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An Evening of Samuel Beckett

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ALLEN THEATRE

Sept. 28, 29, Oct. 2-6 at 8 pm

Sept. 30, Oct. 6,7 at 3 pm

1990

AN EVENING OF SAMUEL BECKETT

Directors
DAVID LEE-PAINTER*
NYALLS HARTMAN*
MICHAEL OSWALT*
SCOTT HECKMAN*
JOHN STEFANO

Scenic Designer
ANGELA M. WEBER

Lighting Designer
DAVE KELM

Costume Designer
TERESA S. PRUITT*

Sound Designer
MICHAEL OSWALT*

Technical Direction by
DAN BROWDER

*Master of Fine Arts Candidate

ACT WITHOUT WORDS I

The ActorPAUL KALINA
directed by David Lee-Painter*
first performed at Royal Court Theatre, London, 1957

ROUGH FOR THEATRE I

Setting: Street corner. Ruins.
AJEFF GRAFTON
BKEVIN WILL
directed by Nyalls Hartman*
written in French in the late 1950's

WHAT WHERE

Voice of BAMKRIS EDLUND
BAMKRIS EDLUND
BOMGRECHEN L. WINGERTER
BIMCARLA DELIO
BEMANNE LATTA
directed by Michael Oswald*
premiere at Harold Clurman Theatre, New York, 1983

15-minute intermission

COME AND GO

Flo.....KATI BRAZDA*
ViCARRIE STARZEC
RuMELISSA R. ORBAN

directed by David Lee-Painter*
first produced as *Kommen und Gehen* at the
Schiller-Theater Werkstatt, Berlin, 1966

FOOTFALLS

MayELIZABETH FORTE
Woman's VoiceTONYA CAHOJ*

directed by Scott Heckman*
first performed at Royal Court Theatre, London, 1976

OHIO IMPROMPTU

ListenerTROY DUNN*
Reader.....KAWONE HARRIS

directed by John Stefano
first performed at Ohio State University, 1981

PRODUCTION STAFF

Production Stage Manager LISA M.C. MATTHEWS
Assistant Stage Manager ARLENA LONGTIN
Assistant Director (*Act Without Words*). JON D. JENKINS
Assistant Director (*Footfalls*) BARBARA A. MCGUIRE
Assistant Director (*Come and Go*). DAWN K. FLOOD
Properties Master CARRIE BLETSCHE
Master Electrician THERESA KUREK
Assistant Costume Designer LARRY WISOWATY
Costume Advisor FRANK VYBIRAL
Light/Set Advisor J. WILLIAM RUYLE

PRODUCTION CREWS

Set Crew: Phil Eaton, Joseph M. Mellen, Julie Nagler, Lori Ann Snodgrass, Caleb Sweazy
Light Crew: Brian Crawford, Gwendolyn Druyor, Kendahl Hall, John C. Hansen, Lynyea Henderson, Brendan Hunt, Neil C. James, Mike Mitchell, Chris Smith, Laura Steib
Light Board Operator: Nora Cortright
Sound Board Operator: Suki Schierholz
Costume Crew: Stephen Beebe, Rich Buono, Jeffrey Lewis, Mary Dollear, Lisa Hawbecker
Costume Crew Head: Stephen Beebe

Produced by special arrangement with Samuel French, Inc.

Cover photo by John Minihan

Special Thanks To:

Renee Lyman, musical instruction, *Rough for Theatre I*
Ray Miller, for lending the violin
William McBride
Dutes Miller
Die Jungen Grafen
Nancy, Allix, and Molli

AMERICAN COLLEGE THEATRE FESTIVAL XXII

Presented and produced by the John F. Kennedy Center for the Performing Arts
Supported in part by the Kennedy Center Corporate Fund,
the U.S. Department of Education, and Ryder System

This production is a participating entry in the American College Theatre Festival (ACTF). The aims of this national theatre education program are to identify and promote quality in college-level theatre production. To this end, each production entered is eligible for adjudication by a regional ACTF representative, and certain students are selected to participate in ACTF programs involving awards, scholarships and special grants for actors, playwrights, designers, and critics at the regional and national levels.

Last year more than 800 productions and 17,000 students participated in the American College Theatre Festival nation-wide. By entering this production, our department is sharing in the ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.

THEATRE STAFF

General Manager Peter Guither
Costume Shop Supervisor Beverly Norcross
Scene Shop Supervisor Dennis Mays

COSTUME SHOP — Graduate Personnel: Lorraine Anderson*, Amy Khongkhakul, Jennifer Noe*, Dagne Olsberg, Teresa S. Pruitt*, Tona Schenck*;
Undergraduate TA: Debra Kay Stier; **Undergraduate Personnel:** Dawn deRohan, Karis Frenchak, DeVona Haywood, Kelly VanKirk, Jennifer Wilson, Larry Wisowaty

SCENE SHOP — Graduate Personnel: Scott Cavin*, Troy Dunn*, Armella Nefzger*, James Stauffer, Rodney Stickrod*; **Undergraduate Personnel:** Kristi Batt, Gina Diehl, Jennifer Hamblin, Seth Hible, Angela Weber

MANAGEMENT — Box Office Managers: Kati Brazda*, Mickey DiPiero;
Marketing Director: Eric Weaver; **Asst. Marketing Director:** Barbara Matysik; **Publications Director:** Jennifer Willhite; **House Managers:** Daniel Cress, Suki Schierholz; **Asst. to the General Manager:** Sarah Zwick-Tapley; **Photographer:** Max Gerwick

DEPARTMENT OF THEATRE FACULTY

Chairperson: John Stefano

Barbara Acker, Nancy Benjamin, Julie Brinker, Dan Browder, Kathy D'Alessandro, Connie de Veer, Kent Goetz, Peter Guither, John Kirk, Ron Mottram, Patrick O'Gara, Kim Pereira, Cal Pritner, Pam Ritch, Rebecca Rovit, J. William Ruyle, Jean Scharfenberg, John Sipes, John Stefano, Lee Templeman, Frank Vybiral, Dan Wilhelm, Sandra Zielinski

Office Staff: Caroline Gordon, Betty Stephenson, Rosemary Stockle

Dean, College of Fine Arts: Alvin Goldfarb

SAMUEL BARCLAY BECKETT was born the second son into an Irish Protestant, upper-class family of French Huguenot extraction in Foxrock, near Dublin, on Good Friday the thirteenth of April 1906. Beckett once described his childhood this way: "...uneventful. You might say I had a happy childhood... although I had little talent for happiness. My parents did everything that could make a child happy. But I was often lonely. We were brought up like Quakers. My father did not beat me, nor did my mother run away from home." His piano teachers at Portora Royal School noted he "knew Gilbert & Sullivan by heart," and by his senior year he was the varsity cricket team's star bowler, batting left-handed, bowling right-handed. He took a degree in modern languages at Trinity College, earned a teaching scholarship at the Ecole Normal Supérieure, and in 1930 produced a seventy-two page study of Proust that remains rigorous and dazzling to this day. While in Paris he met and soon befriended his fellow expatriate James Joyce, becoming one of the near-blind author's "run-about men," assisting with the transcription of Finnegans Wake, and publishing one of twelve defenses of that literary outrage. By 1932, Beckett resigned at Trinity and by 1936 completed his first novel Murphy which was finally published in 1937 by Routledge after 42 rejections. After his next novel, Watt, Beckett wrote almost exclusively in French at first, then translating each work into English. Preferring "France in war to Ireland in peace," he became active in a French resistance cell for which De Gaulle awarded him the croix de guerre. After the war, upon completing approximately half of his brilliant trilogy Molloy, Malone Dies, the unnamable, he "began to write Godot as a relaxation, to get away from the awful prose I was writing at the time." By the time of his death last December, Beckett had published over thirty plays, eleven novels, a half dozen story collections, a number of critical essays and reviews, translations of other poets, and numerous poems. In 1961 he shared the coveted Prix International des Éditeurs with Argentine writer Jorge Luis Borges, reportedly much to Borges' chagrin. In 1969, the year the first human walked on the moon, the Woodstock Music Festival took place, and the New York "Miracle" Mets won their first World Series, Beckett was awarded the Nobel Prize for Literature, which Beckett's wife, Suzanne Deschevaux-Dumesnil, called a "catastrophe." In 1983, The Actors and Directors Lab on 42nd Street was renamed the Samuel Beckett Theatre in his honor.

-William McBride

"Directors & Critics"

A Beckett Afternoon

A Symposium Presented in Conjunction with the Performances
of AN EVENING OF SAMUEL BECKETT

Sponsored by the English and Theatre Departments

featuring guest critics from University of Notre Dame, Fordham University,
North Carolina State University, Illinois Wesleyan University,
Illinois State University and University of Minnesota

October 5, 1990 from 1:00-4:00 pm

Allen Theatre

A reception follows in CVA Gallery

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Shaw at his best. The inspiration for the musical *My Fair Lady*.

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in terms of contemporary Chinese radical feminism.

Nov. 16, 17, 19, 27-79 at 8 pm

Nov. 18, Dec. 1, 2 at 3 pm

Westhoff Theatre

B. Beaver Animation

Ground-breaking theatre, following its N.Y. revival at Mabou
Mines, created by world-renowned guest director Lee Breuer.

Nov. 30, Dec. 1, 2, 4-8 at 8 pm

Dec. 8, 9 at 3 pm

Allen Theatre

Coming this spring:

Madwoman of Chaillot, A Lesson from Aloes
Così fan tutte and *The Third Richard*

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