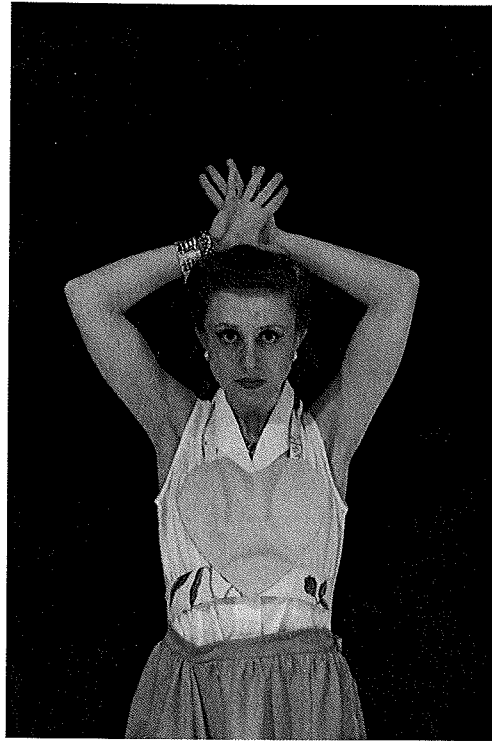


Wesleyan Theater Department Presents

# Ida, A Novel

Based on the novel by Gertrude Stein



Adapted and Performed by Katherine Malczewski

Animations by Cicily Clare Gruber

Directed by Cláudia Tatinge Nascimento

Thursday, Friday, Saturday

April 2-4, 2015

CFA Theater Studio

This production runs approximately  
forty-five minutes.

Permission for the non-exclusive rights to this  
material was kindly granted by the Estate of  
Gertrude Stein, through its Literary Executor,  
Mr. Stanford Gann, Jr., of Levin & Gann, P.A.

#### A Note on the Title

Different sources refer to the exact title of the novel in various ways. Among these different interpretations are *Ida A Novel*, *Ida: A Novel*, *Ida. A Novel.*, and *Ida, A Novel*. Stein's use of punctuation in her works is almost always deliberate, so this discrepancy in the title creates an ambiguous tension surrounding the novel from the start. Such ambiguity is only appropriate for a work with a title character as abstract as *Ida*. For my adaptation, I have chosen the latter option, *Ida, A Novel*, using the comma to signify the actor's breath when speaking this title into existence for an audience.

## Creator's Note

This production is presented in partial fulfillment for Honors in Theater.

Thesis Tutors:  
Cláudia Tatinge Nascimento  
Marcela Oteíza  
Leslie Weinberg

## Special Thanks

Charles Carroll, Becky Eder and J.P. Morgan-Eder, Heric Flores-Rueda, Mr. Stanford Gann and the Estate of Gertrude Stein, Gwen Gruber, Steve & Sue Gruber, Maya Herbsman, Beth and Jason Malczewski, Brent Morgan, Daniel Ng, Caillin Puente, Nicolas de Soto-Foley, Suzanne Sadler, 72 High.

Very special thanks to Leo Chilcott for his work on the poster design.

Published in 1941, *Ida, A Novel* is Gertrude Stein's reflection on the effects of celebrity on one's identity. Stein called celebrities "publicity saints" and created *Ida* as the embodiment of someone "with a certain mystical something about [her] which keeps [her] a saint." *Ida* is at once well known and unknowable, ever-present and always disappearing. She is the flattest character I have encountered in twentieth century literature and yet her emotional depth and sense of humor are unmatched.

The novel's many paradoxes made my work as an adapter and actor all the more exciting. In the adaptation process, I focused on preserving Stein's nonlinear narrative structure while still highlighting the progression of *Ida's* struggle between public recognition and guarded private life. To bring *Ida* to life onstage, I developed strategies for translating Stein's writing techniques into physical and vocal scores that would emphasize the playfulness and musicality of her language. The creation of these scores and their subsequent montage was a challenging and rewarding process that pushed me to consider how the actions we perform in everyday life shape our identities.

In Stein's own words, "an end of a play is not the end of a day." This performance is an ongoing work loaded with the potential for future development. I hope that as you learn *Ida's* story you find her paradoxical comedy of identity as strangely humorous and profound as I do.

-Kate Malczewski

## Creator's Note

When I first arrived at Wesleyan, I was interested in studying theater and film, as well as music and visual art, but I knew that I could not effectively pursue all these interests in only four years here. However, in my sophomore year, I took Professor Oteíza's Media for Performance course in the Theater Department and realized that creating videos and other digital content for live performance was an incredible way to explore my various interests in a single art form.

So when Kate and I decided to collaborate on this project, what excited me most was the possibility of using cinematic elements in conversation with a live performer. During my junior year, I did a great deal of research on digital media's role in live performance. Besides being an engaging topic, it was applicable to my own theatrical and creative ideas and goals. Creating digital media to suit Kate's solo performance seemed like the perfect opportunity to apply this research to my own work. When utilized effectively, digital scenographic elements can perform as much as a live actor. Turned into a solo performance, *Ida, A Novel* allowed me to investigate the potential of digital elements on stage.

I quickly discovered that Stein's language in *Ida*, in conjunction with Kate's approach to embodying the character, would make perfect sense in a world of animation. I had little practical knowledge about this medium; so to create *Ida's* world, I immersed myself in a technology that I was not entirely comfortable with, and ended up in a new space. This creative process has truly been a remarkable journey of learning and discovery. I hope you will join me in becoming a part of *Ida's* world.

-C. C. Gruber

## Director's Note

The performance you are about to see represents the culmination of Katherine Malczewski's theoretical and artistic engagement with the writings of Gertrude Stein, and Cicily Gruber's focused interest in potential interactions between the actor and virtual scenographic elements. Over their four years at Wesleyan, the two have performed, designed, and written about experimental theater. Kate met Stein in her first year here as a performer in my production of Stein's *Doctor Faustus Lights the Lights* – a little taken aback, she took on my call to abandon the logic of psychological realism with *gusto*; Cicily took as many design courses as she could and wrote about new trends in immersive theater for my course on Performance Studies.

Wishing to push the boundaries of what theater can be in the twenty-first century, Kate and Cicily have consistently demonstrated great curiosity and the willingness to contribute to their generation of theater makers. I applaud their commitment to seeing theater anew.

They have also learned that success and failure are part of the path towards growth and artistic agency. Both are eager to comprehend, in practice, the meanings of interdisciplinarity. In the process of becoming artists, the two have strayed from formulas or same-old solutions.

Language and sound, still image and action, critical thought and personal memory – these are the elements that characterize Stein's work and so they directly inform the research conducted by Kate and Cicily. The world of their staging of *Ida, A Novel* is peopled by ambiguity, questions, and pleasure. Please welcome and partake in their invitation to play.

-Cláudia Tatinge Nascimento

# Production Credits

Adapter/Performer.....Katherine Malczewski  
Animation Designer.....Cicily Clare Gruber  
Director.....Cláudia Tatinge Nascimento  
Set Concept.....Katherine Malczewski  
Cláudia Tatinge Nascimento  
Assistant Director.....Daniel Maseda  
Stage Manager.....Cheyanne Williams  
Assistant Stage Manager.....Lianne Yun  
Costume Designer.....Hanako Rodriguez  
Lighting Designer.....Maia Nelles-Sager  
Props Assistants.....Russell Goldman  
Daniel Maseda  
Cheyanne Williams  
Master Electrician.....Maia Nelles-Sager  
Publicity.....Eva Ravenal

# Theater Department

Dawn Alger.....Administrative Assistant  
Katherine Brewer Ball.....Visiting Assistant Professor  
Rebecca Foster.....Visiting Assistant Professor  
Ronald S. Jenkins.....Professor  
Quiara Alegría Hudes.....Shapiro Distinguished Professor  
of Writing and Theater  
Yuri Kordonsky.....Chair, Professor  
Christian Milik.....Visiting Instructor of  
Costume Construction  
Cláudia Tatinge Nascimento.....Associate Professor  
Anne K. Swedberg.....Visiting Assistant Professor  
Leslie A. Weinberg.....Artist-in-Residence

## Office Staff

Miranda Haymon, Aileen Lambert

## Costume Shop Staff

Sisam Archarya, Serena Berry, Anna Flom, Regina Melady, Addie  
McDowell, Grace Nix, Maia Reumann-Moore, Hanako Rodriguez, Sofie  
Somoroff

## Technical Staff

Brendan Coakley, Becky Eder, Cicily Gruber, Nicholas Murphy, Emma  
Broder, Anthony Dean, Tom Fischer, Phillip Heilbron, Ari Kaufman,  
Amanda Larsen, Henry Lombino, Mio Magee, Brie Mann-Hernandez, Avi  
Stein, Madeleine Stern,  
Dan Storfer, Nola Werlinich

## THEA 105: Production Lab

Joseph Cahn, Jessica Carlson, David Caruso, Rebecca Engle, Russell  
Goldman, Daniel Maseda, Maia Nelles-Sager, Katherine Paterson, Blake  
Pritchard, Keyonne Session, Jonah Toussaint, Alina Whatley, Jessica  
Wolinsky, Lianne Yun

# Center for the Arts

Director.....Pamela Tatge  
Associate Director for Programming and Events.....Barbara Ally  
Associate Director for Facilities and Technical Operations ....Mark Gawlak  
Art Director.....John Elmore  
Press and Marketing Manager.....Andrew Chatfield  
Program Manager.....Erinn Roos-Brown  
Box Office Manager.....Kyle Beaudette  
Assistant Director for Programming and Events.....Hanna Oravec  
Assistant Technical Director/Sound and Video Specialist.....Robert Russo  
Assistant Technical Director/Lighting Specialist.....Suzanne Sadler  
Assistant Technical Director/Scenery Specialist.....Charles Carroll  
Freelance Designer.....Ellen Maurer  
Business Manager.....Alecia Goldfarb  
Exhibitions Coordinator/ICPP Coordinator.....Anya Backlund  
Gallery Supervisor.....Lee Berman  
Program Coordinator.....David Shimomura

# Theater Department Upcoming Events

## The Bald Soprano

*In one of the seminal plays of Theater of the Absurd, The Bald Soprano (1950), Eugène Ionesco reveals the decay of a modern person and the futility of meaningful communication in contemporary society. Directed by Professor of Theater Yuri Kordonsky.*

Wednesday, April 22, 2015 at 8:00 PM, CFA Theater

Thursday, April 23, 2015 at 8:00 PM, CFA Theater

Friday, April 24, 2015 at 8:00 PM, CFA Theater

Saturday April 25, 2015 at 2:00 PM & 8:00 PM, CFA Theater

## What Happens When We Tell a Story: A Talk by Quiara Alegría Hudes

*Quiara Alegría Hudes is the Shapiro Distinguished Professor of Writing and Theater at Wesleyan University. Her play Water by the Spoonful received the 2012 Pulitzer Prize for Drama. This talk tells the true backstage story of what happened after Ms. Hudes turned her cousin's life into a trilogy of plays.*

Monday, April 27, 2015 at 7:00 PM, Memorial Chapel