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RELICS AND THEIR HUMANS
BY AIN GORDON AND JOSH QUILLEN

Directed by Ain Gordon
Saturday, October 14, 2023, at 7:30pm
Sunday, October 15, 2023, at 3pm
Studio Theatre

PROGRAM

RELICS AND THEIR HUMANS

By Ain Gordon and Josh Quillen

Directed by Ain Gordon

A Pick Up Performance Co. Production

DRAMATURG

Talvin Wilks

LIGHTING DESIGNER

Jennifer Tipton

PRODUCTION STAGE MANAGER

Ed Fitzgerald

ASSOCIATE LIGHTING DESIGNER

Krista Smith

PRODUCER

Alyce Dissette

For GQ, DG, VSG, SG

First performed at Krannert Center for the Performing Arts on October 14, 2023.

Relics and Their Humans was made possible with development residencies at the Abrons Arts Center, Arizona Arts Live, Krannert Center for the Performing Arts, the Wexner Center for the Arts, and a development grant from the New England Foundation for the Arts' National Theatre Project.

There will be no intermission

Ain Gordon is a three-time Obie Award-winning writer/director/actor, two-time NYFA recipient, a Guggenheim Fellow in Playwriting, and a 2023 Creative Capital Awardee. Gordon's work often frames marginalized/forgotten histories via the obscured figures found within. Recent projects include *These Don't Easily Scatter*, a two-year collaboration with Philadelphia's William Way LGBTQ Center, supported by the Pew Center for Arts & Heritage, focused on the first five years of the AIDS crisis; *Radicals in Miniature*, collaborating with Quillen/Wilks/Tipton, collected requiems to personal icons, premiering in 2017 at Baryshnikov Arts Center (New York); and touring in 2018/19 to Arts & Ideas, Quick Center, Connecticut College (all Connecticut), Williams College and The Yard (both Massachusetts); and *217 Boxes Of Dr. Henry Anonymous*, culminating a multi-year residency at the Historical Society of Pennsylvania focused on Dr. John Fryer who, in 1972, disguised as Dr. Anonymous opposed the American Psychiatric Association's classification of homosexuality as a disease, premiering in 2016 at the Painted Bride (Pennsylvania); plus 2018 performances at Baryshnikov Arts Center (New York) and 2019 performances at Transylvania University (Kentucky) and Center for the Art of Performance/UCLA. Gordon is a former Core Writer of the Playwrights' Center (Minnesota), has twice held the post of Visiting Artist at the Pew Center for Arts & Heritage (Pennsylvania), a former Artist-In-Residence at NYU Tisch School of the Arts, former Resident Artist at The Hermitage (Florida), and was a 2020 Pabst Endowed Writer-In-Residence at the Atlantic Center for the Arts. Director of the Pick Up Performance Co. since 1992.

Josh Quillen has forged a unique identity in the contemporary music world as all-around percussionist, expert steel drum performer (lauded as "softly sophisticated" by the *New York Times*), and composer. A member of the acclaimed ensemble Sō Percussion since 2006, Josh has performed at Carnegie Hall, the Brooklyn Academy of Music, The Lincoln Center Festival, Stanford Lively Arts, and dozens of other venues in the United States. In that time, Sō Percussion has toured Russia, Spain, Australia, Italy, Germany, and Scotland. These parallel interests led Josh to break ground in the use of the steel drums in contemporary classical music. To date, he has commissioned over a dozen pieces for steel drums from composers such as Stuart Saunders Smith, Roger Zahab, Dan Trueman, and Paul Lansky. He's also had the honor to drill the Brooklyn Steel Orchestra (New York) and Skiffle Bunch Steel Orchestra (Trinidad) for the Panorama competition during carnival in Trinidad and Tobago. He's recently performed in a staged work by Ain Gordon and himself called *Radicals in Miniature*, telling the stories of influential people who are lost to the pre-internet age. An avid educator, Josh is a performer-in-residence at Princeton University with Sō Percussion, as well as co-director of the Sō Percussion Summer Institute. He is in his 17th year as the director of the New York University Steel Band.

Talvin Wilks is a playwright, director, and dramaturg based in Minneapolis and New York City. His plays include *Tod, the Boy, Tod*; *The Trial of Uncle S&M*; *Bread of Heaven*; *An American Triptych*; *Jimmy and Lorraine: A Musing*; and *As I Remember It* with Carmen de Lavallade.

Directing Credits: *The White Card*, *This Bitter Earth*, *Benevolence*, *The Ballad of Emmett Till* (Penumbra Theatre), *The Peculiar Patriot* (NBT/Woolly Mammoth), *Parks* (History Theatre), *Cannabis: A Viper Vaudeville* (HERE Arts/La Mama), *Locomotion* (Children's Theatre Company) and *The Till Trilogy* (Mosaic Theatre). Dramaturgy Credits: *for colored girls who have considered suicide/when the rainbow is enuf* (2022 Broadway Revival); *Dreaming Zenzile* (New York Theatre Workshop/NBT); *An American Tail* (Children's Theatre Company); *Between the World and Me* (The Apollo), *Scat!*, *Walkin' with 'Trane*, *Haint Blu* (Urban Bush Women); *ink*, *Black Girl: Linguistic Play*, *Mr. TOL E. RanCE* (Camille A. Brown and Dancers); *In a Rhythm*, *A History*, *Necessary Beauty*, *Landing-Place*, *Verge* (Bebe Miller Company), *Radicals in Miniature*, *Relics and Their Humans* (Ain Gordon/Pick Up Performance Co.). He is an associate professor in the theatre arts and dance department, University of Minnesota/Twin Cities and is a 2020 McKnight Theater Artist Fellow and a 2022 McKnight Presidential Fellow.

Jennifer Tipton (Lighting Designer) is well known for her lighting for theatre, opera, and dance. Her recent work in theatre includes *Pictures from Home* on Broadway, *To Kill a Mockingbird* on tour, *Beckett's First Love* for ZOOM, and all of Richard Nelson's Rhinebeck plays. Her recent work in opera includes a remount of *il Trovatore* for the San Francisco Opera and Lauren Lovette's *Dreamachine*, both for the Paul Taylor Company. Recently she created her own "installation" at the Baryshnikov Arts Center, *Our Days and Night*. Among many awards, she has received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003, and in 2008 she was awarded the USA "Gracie" Fellowship and a MacArthur Fellowship.

Ed Fitzgerald (Production Stage Manager) has been a professional stage manager for 50

years, working on Broadway (*Da, A Little Family Business*, *The Tap Dance Kid*, *Carrie: The Musical*, *The Violet Hour*), off-Broadway (*Manhattan Theatre Club*, *The Best of Friends*, *Tick, Tick . . . Boom*), off-off Broadway, and in major theatres throughout the country (Brooklyn Academy of Music, Baryshnikov Arts Center, American Repertory Theatre, American Conservatory Theatre, Mark Taper Forum, Geffen Playhouse, Spoleto USA), in Philadelphia (Forrest Theatre, Walnut Street Theatre, Plays and Players, Painted Bride), and overseas (London, Berlin, Singapore, Seoul, Avignon, Strasbourg). He has been associated with the Pick Up Performance Co(s) for 32 years and more productions than he can remember.

Krista Smith (Associate Lighting Designer) Krista has worked as Jennifer Tipton's associate both in New York and internationally. Selected works include *Our Days and Night* (Baryshnikov Arts Center), *Swan Lake* (Ballet Philippines), *We're Only Alive for a Short Amount of Time* (The Public Theater). Krista's designs have been seen in New York at venues including La MaMa ETC, Ars Nova, New York Theater Workshop, and the Public Theater. Regional venues include Dorset Theatre, Arden Theatre Co, Hartford Stage, Triad Stage, California Shakespeare Theater, and Yale Repertory Theater. Krista received her MFA from Yale School of Drama and is a proud member of USA 829.

Alyce Dissette (Producer) is a producer of performing, visual, film, and digital artists who has worked in a wide range of venues and projects, from staff member in the Metropolitan Opera Presentations Department to former executive producer of the PBS national series *Alive from Off Center*, and on digital media productions with the Voyager Co. She has worked with hundreds of artists, including filmmakers Charles Burnett, Julie Dash, and François Girard; visual artist

James Turrell, author Art Spiegelman; and, in the performing arts, Sir Richard Alston, Mikhail Baryshnikov, Karin Coonrod, Ain Gordon, David Gordon, Philip Glass, Nona Hendryx, John Kelly, Urban Bush Women, and Robert Wilson. She has served on the Board of Directors for Dance/USA and Alliance of Resident Theatres/New York. She has been the producing director of the Pick Up Performance Co. since 2002 and worked with David Gordon and Ain Gordon in various roles since 1985.

Pick Up Performance Co. (PUPC) is a development, production, and presenting organization. Originally founded by choreographer/director David Gordon (1936-2022), in 1992 PUPC expanded its artistic leadership to support the work of writer/director Ain Gordon, who now helms the company.

For more than forty-five years, PUPC has produced more than 100 performance works via multi-year production/development models in partnership with leading performance venues, community organizations, and universities including BAM Next Wave, New York Public Library for the Performing Arts, Baryshnikov Arts, 651 Arts (all NY); UCLA Center for the Art of Performance, William Way LGBT Community Center (PA), the Mark Taper Forum (CA), International Festival of Arts & Ideas (CT), National Performance Network, and Williams College (MA), to cite a few.

Acknowledgment

We wish to thank everyone at Krannert for going so far above and beyond.

LAND ACKNOWLEDGMENT

The University of Illinois System carries out its mission in its namesake state, which includes the traditional territory of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands continue to carry the stories of these Nations and their struggles for survival and identity.

As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them.

This acknowledgment and the centering of Native peoples is a start as we move forward.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.



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Children who participate learn to appreciate the performing arts, gain knowledge, build social skills, and integrate live performance experiences into classroom work. Thank you to our Youth Series sponsors. If you'd like to learn how you can become a sponsor for the Krannert Center Youth Series, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

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The University of Illinois, the College of Fine and Applied Arts, and Krannert Center are profoundly grateful for the commitment of Krannert Society members. Through donations, pledges, and residual gifts of \$1 million or more, these open-hearted visionaries help build a thriving community and encourage cross-cultural understanding. Their support sustains the extraordinary vision of Herman and Ellnora Krannert to create a vibrant gathering place like no other.



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University of Illinois President Emeritus and First Lady Stan and Judy Ikenberry have long demonstrated their love for the arts and their deep commitment to enhancing learning experiences for all University of Illinois students. Krannert Center gratefully acknowledges their steadfast support by introducing the Ikenberry Society to recognize donated gifts or pledges of \$250,000 to \$499,999.



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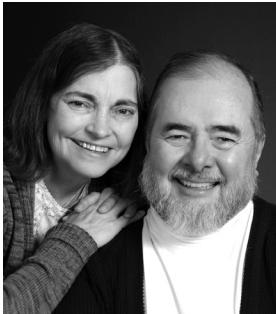
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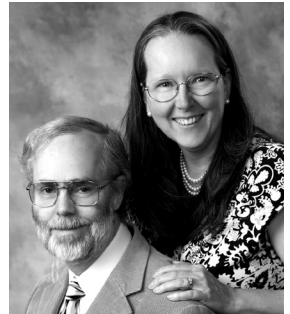
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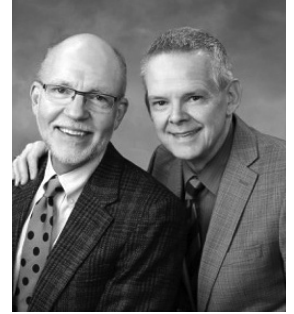
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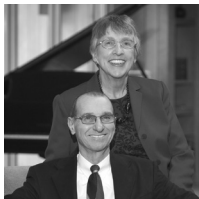
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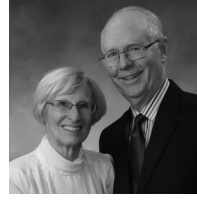
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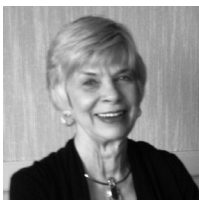
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Thomas-Eichorn, Accounting Staff

WE'RE SO GLAD YOU'RE AT THE CENTER

We work to create the best possible setting for the experiences you seek and find here.

NECESSARIES

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

PHONES AND DEVICES

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

LATE ARRIVALS

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

LOST ITEMS

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu). We never charge a handling fee on ticket transactions.

ACCESSIBILITY

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit, please email:

Para ayuda en relación con su visita, favor de enviar un email a:

Pour vous aider dans votre visite, prière de nous envoyer un courriel à:

欢迎! 如若您对您的造访需要帮助, 请发送电子邮件至:

स्वागत हे! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

환영합니다! 방문에 관해 도움이 필요하실 때에는...
에게 이메일로 문의하시기 바랍니다:

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217.333.9716



COME AS YOU ARE. LEAVE DIFFERENT.



U of I students, come on in. In whatever clothes, whatever state of mind, from whatever world of experience, you are welcome here. We don't have a dress code, we don't have an opinion code, and we want the Center to be your kind of place. Because of the vital support of Krannert Center donors and the Krannert Center U of I student fee, U of I students never pay more than \$10 for a ticket, and dozens of events each year are completely free.

Your presence helps to make Krannert Center a place like nowhere else—and what you can experience here makes your education like nobody else's. If you are inspired by what you find here, invite others to join you.

When you come to Krannert Center, we promise that you'll leave different: refreshed, reaffirmed, renewed!





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