deeply into this question and others prompted by it. Using the historic figures of James Joyce, Tristan Tzara, and Vladimir Lenin (who all resided in Zurich during WWI) the story is filtered through the muddled memory of a now old man, Henry Carr, a retired British diplomat who performed in an amateur production of Oscar Wilde’s *The Importance of Being Earnest*, produced by Joyce. His reminiscences intertwine the ideas of modernism, Dadaism, communism, and aestheticism. It is through this foggy lens of Carr’s imperfect memory that Stoppard presents us with a philosophical farce questioning the nature and function of politics and art, as well as the roles of the artist and revolutionary.

As a collaborative company of artists we have delved deeply into these questions, exploring our own thoughts and feelings as we grapple with understanding some of the world’s most influential minds and ideas. For the most part, we have not come away with definitive answers, just as Stoppard does not provide the audience with concise solutions to his own complex inquiries in this comic rollercoaster ride of a play. What we, the company, have garnered is a greater understanding of the queries we must consider, the importance of pondering them and a more studied account of our place as artists in an ever-changing world. We’ve also had a lot of laughs and learned some magic tricks along the way.

—Laura Hackman, director

“Art . . . is important because it provides the moral matrix, the moral sensibility, from which we make our judgments about the world. But I must make clear that, insofar as it’s possible for me to look at my own work objectively at all, the element which I find most valuable is the one that most people are put off by—that is, that there is very often no single, clear statement in my plays. What there is, is a series of conflicting statements made by conflicting characters, and they tend to play a sort of infinite leap-frog. What happens in my plays is a kind of marriage of categories. It’s not my objective in the sense that I calculate it—it just seems to be what I’m doing, the way things come out. But I want to marry the play of ideas to farce. Now that may be like eating steak tartare with chocolate sauce, but that’s the way it comes out.”

—Tom Stoppard, to interviewer Ross Wetzsteon in the *Village Voice*, when *Travesties* opened on Broadway in 1975; quoted in *Tom Stoppard in Conversation*, edited by Paul Delaney

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# TRAVESTIES

## **PLAYWRIGHT**

Tom Stoppard

## **DIRECTOR**

Laura Hackman

## **MOVEMENT DIRECTOR**

Robin McFarquhar

## **VOICE AND SPEECH DIRECTOR**

Sigrid Sutter

## **SCENIC DESIGNER**

Daniela Cabrera

## **COSTUME DESIGNER**

Edith G. Moreno

## **LIGHTING DESIGNER**

Naomie Shanna Marie Winch

## **SOUND DESIGNER**

Tyler Knowles

## **PROPERTIES MASTER**

Adriane Binky Donley

## **HAIR/MAKEUP COORDINATOR**

Samantha C. Jones

## **STAGE MANAGER**

Cathy Fazio

## **TECHNICAL DIRECTOR**

Dylan Kind

## **DRAMATURG**

Tianshu Zhao

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# CAST

**HENRY CARR**

Christopher Sheard\*

**TRISTAN TZARA**

Kevin Blair

**JAMES JOYCE**

Mark Tyler Miller

**LENIN**

Patrick Weber

**BENNETT**

Jordan Gleaves

**GWENDOLEN**

Jessica Kadish

**CECILY**

Katelin Dirr

**NADYA**

Diana Gardner

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*\*Appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*



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# SCENIC BREAKDOWN

The play is primarily set in Henry Carr's memory of 1917 Zurich.

## **ACT I**

*20-minute intermission*

## **ACT II**



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## DRAMATURG'S NOTE

In the midst of World War I, neutral Switzerland was the peaceful center surrounded by both the Allies and the Central Powers. Zurich, Switzerland's capital city, became the refuge for many important artistic and political figures. James Joyce, Vladimir Ilyich Lenin, and Tristan Tzara—as well as British civil servant Henry Carr—were living in Zurich. This coincidence is the central conceit of Tom Stoppard's 1974 play, *Travesties*. The war surrounded neutral Switzerland, but its residents felt its pain and tension and wanted to contribute to the war efforts and take their place in history. It was a time when political revolutions and art movements were incubated and fermented. The play begins with an incomprehensible prologue from Tzara, Joyce, and Lenin before following Carr's incomplete, dubious, and biased recollection of Zurich in 1917.

Joyce stayed in Zurich from 1915 to 1920, writing *Ulysses*—one of the most important novels in modernist literature and an early demonstration of stream of consciousness. In *Ulysses* and his other works, Joyce experimented with various literary forms and expression and became the first to foreground the process of thinking in his writing. Lenin and his partner Nadya were Russian revolutionaries and politicians who lived in virtual exile from the end of the 19th century and arrived in Zurich in February 1916. They returned to Russia soon after the breakout of the February Revolution in 1917, and before long, Lenin seized power and became the chairman of the Russian Republic and later Soviet Union. Tzara spent four years in Zurich beginning in 1915, as a young Romanian and French avant-garde poet, essayist, and performance artist. He co-founded the Zurich Dada movement, which was developed

partially in reaction to the war and partially as “a means of arousing the bourgeoisies to rage,” according to art historian Hans Richter. Dadaists rejected logic, reason, order, and aesthetics of contemporary society and embraced nonsense, irrationality, and sometimes aggressiveness. Using anti-art to approach and redefine art, Dadaism is among the many precursors of late 20th-century postmodernism across philosophy, art, architecture, literature, etc.

In *Travesties*, however, Joyce, the Lenins, and Tzara are all seen through the eyes of Henry Carr: the true center of this play. The historical Carr is a minor figure. He had a minor position in the British Consulate during the war but played a major role in a Zurich production of Oscar Wilde's *The Importance of Being Earnest* staged by James Joyce. Carr's status and this theatre experience in real life are key to the connection between reality and Stoppard's semi-fictional play, and thus to a better understanding of the play. Further, the production was a moderate triumph, but Joyce and Carr ended up going to court due to disagreements about the expense of the costume trousers and the price of the show tickets. Both are constantly alluded to in *Travesties*, and serve as the reason why Carr is so sour towards Joyce in the play.

Though a parody of *The Importance of Being Earnest* (a 19th-century exemplar of the comedy of manners), *Travesties* also takes on the more serious task of holding heated and sophisticated debates on the nature of art. These debates inevitably reveal Stoppard's own voice under the cover of historical figures' utterances.

—Tianshu Zhao, dramaturg

# PROFILES



**Kevin Blair** (Tristan Tzara) is in his final year of the BFA acting program at the University of Illinois. Kevin is originally from Northfield, Illinois. He has been seen at Krannert Center as Matt in *Kingdom City*, and recently as Cassio in *Iago's Plot* directed by Shozo Sato.

Previous acting credits include *Spring Awakening* (ISM); and *The Aliens*, *Rockman*, and *As Wind in Dry Grass* (Armory Free Theatre). Kevin has also done film work with Protagonist Pizza Productions.



**Katelin Dirr** (Cecily), from Bloomington-Normal, Illinois, is a sophomore in the BFA acting program at the University of Illinois. Recently, she appeared in *St. Lucy's Home for Girls Raised by Wolves* at the Armory Free Theatre.



**Diana Gardner** (Nadya) 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 degree. She participated at the local community studio theatre, where she played Helen in

*Verdict* directed by Mike P. Webb. 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. She also participated in an Armory

Free Theatre project *Call Me Woman*, directed by Alexis DawTyne and Mindy Shore. Diana also played Erika in *Dontrell, Who Kissed the Sea*, directed by Tyrone Phillips in 2016 in Krannert Center's Studio Theatre. In her junior year, she played Koken in *Iago's Plot* directed by Shozo Sato Sensei.



**Jordan Gleaves** (Bennett) holds a BA in drama from Morehouse College and is currently in his final year as an MFA actor at the University of Illinois. His past credits with Illinois Theatre include *Romeo and Juliet*; *Dontrell, Who Kissed the Sea*; and *Kingdom*

*City*. Other play credits include *Henry V* with Armory Free Theatre and a reading of *Wig Out!* with Brown Theatre Collective. He recently finished touring with the Shakespeare Theatre of New Jersey's summer training touring troupe, Next Stage Ensemble, in their production of *The Taming of the Shrew*. Jordan also served as rehearsal assistant and aided in teaching a second language, Yoruba, for the same Illinois Theatre production of *Dontrell, Who Kissed the Sea*.



**Jessica Kadish** (Gwendolen) is a third-year MFA acting student. Previous performances at Krannert Center include *Iago's Plot* (Emilia); *Failure: A Love Story* (Jenny June); *Mr. Burns, a post-electric play* (Colleen); and *Kingdom City* (Miriam). In

Chicago, she is an ensemble member with Aguijón Theater and Second Story, and has also

performed with Lifeline Theatre, Chicago Dramatists, 16th Street Theater, Pride Films and Plays, Voice of the City, and Colectivo El Pozo. Film/web series credits include *You're So Talented* (OpenTV), *Easy Abby* (Juicy Planet), *DateSMASH!* (XVP Comedy), and *Absent Father* (Vanguard Cinema). She holds a BA in theatre and performance studies from the University of Chicago and also works as a director and teaching artist.



**Mark Tyler Miller** (James Joyce) is finishing his final year in the MFA acting program here at University of Illinois. He holds his BFA in theatre from Cornish College of the Arts. Past roles include Orsino in *Twelfth Night*, Capulet in *I Heart Juliet* and Slank/Hawking

Clam in *Peter and the Starcatcher* (Illinois Shakespeare Festival), Mike in *33 Variations* and Claude in *HAIR* (ArtsWest Playhouse), Richard Mason in *Jane Eyre* (Taproot Theatre Company), and Bobby in *Postcards from Hotel Cassiopeia* (NYC Strawberry Theatre Festival).



**Christopher Sheard** (Henry Carr) returns to the University of Illinois as an MFA alum. Currently living in Chicago, Chris has worked on productions with Chicago Shakespeare Theatre, Steppenwolf, Writers, American Blues Theater,

TimeLine, and Windy City Playhouse. He is an ensemble member of Definition Theatre Company, where he most recently was seen in *An Octoroon*. Regionally he played two seasons with Great River Shakespeare Festival and four with American Players Theatre. Chris recently appeared in a tv/film project yet to be released

with Fox on a Hill Productions and is represented by Grossman and Jack Talent.



**Patrick Weber** (Lenin) is a junior in the BFA acting program here 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 third production at Krannert Center. Previous

credits at Krannert Center are Theseus in *The Minotaur* and Johnny Weissmuller in *Failure: A Love Story*.

**Daniela Cabrera** (Scenic Designer) 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*.

**Adriane Binky Donley** (Properties Master) is the Properties Director at Krannert Center, as well as the head of the properties design and management MFA program for the Department of Theatre. Before moving to Champaign, Binky was an Assistant Professor at Ithaca College, heading the areas of props and scenic art. She has also worked as a prop master at Actor's Theatre of Louisville's Humana Festival and The University of Virginia. As a prop artisan, she has worked at Actor's Theatre of Louisville, Alley Theatre, Hanger Theatre, Seaside Musical Theatre, and Virginia Shakespeare, among others. She has a BA from the University of South Florida and an MFA from the University of North Carolina School of the Arts.

**Cathy Fazio** (Stage Manager) is a third-year MFA stage management student. Most recently, she served as an Assistant Stage Manager at the Utah Festival of Opera and Musical Theatre on *The Pirates of Penzance* and *Seussical: The Musical*. In August 2016, she was the stage manager of the Krannert Center/Banks Bridgewater Lewis Fine Arts Academy production of *Dreamgirls*. Her University of Illinois credits include stage manager of the Illinois Theatre production of *In the Blood*, and assistant stage manager and company manager of *Long Lost* (a new play by Donald Margulies, directed by Daniel Sullivan). She was an assistant stage manager of the Lyric Opera @ Illinois productions of *The Light in the Piazza* and *Beatrice and Benedict* and will stage manage for *Don Giovanni* this spring. Cathy graduated from Calvin College in Grand Rapids, Michigan, where her credits include *Grains of Hope: Refugee Experiences in West Michigan*, a verbatim theatre work as stage manager and part of the writing team.

**Laura Hackman** (Director) is a director and teaching-artist newly relocated to Atlanta. She is a recipient of the Drama League's New Directors/ New Works Project grant, an alum of the Lincoln Center Directors Lab, and a former member of the Directing Company for the Department of Dramatic Writing at NYU. A resident of Baltimore immediately prior to relocating to Atlanta, she was the Resident Director at the Baltimore Shakespeare Festival, adjunct theatre faculty at Towson University, and Director of Upper School Theatre and Chairperson of the Performing Arts Department at Roland Park Country School. Laura has directed more than 60 productions including numerous premiere productions of new plays in New York City; Washington, DC; Baltimore; and Phoenix. Laura received her undergraduate degree in theatre from Towson University and her MFA in directing from The Catholic University of America.

**Dylan Kind** (Technical Director) is a second-year scenic technology MFA student from Great Falls, Montana, and the technical director for *Travesties*. He received his BFA in theatre technology and design from the University of Evansville in Evansville, Indiana. After receiving his BFA, he moved to New York City to begin his professional career, mainly serving as a freelance carpenter, welder, and automation board operator. During his time in New York, he worked at a variety of theatres including the Public Theater and the Signature Theater and worked on shows such as *Fortress of Solitude*, *Our Lady of Kibeho*, and the Public Theater's premiere of *Hamilton*. This summer, Dylan served as the technical director for the Aspen Music Festival and School as part of the Aspen Opera Center.

**Tyler Knowles** (Sound Designer) is a third-year MFA candidate. He earned his BFA from the University of Illinois in 2015. Some of his previous credits include *Failure: A Love Story*; *John Steinbeck's The Grapes of Wrath*; and *Mr. Burns, a post-electric play*. Tyler has previously worked at Hope Summer Repertory Theatre as the audio/visual supervisor while designing sound for *Driving Miss Daisy*; *Cat in the Hat*; and *Go, Dog. Go!*

**Robin McFarquhar** (Movement Director) is the Chair of Acting in the Department of Theatre, an accredited fight director/teacher with the Society of American Fight Directors, and an accredited teacher of the Alexander Technique (AmSAT). As a fight director/movement specialist, he has worked at major regional theatres throughout the country, including Steppenwolf, the Goodman Theatre, Chicago Shakespeare Theater, Writers Theatre, the Old Globe, the Long Wharf Theatre, South Coast Repertory, Shakespeare Theatre (Washington, DC), the Guthrie, and the Lyric Opera of Chicago (and also at numerous Shakespeare festivals). His work has also been seen on Broadway, at the

Royal Shakespeare Company, in the West End of London, on the national tour of *The Color Purple*, and on international tours to Japan, Cyprus, and Hungary. He has been nominated for two Jeff Awards (Chicago) and a Helen Hayes Award (Washington, DC) for his fight direction. At the University of Illinois, he has received the Excellence in Undergraduate Teaching Award and the Excellence in Research Award and is a University Scholar.

**Edith G. Moreno** (Costume Designer) is an alum from the University of Missouri-Kansas City with a BA in theatre. She is the first in her family to go to college and earn a degree. She has been actively designing shows since the year of 2014. She has entered local art shows in her hometown of Kansas City and has received honorable recognition for her creative work in the arts as well as photography. She is currently a second-year MFA candidate for theatre with an emphasis in costume design. In addition, she is also a costume designer *Twelfth Night*, or *What You Will* in the spring of 2018.

**Emma St. John** (Scenic Charge Artist) is a senior scenic design major from Elgin, Illinois. She has previously been involved in Illinois Theatre as scenic designer for *The Minotaur* and scenic charge for *Failure: A Love Story*. She has collaborated with Lyric Theatre @ Illinois as the assistant scenic charge for *A Midsummer Night's Dream* and assistant scenic designer for *Beatrice and Benedict*. Emma has also designed several student-run shows on campus such as *Urinetown* with Illini Student Musicals, *Waiting for Godot* with Penny Dreadful Players, and *As Wind in Dry Grass* with Armory Free Theatre. In the spring of 2018 she will be the scenic designer for *Twelfth Night*, or *What You Will* with Illinois Theatre.

**Sigrid Sutter** (Voice and Speech Director) 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.

**Naomie Shanna Marie Winch** (Lighting Designer) is in her third year as an MFA candidate in lighting design and technology at the University of Illinois, by way of Southern California. Naomie's most recent credit was the assistant lighting designer for the UFOMT 2017 season. Other credits include Tennessee Williams' *Cat on a Hot Tin Roof* (2014), November Dance 2015 for Dance at Illinois, and *Circle Mirror Transformation* (2016) at Interlochen Center for the Arts. In addition to lighting design, she also has an active interest in the world of technical direction and production management.

**Tianshu Zhao** (Dramaturg) is a second-year MA student in theatre studies here at University of Illinois. She directed *The Cage* at Armory Free Theatre in the spring of 2017, which is an original play she co-wrote with Paul Kim. She also designed the lighting for *Convergence* at Joffrey Ballet for Duncan Dance Chicago earlier in 2017. She worked as the assistant director with INNER VOICES Social Issues Theatre last year and will take on the project assistant work for a National Call for Scripts program initiated by INNER VOICES in this coming year.

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# PRODUCTION STAFF

## **ASSISTANT TO THE DIRECTOR**

Sullivan Peterson-Quinn

## **ASSISTANT STAGE MANAGERS**

Madison Paez

Kayla Uribe

## **ASSISTANT TECHNICAL DIRECTOR**

Mark Quiles

## **ASSISTANT COSTUME DESIGNER/WARDROBE SUPERVISOR**

Michelle Pettit

## **COSTUME TECHNICIAN**

Nicole Peckens

## **HAIR/MAKEUP ASSISTANT**

Sharné Van Ryneveld

## **HAIR/MAKEUP TECHNICIANS**

Miriam Jurgensen

Chanté Knight

Nicole Zausmer

## **ASSISTANT LIGHTING DESIGNER**

Kiana Schalk

## **SCENIC CHARGE ARTIST**

Emma St. John

## **ASSOCIATE SOUND DESIGNER**

Nora Simonson

## **ASSISTANT PROPERTIES MASTER**

Haley Borodine

## **MASTER ELECTRICIAN**

Tony Rajewski

## **AUDIO ENGINEER**

David Greenberg

## **PRODUCTION ASSISTANT/CREW HEAD**

Kaetlyn Allen

Savanna Rung

## **PRODUCTION DECK RUNNING CREW**

Charlee Amacher

Anusha Bansel

Phillip Smith

## **PRODUCTION PROPS RUNNING CREW**

Caitlin McDermott

Bennett Smith

## **COSTUME RUNNING CREW**

Carissa Yau

## **HAIR/MAKEUP RUNNING CREW**

Allison Cashman

Melody Contreras

## **LIGHT BOARD OPERATOR**

Adam Major

## **SOUND BOARD OPERATOR**

Daniel Massey