

# Tilly NO-BODY

*Catastrophes of Love*

A Sideshow Physical  
Theatre Company  
Production

Devised by Bella Merlin  
Director: Miles Anderson  
Composer: David Roesner



**October 14-24, 2010**  
Vanderhoef Studio Theatre  
Mondavi Center

UC DAVIS  
& THEATRE  
& DANCE

This production lasts 70 minutes without intermission. It includes brief loud noises, a single instance of photographic strobe lighting and brief mature adult content. It is rated PG-13. Before the performance begins, please note the exit closest to your seat. Kindly silence your cell phone, pager, and other electronic devices. Video, photographic or audio recording of this production is strictly prohibited by law. Food and drink are not permitted in the theatre. Thank you for your cooperation.

# WELCOME

Welcome to the seventh production of *Sideshow Physical Theatre*. Formed in 2002, *Sideshow* was created as a laboratory for the faculty of the Department of Theatre and Dance to explore new performance forms and ideas through the realization of original dance and theatre. This year we are excited to present *Tilly No-Body: Catastrophes of Love*, written and devised by Dr. Bella Merlin, a UK actress and Professor of Acting at UC Davis. This one-woman theatre piece is based on the life of German actress Tilly Wedekind. It interweaves strands of original writing, biography, physical theatre, original cabaret songs, letters and threads from her husband Frank Wedekind's plays. As well, many of our excellent faculty are involved in the production: John Iacovelli, scenic design, Tom Munn, lighting design, and Maggie Morgan, costume design. *Tilly No-Body* is directed by renowned British actor Miles Anderson.

We at *Sideshow* feel it is important to push the boundaries of performance and to question the traditional forms of presentation on the stage. By weaving together the different textures of text, movement, song and media we can create whole new languages that capture our unique experiences of living in this world. We welcome the interaction and feedback from you the viewer in these fearless explorations.

*Sideshow Physical Theatre* is a resident performing company of the Robert and Margrit Mondavi Center for the Performing Arts and the resident professional company in the UC Davis Department of Theatre & Dance. We would like to thank Don Roth and Jeremy Ganter of the Mondavi Center for their support in these productions.

So, once again, we welcome you to *Tilly No-Body*. Enjoy and be challenged by this tale of one women's struggle with her identity in relation to her famous husband.

--Della Davidson

Artistic Director, *Sideshow Physical Theatre*

# DEVISER/PERFORMER'S NOTE

## Who is Tilly?

*Tilly No-Body: Catastrophes of Love* is the culmination of 20 years of work. In 1991, I was cast as Lulu in a new translation by Peter Quint of Frank Wedekind's plays *Earth Spirit* and *Pandora's Box* at the Chelsea Centre Theatre, London. As part of my preparation for the role, I came across the autobiography of Wedekind's wife, Tilly, entitled *Lulu: Die Rolle Meines Lebens* – 'Lulu: The Role of my Life.' With my schoolgirl German, I began to translate Tilly's words, thinking that I would discover that the role of Lulu had ignited Tilly's acting career and propelled her to great professional heights. However, I discovered over the course of ten years' translating (I stress, I had only 'schoolgirl German') that what Tilly really meant was that within their domestic relationship Frank had turned her into Lulu.

Lulu is one of the key roles in classic modern drama: she is part child, part whore, part gypsy, part muse – a chameleon who changes her name and guise to become all things to all people, men and women. Tilly was only 18 when she met Frank, who was 22 years older and already an icon of German theatre. Although Tilly was a successful, young, classical actress in her own right, she quickly gave up her independent career to devote her life to Frank and his work. She toured with him throughout their 12 years of marriage, and was often the muse behind his work. In some of his plays – particularly *Censorship* – Frank took almost verbatim conversations from their private life, fashioned them into dramas, and then expected Tilly to enact his female characters in the knowledge that he was blurring fact and fiction. Audiences were prurient in their fascination for discovering more insights into the Wedekind marriage by watching Frank's plays.

Eventually Tilly suffered a nervous breakdown and in 1917, she booked herself into the Deutsche Kaiser Hotel in Munich. Here she took poison. Her suicide attempt was unsuccessful, and three days later, her sister Marthl found her and took her to Friedenwald psychiatric hospital. This was basically a madhouse, and after a lunatic wandered into her room one night, Tilly was taken by Marthl to Sanatorium Neuwittelsbach, where she slowly recovered.

The problem was how to get the poison out of her severely and internally corroded body. Finally the poison came out through Tilly's skin, which became hard as parchment. One day, the epidermis of her hands came off like a pair of gloves, leaving new skin beneath as tender as a babe's.

This potent image from Tilly's autobiography was the ignition point for my devising *Tilly No-Body*. I saw it as a metaphor for acting in general. As an actor, the paradox of creating a character is that by adding costumes and make-up, you actually go deeper into your own soul, in an attempt to reveal something to the audience about wider human truths.

*Tilly No-Body* weaves together Tilly's autobiography, letters between herself and Frank, quotations from Frank's plays, as well as five original songs I've composed, and certain fictionalized suppositions that I've made. I almost don't want you, as the audience, to know what is fact, what is fiction – just as the boundaries between fact and fiction were blurred in the Wedekinds' own lives.

As well as the peeling away of layers – or the snake-like sloughing of skins – to reveal deeper aspects of identity, I also wanted to give Tilly 'a voice.' Wedekind's play *Spring Awakening* was turned into a hit musical in the USA a few years ago – 100 years after its creation in 1898. More Americans are familiar with the name 'Frank Wedekind' now, than they possibly were ten years ago. In Europe, Wedekind is considered a modern 'giant' of the stage along with Ibsen, Chekhov and Strindberg. And yet no one has heard of Tilly. Without her acting skills, Frank's plays might never have achieved their acclaim. Without her devotion, Frank's personal life might have been more precarious. Without Tilly as a muse in his life, he might never have written the plays which earned him 'classic' status.

However, this is not just about giving Tilly a voice. I also want to explore the idea of 'who or what is an actor without a job?' The moment which prompted Tilly's suicide attempt occurred when Frank decided that she was far too depressed and that he was going to give her roles to another actress. So he did, and off he went on tour. Suddenly Tilly was robbed of a career, of her words, of her whole *raison d'être*. Very few actors – particularly in the current economic climate – can sustain a living purely from their acting. Without work, actors are lost souls. Without a play, we have no voice. Without a character to perform, we have no body. Indeed, the idea of 'nobody' comes from the fact that when Tilly loses her virginity out of wedlock in her late teens to her first boyfriend, Paul, her brother is so shocked that she has brought the family into disrepute that for a while she stops using her family name, Neues, and calls herself 'Tilly Niemann' ('Tilly No-man'). The German word *niemand* means 'nobody.'

The play *Tilly No-Body* therefore brings together aspects of research on a number of levels. As well as historical, archival, and biographical

information, I want you to *experience* the lives of Frank and Tilly: to *feel* the temperature of the stage. For me, incarnating the role of Tilly Wedekind involves embodying the knowledge I have garnered in the two years since I began to work intensively on this project. Last summer, my wonderful German collaborator – Margret Greiner (whose immensely talented son, Dr. David Roesner, has composed the play’s soundscape) – hosted myself and my director, Miles Anderson, during a week-long research trip to Munich. This trip enabled us to undertake ‘psycho-physical’ research – i.e. the kind of research you can’t get through books and recordings. We walked the streets, we saw the Wedekinds’ apartment, we visited the theatre where they had performed, we drank coffee in the cafes and haunted the *Torgelstuben* where Wedekind had whiled away many a late night and early morning. Most poignantly for me, I visited Tilly and Frank’s shared grave. As I looked at the impressive *art nouveau* (or *Jugendstil*) Pegasus atop their tomb, I sensed (albeit sentimentally) that wisps of Tilly’s spirit wound their way through the grass and urged me to write this play. The photographs of her that adorn my study wall have been an immense inspiration. And I’m honored to give Tilly Wedekind some sort of voice. She herself was encouraged to write her memoirs while recovering from depression in her 80s. Her doctors suggested that trying to articulate her story through the written word might bring her some peace. It certainly seemed to, and I would like to think that *Tilly No-Body* goes a tiny step further in bringing her ghost a little gratification.

--Bella Merlin

UC Davis Department of Theatre & Dance  
in collaboration with  
Slideshow Physical Theatre

presents

# **Tilly No-Body: Catastrophes of Love**

DEVISER and PERFORMER

**Bella Merlin**

SCENIC DESIGNER

John Iacovelli

COSTUME DESIGNER

Maggie Morgan

LIGHTING DESIGNER

Thomas J. Munn

COMPOSER/  
SOUND DESIGNER

David Roesner

PUPPET DESIGNER

John Murphy

STAGE MANAGER/  
ASSISTANT DIRECTOR

Reed Wagner

DIRECTOR

**Miles Anderson**

## ***Tilly No-Body: Catastrophes of Love* Plot Summary**

### **Attraction 1: Tilly takes poison**

1917. Munich. Tilly visits a pharmacist to enquire about the toxic strength of the sublimate pills she uses to wash her husband's ulcerous appendix wound. She then books herself into the Deutsche Kaiser Hotel, Munich. As the clock chimes the early hours of morning, she realizes she cannot face another day in her unhappy marriage to Frank Wedekind, and she swallows morphine and poison.

### **Attraction 2: The snake sloughs its first skin**

As the poison kicks in, Tilly starts to regress to the start of her troubles: when she first met Frank in 1905, and he asked her the question he often asked young females, "Are you still a virgin?"

### **Attraction 3: Tilly becomes Lulu in real life**

1905: Berlin. Tilly Newes appears as Lulu in *Pandora's Box* opposite Frank Wedekind as Jack the Ripper.

### **Attraction 4: Frank rejects Tilly**

Unable to deal with Tilly Newes' success as Lulu and his own comparative failure as Jack the Ripper, Frank cuts off his professional connection with Tilly.

### **Attraction 5: Tilly becomes Frank's mistress and Frank starts putting words into Tilly's mouth**

An ambitious young actress, however, she is not prepared to take no for an answer. She not only works her way into his next play, *Hidalla*, she also finds her way into his bed – along with another actress. Almost straight away, Frank's words and Tilly's words start becoming confused.

### **Attraction 6: Tilly leaps into the River Spree**

February 1906. After a memorial performance for poet Heinrich Heine, Frank's jealousy starts to show when Tilly is introduced to a famous composer. She proceeds to become increasingly drunk. He starts to insult her horribly. After a series of "grand gestures" (including a leap into the River Spree) Frank proposes to Tilly.

### **Attraction 7: Tilly provokes Frank's jealousy**

May 1906: Following their wedding, Frank and Tilly go to Nuremburg on a guest tour of *Death and the Devil*. Arriving at their hotel late at night, Tilly bumps into a man in the corridor. The result does not bode well, despite Tilly's attempts to be the ideal wife.

### **Attraction 8: Tilly pulls out of *An Ideal Husband***

Tilly gossips with her maid, Senta, about her current role in Oscar Wilde's *Ideal Husband*, opposite matinee idol, Harry Walden. Tilly soon realizes she cannot perform with other actors without incurring Frank's terrible jealousy. She gives up her independence and devotes her professional and domestic life entirely to her husband.

### **Attraction 9: Tilly can't reach 'the redemption' and Frank accuses her of infidelities**

Despite her great attraction to Frank, Tilly suffers a lack of sexual fulfilment with him. However, she can't help but find the other actors with whom she works attractive. This leads to all sorts of assumptions and jealousies on Frank's part. He leaves her to go on a professional engagement.

### **Attraction 10: Tilly threatens suicide**

While Frank is away, their letter correspondence becomes increasingly full of misunderstandings and breakdowns of communication. Tilly is driven to distraction, coming close to mental collapse.

### **Attraction 11: The snake sloughs its second skin: Tilly turns tricks**

Flash forward to the hotel room in 1917 and the poison and morphine are coursing through Tilly's veins. She sloughs another skin. She finds herself remembering Frank's play, *The Stone of Wisdom*, in which she plays several characters, most of them *en travestie*, and has to learn circus tricks.

### **Attraction 12: Tilly breaks down**

While touring endlessly from one country to another, from one town to the next, Tilly finds the reviews for her performances are growing more and more damning. Frank's training of her as an actress has robbed her of her natural acting skills.

### **Attraction 13: *Censorship*: Tilly acquiesces in displaying their marital life**

Frank writes a play, *Censorship*, in which he references many incidents from their marriage. Tilly can do little but agree to play the female lead, Kadidja. Her life is exposed, as well as her body.

#### **Attraction 14: Tilly excels as Kadidja and Frank threatens divorce**

Despite the breakdown of communication in their domestic life together, Tilly receives rapturous notices for *Censorship*. Frank wants time on his own. It is then revealed that Frank is in fact suffering from cancer and has been ill for some time, while continuing work and hiding his illness from the public.

#### **Attraction 15: The snake sloughs a third skin: Frank takes Tilly's voice**

Frank can no longer endure Tilly's depression and he goes on tour with another actress. This is the final blow for Tilly.

#### **Attraction 16: Tilly takes poison**

1917: Back again to the starting point of the play. Tilly enjoys the quiet without Frank. However, the thought of his return and the idea of their rows starting up again lead her to book into the Deutsche Kaiser Hotel. Three days after taking poison, her sister, Marthl, finds her and takes her by ambulance to Friedenwald psychiatric hospital. Tilly banishes Frank from her bedside. She is then transferred to Sanatorium Neuwittelsbach. Throughout the recuperation, she suffers unbearable pains and unquenchable thirst caused from the internal corroding of her body by the poison.

#### **Attraction 17: The snake sloughs its final skin: Tilly is reborn**

The poison finds its way out through Tilly's skin. As she recovers, she finds strength in her body *and* soul, and she renegotiates her relationship with Frank.

#### **Attraction 18: Tilly and Frank make love again**

Frank's own illness is taking its toll. However, they reignite their intimate relationship.

#### **Attraction 19: Frank dies**

Just as Tilly recovers from her suicide attempt, Frank is rushed to a hospital. After two operations, he catches a fever and dies. Tilly is bereft.

#### **Attraction 20: Tilly finds her voice – Tilly writes her story**

1969: Now over 80 years old, Tilly writes her memoirs and finds her own words to explain her own life. Peace is finally reached.

## Between Bohemia and Bourgeoisie

### Frank and Tilly Wedekind in Munich

Prince-Regent Street at the turn of the century was one of the largest boulevards in Munich, created by Prince Regent Luitpold as a broad, tree-lined avenue. It extended east from Prince-Carl Palace through the Lehel quarter, great Art Nouveau buildings along its path. In 1900 the enormous Bavarian National Museum was established on the street, a grandiose building, a manifestation of regal Bavarian pride. Next to it were other museums of the Art-Mile, the Schack Gallery as a museum of 19<sup>th</sup>-century painting and sculpture, the villa of the Bavarian painter-lord Franz Stuck, who staged himself and his work in a self-designed monumental building in the Art Deco style. The street ended with the Prince-Regent Theater, which was built in 1900 after the model of the Wagnerian Festspielhaus in Bayreuth and inaugurated with Wagner's "Mastersingers of Nuremberg." And since 1899, the golden peace-angel has presided over the middle of the street, symbol of the city.

When Frank and Tilly Wedekind moved to Munich in 1908 (Frank's choice; Tilly would have rather remained in vibrant Berlin), Frank selected an apartment in a building at 50 Prince-Regent Street, 8 rooms on the third floor with a view of St. Anna Convent. One could walk to the opera, theaters, and beer-halls in the old city. It was an urban address, upper bourgeois, perhaps suiting a royal Bavarian official or a brewery director. Indeed, Thomas Mann had a much larger and more richly furnished villa on Poschinger Street, but Bogenhausen was then almost rural, at a considerable distance from the city center. Other men of letters, particularly those who fashioned themselves bohemian, lived in Schwabing, which was, as Max Halbe once said, more a status than a city district. As a young student – or non-student (he had stopped studying early) – Wedekind had also lived in Schwabing, had appeared as a cabaret player in the "Scharfrichter" in Schwabing, had (as he noted in his diary) drunk three-and-a-half liters of beer daily and only once gone to bed before midnight. Now, as a successful playwright, he clearly distanced himself from what Schwabing embodied: turn-of-the-century Munich bohemia. These included the iridescent figures around Schwabing's 'queen,' the author Franziska von Reventlow; the "Kosmiker," a group that propagated a heathen Eros; other literati and authors whose unbourgeois lifestyle, inclination to nudity and promiscuity molded the image of the Belle Epoque in Munich. "What was it that brought all these young people to Munich other than its air of informality, casual social freedom and nonchalance, its unbiased class juxtapositions," wrote Max Halbe.

Yet turn-of-the-century Munich was in no way a liberal stronghold. Bavarian moral associations, guardians of public morality, and censorship, denunciation,

and sexual prudishness dominated daily life. It was no carnival joke that one day all antique statues in the Glyptothek were embellished with iron fig leaves to protect youth from the sight of divine sex organs.

Tilly and Frank Wedekind lived at the intersection between the high bourgeois ambiance of Thomas Mann in Bogenhausen and the Schwabing bohemians in more than mere geography. Their home on Prince Regent Street gave them a semblance of established middle-class respectability. Strolling in the English Garden, they never appeared less than perfectly attired, she in a long garment and he in a suit with starched shirt and tie, both with hats. Frank hated disorder, lack of punctuality, carelessness. “Gravely serious and with unassuming dignity,” a contemporary characterized his entrance.<sup>1</sup> At the same time, there is no other author of the time who agitated so furiously against bourgeois sexual morality and whose literary production was censored as often as that of Wedekind. “His tormented existence can be explained as a rift between old-fashioned gentry manners and newer erotic excess,” writes Werner Ross in a book about Munich bohemia.<sup>2</sup>

Tilly too valued the style, composure, and acceptance of the best circles. At a time when the acting profession for women was directly ranked with prostitution in public consciousness, she cultivated the style of a grand lady, though every evening she eagerly embodied the ‘monster’ Lulu as a creature beyond all morality.

So Tilly and Frank Wedekind’s lives in Munich always oscillated between the strict disposition of a virtually Prussian everyday life and, at least in theoretical outline, the dramatic dissolution of all bourgeois codes of behavior. Wedekind’s salon on Prince-Regent Street, where guests were received, broadcast social status and a Prussian-like solidity; Frank’s study staged a circus arena. In an ironic coincidence, the Prussian Embassy in Bavaria was established in 1909 in a building just opposite Wedekind’s house on Prince Regent Street. Tilly and Frank were watching from the windows of their apartment as Emperor Wilhelm II appeared with pomp and pageantry to inaugurate the embassy. Because of a satirical poem about Emperor Wilhelm’s visit to the Holy Land that Wedekind had published some years earlier, the author had been put in prison for six months; and now Wilhelm’s ambassador was his neighbor.

Wedekind was an enthusiastic follower of Nietzsche, who wrote that “great style emerges when beauty is victorious over monstrosity.” In his posthumous notations, Nietzsche defined “great style” in a negative allusion to Wagner

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1 Werner Ross, *Bohemiens und Belle Epoque, Als München leuchtete*, München 1997, S.281

2 Werner Ross, a.a.O. S.281

as “masculinity and rigor in logical development.”<sup>3</sup> In Karl-Heinz Bohrer’s interpretation, this style is an “aesthetic of sublimation of the mundane and the obvious,” “the capability of objectifying merely tautological emotion,” “an expression that always rises above the purely subjective.”<sup>4</sup>

Wedekind’s credo in life and in work was: The monstrous and chaotic can only be banished through form. The bogeyman can only be one who himself is a bourgeois – or his perfect imitation. Re-evaluation of all values can only be propagated by one who knows and has mastered the old. Only form permits the formless to be visualized. On the wall of Wedekind’s Prince-Regent Street study hung a riding whip. No, he hit neither his wife nor his daughters. The whip was a symbol of the animal that must be tamed within us all.

Tilly’s role in this constellation was more what Nietzsche ascribed to Wagner’s female figures: “the tender seduction, the tender fleetingness of the moment and the furtive effusiveness.” But also their ‘fatalism’: “such indulgence, such endurance!”<sup>5</sup> Tilly was inclined toward great emotion and grand gestures. The great emotion frequently derived from anxiety of abandonment and despair at the incalculable moods of her husband, which finally peaked in a suicide attempt (her second!), the extreme means of effusiveness that had an astonishing ‘popularity’ in that period as a supposed solution to conflict.

Prince-Regent Street is no longer a desirable residential neighborhood in Munich, although the beautiful Art Nouveau houses were re-built after the war. But the street is a four-lane arterial road, one of the primary roads in Munich, used day and night. No young families live here. Rather, behind triple reinforced windows reside law offices, consulates, architects’ offices, the Bavarian ministry of commerce. A sign at house number 50 announces: “Here lived the author Frank Wedekind.”

Here too lived the actress Tilly Wedekind. But Tilly was her husband’s wife. Wives seldom make history of the sort that is acknowledged by a plaque.

--Margret Greiner, Munich

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3 Friedrich Nietzsche, *Nachgelassene Fragmente*, 1884-1885, *Sämtliche Werke*, Hgg. Von Giorgio Colli und Mazzino Montinari, Bd. 11, München 1980, S. 674

4 Karl-Heinz Bohrer, *Großer Stil. Form und Formlosigkeit in der Moderne*. München 2007 S.14f-

5 Nietzsche, a.a.O, S. 673f.

## Spot the quotations from Wedekind's plays!

Ladies and gentlemen  
Welcome to the zoo  
Where man and beast lock claw and jaw  
And woman does too!

(A variation on the Ringmaster's opening to *Earth Spirit*)

"Night after night I see in my dreams the man for whom I was created and who was created for me." (Lulu in *Earth Spirit*)

"Leave me alone. What are you trying to do? You can't catch me – not in this pierrot costume. All the kingdoms of the world lie there at my feet. Mind – there's a deep ditch, don't fall in. How do I feel? Like I've fallen in a river. Which is colder – the river or my heart?" (Lulu in *Earth Spirit*)

You're the master  
You command!  
Just one slap  
From your manly hand  
Blood comes rushing  
To my bloodless cheek!  
Hit me! Hate me!

Make me weak!

It's here inside me –

Fuel the fire –

Raging Devil

Called "Desire"! (Variation on Lisiska in *Death and the Devil*)

"I have to make a choice about you – to form you in art or to love you." (Alwa in *Earth Spirit*)

"Women are actresses by nature, because no woman can keep a man happy by being sincere." (Leonora in *Castle Wetterstein*)

"Do I really want to be an actress? Do I really want to be famous? I have no idea what kind of courage I will need? Am I strong enough to climb the mountain? And what if it's made of...of...a pile of...of...dead bodies? Can I climb that? Yes! I'm on fire! I'm in love with my own destiny!" (Variation on Klara in *Musik*)

“And now for the execution!” (Lulu in *Earth Spirit*)

“Marry me and know for once in your life the superhuman sacrifice a woman’s love is capable of...

...All I ask of my marriage is to lie at your feet and to listen to you.”  
(Elfriede from *Death and the Devil*)

“Train a wife properly and she’ll support a husband twice as easily as he can support her. As long as he takes care of the intellectual side and defends the moral fibre of the family.” (Casti-Piani in *Pandora’s Box*)

“If I cannot idolize my wife

Then let her go and

Take

Her

Own

Life.” (Variation of Rudiger in *Castle Wetterstein*)

“Hah! The free love market – where the tigress celebrates her triumph...”  
(Casti-Piani in *Death and the Devil*)

“The first time I ever broke

My marriage vows – that was the saddest...

...Every time I’ve been unfaithful

He’s found me twice as beautiful...” (Effie in *Castle Wetterstein*)

“What have I done to deserve this? What have I done? Every beating of my heart is like a pistol shot. Oh God! Oh God! Oh God! Oh God! Oh God! No, I’m not hysterical. Whip me! That’s what I need. Whip me and make it stop! Make the fire in my head stop!”

(Variation of Klara in *Musik*)

“My whole life is a comedy. This is how it really is in hell.”

(Effie in *Castle Wetterstein*)

“I’ll dance till I drive him insane.” (Lulu in *Earth Spirit*)

## BIOGRAPHIES

MILES ANDERSON (*Director*) has just returned from the Old Globe Theatre, San Diego, where he received great acclaim for his performance of King George in *The Madness of George III*, and where he will be returning next year to play Salieri in *Amadeus* and Prospero in *The Tempest*. Anderson has been acting for over 40 years, primarily in the UK having arrived in the USA two years ago. Television appearances include “Criminal Minds,” “Soldier, Solider,” the award-winning “House of Cards,” “Ultimate Force,” “Holby City,” “Midsomer Murders” and “The Rector’s Wife.” Theatre credits for the Royal Shakespeare Company (Stratford & London) include his Olivier Award-nominated performance in *The Witch of Edmonton*, *Mother Courage* with Judi Dench and the title role in *Macbeth*. West End credits include *The Unknown Soldier* with Peter Ustinov, and the role of Bill Sykes in *Oliver!* with Jonathan Pryce. Film credits include “Cry Freedom” with Denzel Washington and Kevin Kline, “A Far Off Place” with Reese Witherspoon, and “The Shepherd” with Jean-Claude Van Damme. Directing credits include *No Man’s an Island* for the Royal Shakespeare Company Youth Theatre and *The Revenger’s Tragedy* at James Madison University, Virginia.

JOHN IACOVELLI (*Scenic Designer*) has designed over 300 plays and musicals at major theatres across the USA. He received the Emmy Award for A&E’s broadcast of the Broadway production of *Peter Pan*. Other work includes the world premieres of *Casablanca* (USA), *The Dance* (Beijing) and Wole Soyinka’s *Oedipus at Colonus* (Delphi, Greece). He recently designed the national tour of *Camelot*. His TV/film work includes: “Lincoln Heights,” “The Book of Daniel,” “Ed,” “Resurrection Blvd,” “Babylon 5,” and Ashley Judd’s debut in “Ruby In Paradise.” He was the Art Director on the first film in the series “Honey, I Shrunk the Kids!” He has an MFA in Scenic Design and Art Direction from NYU. John is currently Professor in Scenic Design for the UC Davis Department of Theatre and Dance, and he is Visiting Professor at the Shanghai Drama Academy. He dedicates his work to the memory of Dr. Francisco Estrada Valle. Website Portfolio: [www.iacovelli.com](http://www.iacovelli.com).

BELLA MERLIN (*Tilly*) is an actor, writer and Professor of Acting here at UC Davis. Recent theatre credits include *The Permanent Way*, *She Stoops to Conquer* and *A Laughing Matter* (National Theatre/Out of Joint Theatre Company), *Sarajevo Story* (Lyric Theatre, Hammersmith London), Brecht's *Mr. Puntilla and his Man Matti* (Coventry Belgrade Theatre), as well as leads in numerous British theatres including The Governess in *The Turn of the Screw* and Antonia in *Can't Pay? Won't Pay*. She has worked extensively in television and radio, for the BBC and commercial networks. Publications include *Acting: The Basics* (2010), *The Complete Stanislavsky Toolkit* (2008), *With the Rogue's Theatre: Henry IV at the National Theatre* (2005) and *Beyond Stanislavsky* (2001). Here at UC Davis she has appeared in Sideshow Physical Theatre's production of Jade McCutcheon's *Elephant's Graveyard* and Chekhov's *The Seagull*.

MAGGIE MORGAN (Costume Designer) has designed costumes for UC Davis productions including *Elephant's Graveyard*, *Some Things Are Private*, *H.M.S. Pinafore*, *The Tragedy of Doctor Faustus*, *Urinetown: The Musical* and *The Laramie Project*. Recent professional designs include *Misalliance* and *The Heiress* at South Coast Rep, *Groundswell* at San Jose Rep, *Camelot*, *The Night is a Child* and *Mauritius* at the Pasadena Playhouse, and *Enchanted April* at Arizona Theatre Company and Center Rep. Other theatres: Soho Rep, Hollywood Bowl, Deaf/West, The Kirk Douglas Theatre, Mark Taper Forum, LA Theatre Works, Magic Theatre, TheatreWorks, Playground, Sacramento Theatre Company, New Jersey Shakespeare Festival and Yale Repertory Theatre. Ms. Morgan designed the costumes for the films "Sex and a Girl" and "Breathing Hard" and worked as Assistant Costume Designer on "Mona Lisa Smile," "Wag The Dog," "The Grinch," "Casino," "Men In Black," and "A Bronx Tale." She is on the faculty and teaches costume design in the UC Davis Department of Theatre and Dance.

THOMAS J. MUNN (*Lighting Designer*) UC Davis credits include *Elephant's Graveyard*, *Nest*, *Big Love*, *Rocky Horror Show*, *Carmen*, *Urinetown: The Musical*. Lighting Director/Designer for the San Francisco Opera 1976-2001. For that company alone, he has designed in excess of 200 productions. He has designed lighting and/or scenery for Broadway, Off Broadway, regional theatre, ballet, dance, industrials and television (Emmy Award). Recent productions include *The Yellow Leaf* and *Julius Caesar* for the Pioneer Theatre Company in Salt Lake City; *Samson and Delilah* for San Diego Opera; the TV production of *Mahagonny* for LA Opera, *Marriage of Figaro* for Boston Lyric Opera and *Rodelinda* for Portland Opera. He continues to work as theatrical lighting consultant for various architectural projects. Upcoming UC Davis production: *Bluebeards's Castle* in February.

DAVID ROESNER (*Composer/Sound Designer*) works as an academic and practitioner of theatre music. He teaches and researches at the Drama Department of the University of Exeter, has published a book (*Theatre as Music*, 2003, in German) and numerous articles on the manifold relationships of music and theatre, which won him the Thurnau Award for Music-Theatre Studies in 2007. He has devised music for a range of productions and context–form applied theatre, to practice-as-research, from children’s theatre to contemporary drama.

REED WAGNER (*Stage Manager/Assistant Director*) is stage managing his second show for Sideshow Physical Theatre. Past stage management credits include UC Davis Department of Theatre and Dance’s *Elephant’s Graveyard* and *The Seagull*. Reed also works as a lighting and sound designer for various groups across Sacramento and the Bay Area, including UC Davis Theatre and Dance and Shift Theatre. This is his first position as assistant director.

## Special Thanks

Della Davison (Artistic Director, Sideshow Physical Theatre)  
The Departments of English, German, Theatre & Dance, the Davis Humanities Institute and the Consortium for Women and Research for their support of the accompanying one-day symposium, ‘Creating and Acting Identity: Practice-as-Research.’  
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Gail Finney  
Lucy Gough  
Bernhard Greiner  
Margret Greiner  
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Jade McCutcheon  
Monosensia archive in Munich for their photographs used by kind permission  
Daniel Neeland  
Michael and Margaret Nott  
Anne Reeder  
Anatol Reignier  
Don Roth, Jeremy Ganter, and the staff of the Mondavi Center for the Performing Arts

## Production Staff

Production Manager  
Technical Director  
Facilities Manager/Audio Supervisor  
Publicity Director  
Costume Shop Director  
Master Electrician  
Cutter/Draper/Tailor  
Cutter/Draper/Hair Specialist  
Scene Technician/Properties  
Scene Technician/Charge Artist  
Company Managers

Costume Shop Teaching Assistant  
Stitchers

Costume Stock Assistant

Web Master  
Lead Graphic Designer  
Graphic Designer  
Publicity Assistant  
Photographer  
Production Assistant

ERIC STEGGALL  
DANIEL NEELAND  
NED JACOBSON  
JANICE BISGAARD  
ROXANNE FEMLING  
BRIAN WEBBER  
ABEL MERCADO  
ANGELA KIGHT  
BYRON RUDROW  
JOHN MURPHY  
MARK CURTIS FERRANDO  
TODD HARPER  
KARA BRANCH  
YER LOR  
KIM NGUYEN  
CANDY YANG  
SHANNON DUPONT

TXAI-XING WONG  
STEPHANIE PRESSLER  
PRERNA DUDANI  
PAMELA OREBAUGH  
JEFF PERRY  
EHSUN FORGHANY

## Production Team

Assistant Costume Designer  
Assistant Lighting Designer

Assistant Stage Manager

### Costume Production Crew

ANN CHALMERS  
DESIREE COX  
JENNY GILES  
KARLY GOODWIN  
JULIA LITMAN-CLEPER  
BRITTNEY O'BRIEN  
CHANNIE PHANTHARATH  
ASHLEY RICO  
JENNIFER ROBBINS  
MICHELLE ROSSI  
GABRIELLA SEATRIS  
ALISON TARKE

ZOE FUJII  
KELLY CONARD  
GLENN FOX  
SABBA RAHBAR

### Dresser

MYRELLE OLIVER

### Charge Scenic Artist

JOHN MURPHY

### Lighting Operator

SARAH NORTON

### Spotlight Operator

CHARLES BOWDEN

### Sound Operator

MY-AN VAN

### Saxophone Player

STEVE COCKETT

# Arts Administration Group

Chief Administrative Officer  
Academic Services Officer  
Business Office

Technical Support

Academic Personnel Office

Graduate Programs Coordination

Undergraduate Programs Coordination

KATHERINE PERRONE  
ROSE MARY MILLER  
JESSE AVITIA  
FELICIA BRADSHAW  
BOB JAHN  
EMMA KATLEBA  
VIVIAN REYES-JOHNSON  
WALTER SYSKO  
HUY TRAN  
DON YEE  
MARTHA CLARK-GARRISON  
KIM PEARSON  
VICTORIA DYE  
MARIAN BILHEIMER  
KRIS CARPENTER  
ARIEL COLLATZ  
SOCORRO FIGUEROA  
BARBARA OLIVIER  
KELLI SHOLER

## Faculty

SARAH PIA ANDERSON, Directing  
LARRY BOGAD, Performance Studies  
DELLA DAVIDSON, Dance  
DAVID GRENKE, Department Chair,  
Dance  
LYNETTE HUNTER, Performance  
Studies  
JOHN IACOVELLI, Scenic Design  
PETER LICHTENFELS, Directing,  
Acting, Performance Studies  
JADE ROSINA MCCUTCHEON, Acting,  
Playwriting  
BELLA MERLIN, Acting  
MAGGIE MORGAN, Costume Design  
THOMAS J. MUNN, Lighting Design  
JON ROSSINI, Performance Studies  
PEGGY SHANNON, Directing

## Visiting Faculty

LUCY GOUGH, Granada Artist-in-  
Residence/Playwrighting and Radio  
Broadcast  
ROBIN GRAY, Stage Management  
MICHELLE LEAVY, Acting  
TIM ORR, Acting/Musical Theatre  
JANET PAPALE, Fine Arts Writing  
LISA PORTER, Voice

# COMING SOON

## **Creating and Acting Identity: Practice-as-Research A One-Day Interdisciplinary Symposium**

(Prompted by Dr. Bella Merlin's research regarding Tilly Wedekind)  
Lab A, Wright Hall  
Friday October 22, 10am-5.30pm

### **Gallathea**

Written by John Lyly  
Directed by Peter Lichtenfels  
Main Theatre  
Thurs - Sat, Nov 11 - 13 & 18 - 20, 8pm  
Sun, Nov 14, 2pm

### **Hinterland**

By Granada Artist-in-Residence Lucy Gough  
Main Theatre  
Weds- Sat, Dec. 1 - 4 8pm  
Sat, Dec 4, 2pm

**TICKETS & INFORMATION:**  
[theatredance.ucdavis.edu](http://theatredance.ucdavis.edu)

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