the LIAR

BY DAVID IVES
ADAPTED FROM THE COMEDY BY PIERRE CORNEILLE
DIRECTED BY AMY LYNN BUDD

Scenic Designer
Ivana Vukomanovic

Costume Designer
Stephanie Nguyen

Lighting Designer
Kevin Allinder

Sound Designer
Jing Zhao

Assistant Director
Michael Stamets

Technical Director
Erin Canfield

Stage Manager
Bella Murray

Fight Choreographer
Noelle Monroe

Vocal and Text Coach
Martin Swoverland

THE LIAR is presented by special arrangement with Dramatists Play Service, Inc., New York

There will be one 10-minute intermission.

Purdue University is a member in good standing of the University Resident Theatre Association (U/RTA) and a full member of the National Association of Schools of Theatre (NAST) which integrates educational and professional theatre throughout the nation.
the Liar

BY DAVID IVES

ADAPTED FROM THE COMEDY BY PIERRE CORNEILLE

DIRECTED BY AMY LYNN BUDD

CAST

Dorante ......................... AJ Capuano
Cliton .......................... Jacob Flick
Geronte .......................... Nick Busch
Alcippe .......................... Eric Eichelberger
Philiste .......................... Kenneth McNeil
Lucrece .......................... Noelle Monroe
Clarice .......................... Theresa Brunsman
Isabelle/Sabine ................. Samantha Hoover
Female Understudy ............. Anna Brown
Male Understudy ................ Michael Stamets

PLACE
Paris.

TIME
1643.

World Premiere Produced By Shakespeare Theatre Company Washington, D.C.

Michael Kahn Chris Jennings
Artistic Director Managing Director

April 12, 2010

Production support provided by the Legacy of Purdue Playshop endowment fund established by Carolyn Wurm, ’61.
CHAIR’S NOTE

This semester will be a truly special one as it is the first in our institutional memory to have all of the mainstage productions directed by students. It also continues a season, including the workshop productions, that will be directed entirely by women. As has been well documented, the role of women in professional theatre has a very long way to go before achieving any type of equality, either in leadership positions or in compensation. While our program is but a very small cog in a much larger machine, I take great pride that we are not ignoring this and many other issues challenging our future workers in this industry. Theatre has often been viewed as both a microcosm of society and as a tool for change. I think our faculty and staff utilize both of these features by teaching our students to reveal the world as it currently is and to provide courage to them in taking on the problems that continue to frustrate their elders. Thank you so much for being here to support their efforts. Enjoy the production.

Michael McNamara, Chair and Producer

DIRECTOR’S NOTE

Ernest Hemingway famously described Paris as A Moveable Feast. I wanted to bring that feast to the Hansen Theatre with this production of The Liar because, well, can’t we all use some spiritual nourishment? Members of our college age audience, like the young people in The Liar, strive daily to construct their places in an exponentially expanding world. Even those of us that are a little more “mature” experience constant pressure to weave impressive narratives of our lives and careers. Happily, the feast that is The Liar has many delicious dishes: characters that puff up like soufflés, scrumptious language, savory ideas, ambrosial visuals… We hope that this lavish spread leaves you fortified to live your own truth with courage and joy!

My special thanks to the following: Steve Lapuc, Gary Budd, David, Sarah, and Iain Budd, Professor Robert Quinlan, Amy Eller Lewis, Vanessa Gilbert, Connie Crawford, Dr. Gary Stewart, Noelle Monroe, Jane Adams Budd (1948-92, BA, Purdue University, 1969)

Amy Lynn Budd
PLAYWRIGHT’S NOTE

THE WHOLE TRUTH ABOUT THE LIAR

When my agent called and asked if I’d be interested in translating Corneille’s The Liar for the Shakespeare Theatre Company of Washington, I had never heard of the play. Nor had anyone else I knew. Not that I was all that up on French theatre, though I had recently found myself wading into the tricky waters of translation. Using the remains of my college French and memories of a romantic month in Paris, I had somehow managed a translation of Feydeau’s A Flea In Her Ear and Yasmina Reza’s A Spanish Play to some success.

My agent sent the play over and several hours later, with the help of a fat French dictionary, I found myself astonished. Exhilarated. Giddy. For lying on the desk before me was one of the world’s great comedies. I felt as if some lost Shakespeare festival comedy on the order of Much Ado About Nothing had been found.

Everything about The Liar spoke to me. The rippling language. The simplicity of the premise alongside the intricate rigor of the plotting. The gorgeousness of the set pieces. Its wide understanding and humanity, seasoned with several pinches of social satire. The prospect of Englishing it made me feel like Ronald Colman sighting Shangri-La.

Corneille (that’s pronounced “cor-nay,” by the way) wrote Le Menteur in the middle of his career as a return to comedy, and the play shows all the ease of a playwright in complete control of his powers. He seems to be improvising this divertissement before our eyes, riffing on the Spanish play he stole the basic plot from (and which he vastly improved). Corneille lived a generation before French classicism hardened into the severity of Racine, and he has the devil-may-care brio of the Baroque. His love of the world and of human life vibrates in every line.

There was one thing that I knew right away: My version would have to be in verse, just as it is in Corneille. The Liar is a portrait of a brilliant performer walking a tightrope for the whole length of the action, and it needs language to match. Prose would turn this into an episode of Seinfeld and make it banal. But translate the whole play; as is? Or make another play “based on” Corneille, like Tony Kushner’s version of Corneille’s The Illusion?

Frankly; there were plenty of unsatisfying or outmoded elements of the plot. Lucrece was a cipher, virtually non-speaking for most of the action; Cliton’s relationship to Dorante wasn’t clear; the two maids were thankless parts; and the wrap-up was too abrupt: Dorante realizes he’s gotten his lady-love’s name wrong and changes his mind, plopping for Lucrece and professing his love. Sorry. Not good enough.

Samuel Johnson once said, “We must try its effect as an English poem; that is the way to judge the merit of a translation.” I submit that the same principle applies to plays, especially old ones. In fact, for my money only playwrights should translate plays because the point is not to carry over sentences from one language to another, but to produce a speakable, playable, produce able play for today, no matter what’s in the original. “But that’s what Corneille wrote in 1643” is no defense. If actors can’t play every line, if every moment isn’t comedic or dramatic or both — fuhgeddaboudit. More importantly, in translating a play one must think as a playwright, not as a translator, and ask: What is the action underneath the words, who are these characters, what drives them, and finally what is this play all about? What was on the original playwright’s chest, and how can I use what’s on mine to create something with dramatic and comedic integrity?
In the end I did to *The Liar* exactly what Corneille did to his Spanish source: I reworked it to my own ends. The result was what I call a “translaptation,” — a translation with a heavy dose of adaptation. I trimmed some very long speeches and broke up others. I parcelled out the action between interiors and exteriors rather than setting most of the action — as “classical” writers implausibly do — in a street. I let Cliton meet Dorante in Scene 1 and gave him a problem with the truth that would complement his boss’s. I cut a useless manservant and made the maids twins. In the original, the duel happens offstage, but I love a duel (who doesn’t?), so I put it onstage. I inserted a lying lesson — the equivalent of the specialty number at the top of virtually every musical’s second act — and rejigged the ending. I gave Philiste a love-interest, tying him into the plot more than he was, and along the way I fell in love with Lucrece. (Who wouldn’t?)

So here it is. The truth, the whole truth, and nothing but the truth, as refracted in a theatrical fun-house mirror. Welcome to *The Liar*.

David Ives

---

**DESIGNER’S NOTES**

**Light Design / Kevin Allinder**

*The Liar* is a brilliant and hilarious comedy about how tangled a web of lies can be. The show takes place in a variety of outdoor locations and times of day, while also tackling interior scenes. The lighting will enhance each location through direction, color and textures to separate location from location. The characters that live in this world are both rich and vibrant, the lighting will strive to create an environment that such rich characters can call home.

**Costume Design / Stephanie A. Nguyen**

*The Liar* by David Ives (2015) is a comedy about upper class young people amplifying their insecurities in order to impress one another, and to fit into a high class society. Using the elements and principles of design, costumes will underline each character’s foibles through the manipulation of volume and line. This will be achieved by expanding or constricting the character’s silhouette, and through the amount of decoration that will interrupt the internal lines of the character.

**Scenic Design / Ivana Vukomanovic**

*The Liar* is a play about insecurities, spinning tales, and the courage to love. We wanted to create a flexible set that will follow the pace in which Dorante’s lies shape the world around him and everyone else. By using period inspired arches, with windows that are easy to maneuver around the set, we will have multiple possibilities to repurpose one scenic element for different scenes. We will symbolically layer flying set pieces in the space like collage, to compete with the story dynamic by flying it in and out as necessary. We will reference period Paris in a contemporary way by combining it with a modern understanding of Frenchness by Millennials.

**Sound Design & Music / Jing Zhao**

*The Liar* is a hilarious play set in the beautiful city of Paris. The design team set out to explore the “Frenchness” in the play in our very first design meeting. The use of baroque and musette styles will help take the audience to peaceful French streets and the lavish homes of the characters. As more and more lies are flying in the air, the music also evolves to incite curiosity. I’m thrilled to be part of the lovely creative team, and I’d like to thank everyone, especially the sound team, for making my design a reality. Have fun and when you feel like dancing, you know what to do!
WHO'S WHO ON THE PRODUCTION TEAM

Kevin Allinder (Lighting Design) is a third-year MFA Lighting Design candidate. Previous designs at Purdue include: Betty’s Diner, The Crucible and Pride and Prejudice. He has also designed five concerts with Purdue Contemporary Dance Co. This summer Kevin will return to Texas Shakespeare Festival as the season Lighting Designer.

Amy Lynn Budd (Director) Most recently, Amy Lynn Budd directed Solved/Sleeping (one half of The Hoes Progress), Twelfth Night, and Failure: A Love Story here at Purdue; As You Like It at Arkansas Shakespeare Theatre; and Love And Death (a collaboration with Lafayette Symphony). Prior to beginning her studies at Purdue, Amy was director, performer, and teaching artist in Providence, Rhode Island for over fifteen years. She worked with companies such as Perishable Theatre, Brown University’s MFA Playwriting program, All Children’s Theatre, and many others. Amy was Providence’s first neo-burlesque artist and instructor, a Women’s Flat Track Roller Derby Announcer, and a teaching artist at the K-12 level. She served as Artist in Residence at Oakland Beach Elementary School for eight years, introducing hundreds of children to the joy and value of making theatre. Her original play, The Thing That Ate My Brain…Almost, toured from Providence to Washington DC, and Austin Texas.

Bella Murray (Stage Manager) is excited to be working on her fifth show with Purdue Theatre, Stage Managing The Liar. She’s previously Asst. Stage Managed Failure: A Love Story, The Skriker, and Betty’s Diner. She’s excited to continue stage managing with Purdue Theatre throughout the next year as she finishes her senior year in HTM with a Theatre Minor.

Rachel Neal (Assistant Stage Manager) is excited to be working on her fifth show with Purdue Theatre. She’s previously worked on Macbeth, Twelfth Night, Betty’s Diner, and As You Like It. She is grateful to be working with a such great cast and crew.

Stephanie A. Nguyen (Costume Design) is a first-year Costume Design Graduate student. She grew up in the mountains of Arizona where she received her Bachelor of Arts in Theatre Design and Production with an emphasis in Costumes at Northern Arizona University. After receiving her degree she worked professionally as a stitcher at the Utah Shakespeare Festival for three seasons and hopes to go back this summer as a first hand. The Liar is her first costume design at Purdue Theatre and she is excited to have been a part of this fun and hysterical production.

Ivana Vukomanovic (Scenic Design) is excited to be a part of The Liar design and production team. Recent credits include Betty’s Diner with Purdue Theatre and Titus Andronicus with Shakespeare Theatre of New Jersey Intern Project. She also recently worked as a scenic artist at Shakespeare Theatre of New Jersey. She is a second-year MFA student in scenic design. More at http://ivukoman.wix.com/design

Jing Zhao (Sound Design) is a first-year Sound Design graduate student. He graduated from Nanyang Technological University, Singapore with a B.Eng. (first-class honors) degree in Electrical and Electronic Engineering. Prior to coming to Purdue, Jing worked as a freelance sound designer/composer/musician for various theatre, film and television productions in Singapore and China.
WHO'S WHO IN THE CAST

Anna Brown (Female Understudy) is a sophomore majoring in Acting and Speech Language and Hearing Sciences. She has loved working on this show with a wonderful cast and crew and is excited for you to see it come to life!

Theresa Brunsman (Clarice) is a senior with a double major in Acting and English. This is her seventh production here at Purdue. She would like to thank Amy Budd and the rest of the cast and crew for such a marvelous time putting the show together.

Nick Busch (Geronte) is a senior acting major at Purdue. He has a love of all foods that will give you a heart attack. He recently got engaged and his fiancé, Jackie, is trying hard to make sure he lives longer. They plan to move to LA after they graduate.

AJ Capuano (Dorante), a senior in Purdue's Film and Video Studies program, gleefully returns to the Hansen. Perspicacious audiences may remember roles in Spring Awakening (2014) and Macbeth (2015); however, he himself is drawing a blank. He will graduate Class of 2031 posited to farm oysters or ostriches, market dictating.

Eric Eichelberger (Alcippe) is a senior studying acting. This is his seventh show with Purdue Theatre and his fifth mainstage production. He is very excited to be working on this production with such a great cast.

Jacob Flick (Cliton) is a sophomore acting major. He is incredibly thankful to be working with an amazing cast and crew on one of his favorite shows, and hopes that the audience enjoys it as much as he does. Previous Purdue credits include Twelfth Night and As You Like It.

Samantha Hoover (Isabelle/Sabine) is making her last appearance on the Purdue Hansen stage. And talk about going out with a bang! Thanks to Amy, the cast, and crew for being an absolute joy to work with. And thanks to my boys at home for all their love and support. Merci!

Kenneth Carl McNeil II (Philiste), otherwise known as KC, is a sophomore from Chicago, IL. Formerly a biology major, KC has switched to acting to pursue his passion. While he has done performances with Purdue's Black Cultural Center, The Liar will be his first performance on the Hansen Stage.

Noelle Monroe (Lucrece) is thrilled to be back on stage as she completes her final semester toward an M.F.A. in Directing. Monroe received her B.A. in Theatre Performance at the University of South Florida. Select past acting experiences: Wendla in Spring Awakening, Eurydice in Metamorphoses, and The Snake in The Epic of Gilgamesh. Select past directing experiences: The Skriker, Henry V, In the Heights, Aida, Macbeth, The Motherf**ker with the Hat (A.D.). Noelle will be directing the next mainstage production at Purdue, Eurydice, which will serve as her terminal project. This performance is for her ‘pumpkin seed.’

Michael Stamets (Male Understudy) is an Acting major at Purdue University. He is thrilled to be a part of The Liar and would like to thank Amy Budd for the amazing opportunity of being a part of such a great cast.
THEATRE FACULTY
Stanley Abbott (Professor Emeritus) ......... Design and Production
Caleb Cassler .................................. Lecturer
Rich Dionne .................................... Technical Direction
Joel Ebarb .................................... Costume Design
Anne Flotsos ................................. History & Criticism
Kristine Holtvedt ......................... Acting
Davin Huston ................................. Lecturer
Rusty Jones .................................. Scenic Design
Michael McNamara ...................... Chair, Lighting Design
Bonnie Metzgar ............................ Directing
Dale E. Miller (Professor Emeritus) .......... Management/History/Appreciation
Van Phillips (Professor Emeritus) .......... Design and Production
Richard Stockton Rand ................. Acting & Movement
Fred Stahly .................................. Lecturer
Richard Sullivan Lee ................. Acting & Voice
Richard K. Thomas ..................... Sound Design

THEATRE DEPARTMENT STAFF
Stephanie Brackett .......................... Office Coordinator
Ron Clark .................................. Scene Shop Manager
Rose Kaczmarowski ...................... Costume Shop Manager
Kathy Korty ................................ Academic Advisor
David Lageveen ............................... Marketing/Donor Relations
Mona Quinn ................................ Academic Advisor
Rosie Starks ................................ Operations Manager
Jake Wood ................................ Scenic Artist/Properties

GRADUATE ASSISTANTS/STUDENTS
Kevin Allinder ................................ Lighting Design
Gerilyn Brault ................................ Acting
Rich Buchanan ............................... Acting
Amy Lynn Budd ............................ Directing
Brian Butler ................................ Costume Design
Erin Canfield ................................ Technical Direction
Chelsea Carter .............................. Acting
José M. Conejo ............................... Sound Design
Sylvester Little, Jr ........................ Acting
Noelle Monroe ............................... Directing
Allison Newhard ............................ Lighting Design
Stephanie Nguyen ......................... Costume Design
Michelle Ohumukini ...................... Sound Design
Michael Portrie ......................... Technical Direction
Todd Quick ................................ Acting
Kyle Ransbottom ........................ Scenic Design
Kelsie Rae Slaugh ......................... Acting
Megan Turnquist ......................... Lighting Design
Ivana Vukomanovic ........................ Scenic Design
Jing Zhao ................................ Sound Design

BOX OFFICE PERSONNEL
Guest Relations Manager .................. David Pike
Assistant Guest Relations Manager ........ Katie Stumpp
Tellers .......................................... Marcia Blatchley, Kyra Leal, Joanna Osterling
PRODUCTION STAFF
Producer ........................................... Michael McNamara
Production Manager .............................. Rich Dionne
Assistant Director ............................... Michael Stamets
Assistant Stage Manager ......................... Emily Linenkugel, Rachel Neal
Production Assistants .......................... Eric Emerick, Jeremy Hopkins, Kailey Merida,
Hannah Reffett, Kristina Rosenbaum, Jenn Schwartz,
Miranda Sieber, Karmen Wilcox, Patrick Wilson,
Zhongkai Yu
Scene Shop Supervisor ......................... Ron Clark
Assistant Technical Director .................... Amanda Grimm
Carpenters ......................................... Tyler Brooks, Alyssa Fritz, Nick Metken, Michael Portrie,
Miles Roman, Patrick Wilson, Students of THTR 368
Charge Scenic Artist ............................. Jake Wood
Scenic Artists ..................................... Theresa Brunsman, Lauren Sedmak
Properties Master ............................... Kyle Ransbottom
Assistant Properties Master ................... Nick Gardin
Costume Shop Manager ....................... Rose Kaczmarowski
Costume Shop Manager ....................... Rose Kaczmarowski
Amy Cole ........................................ Assistant Costume Designer
Head of Wardrobe ............................... Brian Butler
Wardrobe Crew ................................... Sarah Bruce, Sara Frey
Wigmaster ........................................ Allison Chaney
Assistant Lighting Designer ................... Jenny Rider
Master Electrician ............................... Allison Newhard
Assistant Master Electrician .................. Christian Merkle
Electricians ....................................... Students of THTR 162
Light Board Operator ......................... Riley Haven
Production Sound Engineer .................. Michelle Ohumukini.
Assistant Sound Designer ..................... Kevin Kralj
Assistant Production Sound Engineer ...... Sam DiCarlo
Sound Board Operator ......................... Austin Mullen
Assistant Sound Board Operator ............ Diandra Cornell
House Managers ................................. Ashley Cook, Lynn Galliher, Megan Spegal

Purdue Theatre 2016-2017 Season

Crimes of the Heart
By Beth Henley
September 23 — October 2
Directed by Richard Sullivan Lee
Carole and Gordon Mallett Theatre

The Secret in the Wings
By Mary Zimmerman
November 11 — 20
Directed by Amy Lynn Budd
Nancy T. Hansen Theatre

Cabaret
Music by John Kander | Lyrics by Fred Ebb
Book by Joe Masteroff
February 17 — 26
Directed by Amy Lynn Budd
Nancy T. Hansen Theatre

Rabbit Hole
By David Lindsay-Abaire
April 14 — 22
Directed by Caity Quinn
Nancy T. Hansen Theatre