"Born Yesterday", the 1946 comedy by Garson Kanin, has plenty to say to today’s audiences. You’ll laugh throughout, but you might leave with a rueful chuckle - contemplating how the more things change, the more they stay the same.” – Orlando Sentential, 2017

“...a timely cautionary tale about internal threats to our democracy from corrupt businessmen. (Sound familiar?) Kanin’s cleverly structured story involves a boorish, crude and loudmouthed millionaire junk dealer who descends on Washington, DC just after World War II to bribe a US Senator in a scheme to salvage all the junk metal (from tanks, trucks, and cannons) in Europe scattered around France Belgium and Germany.” – ChicagoCritic, 2017

“The play is part “Snooki Comes to Washington,” part “Pygmalion.” Without a fabulously clever ditz in the tootsie role, however, this can be just a familiar old vehicle that confronts power ethics with the innocence of a sweet old civics lesson. ” – Newsday, 2011

“...is riven with ‘40s sayings - ‘Make it snappy,’ ‘Don’t get excited,’ ‘So long, kid’ - and yet has a very relevant, if somewhat, ham-fisted indictment of politics awash in corrupt money. It has a message campaign finance reformers would find ‘swell.’” – The Associated Press

“While the story is 72 years old, it still rings true.” -American Players Theatre
World War II has just ended. Shady scrap metal king Harry Brock heads to Washington, D.C.,
determined to take the town by storm and buy his way to a business-friendly amendment. With a
corrupt lawyer, Ed Devery, and nervous Senator Hedges in his pocket, Harry is confident in his ability
to prevail.

Harry's only liability is the socially inappropriate behavior of his showgirl lady friend, Billie Dawn, a
beautiful woman with a deceptively simple facade. Charmed by Paul Verrall, the investigative reporter
who is sent to interview him, Harry hires the upright, idealistic newspaper man to educate Billie,
hoping that she will acquire enough class and social polish to prevent embarrassment.

But little does Harry realize that Billie is an intelligent woman with a vigorous sense of right and
wrong, who has just been waiting for a kind and sympathetic teacher to blossom into an empowered
and informed person. As Billie and Paul tiptoe towards romance, she begins to question the ways
Harry has been using her -- especially her position as a silent partner. In Garson Kanin's hilarious
*Born Yesterday*, personal and political oppression is exposed and outwitted in the intellectual rebirth
of the iconic “dumb blonde”, Billie Dawn, who ultimately stands up to Harry Brock’s intimidation and
shuts down his shady bid for governmental corruption.

### THE CHARACTERS

| Billie Dawn: A charming but poorly educated ex-chorus girl, entirely lacking in social
graces. Naturally honest, she has a desire to improve her station in life. |
| Harry Brock: An egotistical junkman who has come to Washington D.C. full of fraudulent schemes.
Loud and verbally and physically abusive to those around him. |
| Paul Verrall: A young, idealistic reporter, investigating political skullduggery in Washington D.C. He
is hired by Harry Brock to educate Billie Dawn. |
| Ed Devery: Harry Brock's lawyer, thirty years ago Ed Devery was considered a man
destined for greatness. Now, with Brock as his only client, the future looks far less bright. |
| Senator Norval Hedges: Pale and worn down, a nervous politician currently on the payroll of Harry
Brock. |
| Mrs. Hedges: The proper wife of Senator Norval Hedges. |
| Eddie Brock: Brother of Harry, handles the little details of his older brother’s business, “greasing
the wheels,” as it were, with tips and pay-offs. |
| Other roles include: the Assistant Manager; Helen, a maid and bellhops. |

---

**THE PLOT**

**PLT FACULTY**

Keith White, Director of Theatre, whiteke@lewisu.edu, (815) 836-5408

Andrew Nelsen, Professor of Design & Technical Theatre nelsenan@lewisu.edu, (815) 836-5413

Kevin Trudeau, Chair, Professor of Theatre History trudeau@lewisu.edu, (815) 836-5695

Jo Slowik, Theatre Manager, Professor of Theatre slowikjo@lewisu.edu, (815) 836-5409

**PLT STAFF/ADJUNCT FACULTY**

Dave Pomatto, Assistant Technical Director pomatttda@lewisu.edu, (815) 836-5692

Celeste Mackey, Resident Costumer mackeyce@lewisu.edu, (815) 836-7224

Harold McCoy, Professor of Design & Technical Theatre mccayha@lewisu.edu

---

/pltlewisu  @pltlewisu  /philiplynchtheatre
Garson Kanin was a 20th Century Renaissance Man: a musician, burlesque comedian, actor, stage and film director, writer and a storyteller. He wrote plays, essays, screenplays, short stories, novels, memoirs, songs, a libretto, and directed plays, musicals, documentaries and films.

The young Kanin fell in love with show business when his father, a real estate developer, acquired a movie theatre. Kanin used the opportunity to study films - sometimes frame by frame. He dropped out of high school to work during the Depression. He was self-conscious about his lack of a high school diploma. However, he formed a lifetime friendship with Pulitzer prize-winning playwright, Thornton Wilder, and often said he went to "Wilder University."

In 1936, at the age of 24, Garson Kanin directed his first Broadway play, *Hitch Your Wagon*. He was recruited to become a production assistant with Samuel Goldwyn and moved to Hollywood. He moved to RKO Studios and directed his first feature film, 1938's *A Man to Remember*. He was the youngest director in Hollywood at the time, and went on to direct seven more feature films.

He married actress Ruth Gordon in 1942, and months later, the military enlisted Kanin in the Office of Strategic Services (OSS), the precursor to the CIA, and sent him to the Supreme Headquarters of the Allied Expeditionary Forces (SHAEF) in London. Kanin, with Carol Reed, co-directed General Dwight D. Eisenhower's official record of the Allied Invasion, a documentary titled *The True Glory*. The film won the Academy Award for Best Documentary that year.

After the war, Kanin experienced a creative explosion that established his reputation as one of America's accomplished and most influential talents. *Born Yesterday* opened on Broadway at the Lyceum Theater on February 4, 1946. Kanin directed the play, which catapulted the then-unknown Judy Holliday to stardom. The hit comedy ran for four years (1649 performances), still holding the record for longest-running play at that theater.

Kanin was exceptionally busy between 1949 and 1950. During those two years he wrote and directed three Broadway plays, *The Smile of the World*, *The Rat Race*, and *The Live Wire*, wrote the libretto for and directed *Fledermaus* at the Metropolitan Opera; wrote the screenplay for *Born Yesterday* (although he never received credit for it); and adapted and directed *The Amazing Adele*, based on a French play by Barillet and Gredy.

Kanin's commitment to theater continued throughout the 60's. On Broadway, he directed the musical *Do Re Mi*, which he adapted from his novella. He also directed Robert Redford in *Sunday in New York* and Henry Fonda in *A Gift of Time*. In 1964 he directed the young Barbra Streisand in her first starring role on the stage, Fanny Brice in *Funny Girl*.

In 1985, the year he was inducted into The Theater Hall of Fame, he wrote and directed *Peccadillo* starring Christopher Plummer, Glynis Johns and Kelly McGillis. That same year, his wife and partner of more than forty years, Ruth Gordon, died in Martha's Vineyard.

During his last decade, Kanin reaped the rewards of a successful artistic career. He served on the Dramatists Guild Council and as first vice-president of The Players Club. The Authors League of America elected him its President. Numerous organizations honored his life and career: he received the William Inge Lifetime Achievement Award (1987); the Writers Guild of America's Valentine Davies Award (1989); The Players' Edwin Booth Lifetime Achievement Award (1996); and the Mr. Abbott Award from the Society of Stage Directors and Choreographers (1997). In 1990 Kanin married the actress Marian Seldes. He died in 1999 in New York City.

Today there is a bronze plaque on the 41st Street sidewalk across the street from the New York Public Library. The quote is from *Born Yesterday*, but it reflects Garson Kanin's personal belief:

“*I want everybody to be smart. As smart as they can be. A world of ignorant people is too dangerous to live in.*”
Ten years ago, the PLT produced the delightful comedy, *Leaving Iowa* by Tim Clue and Spike Manton. Ten years later, HTC will produced the show in the Studio Theatre to kick-off the 2020 academic spring semester. Performances are scheduled for January 24 & 25 at 7:30 pm in the Studio Theatre. Join HTC as we welcome in 2020 with a little nostalgia!

We’re getting the gang back together to play the family characters. Dad will be played by Christopher Hueg ‘11; Sis will be played by Kate (Sisto) Laurich ‘11; and Don will be played by Sean Barber ‘11. The role of Mom will be played by Carli Reinholtz ‘12, previously performed by Melissa (Young) Christman ‘10.

At the informational meeting production director, Jo Slowik ‘88 will be looking for performers to play various cameo roles in the production. There is the character of the creepy farmer, Joe Hofingers with one line of dialogue or a childhood BFF with a small monologue. For the cameo role(s), actors will have minimal rehearsal time, only one or two, three dress rehearsals and the performances. Lewis students are invited to participate and work along seasoned performers. Alumni with busy lives, families and careers, can perform again without the intense rehearsal schedule of a six week process!

For the playwrights, the spark behind *Leaving Iowa* comes from being children of parents from the now dubbed “greatest generation.” The story is a toast to their idealism and character and a little roast of their undying dedication to the classic family road trip. More specifically, it is the story of Don Browning, a middle-aged writer, who returns home and decides to finally take his father’s ashes to his childhood home, as requested. But when Don discovers Grandma’s house is now a grocery store, he begins traveling across Iowa searching for a proper resting place for his father.

This family road trip shifts smoothly from the present to Don’s memories of the annual, torturous vacations of his childhood. Don’s existential journey leads him to reconcile his past and present at the center of the United States. *Leaving Iowa* is a postcard to anyone who has ever found himself or herself driving alone on a road, revisiting fond memories of their youth.
Also receiving KCACTF Certificates of Merit for their production work on *The Wolves* was stage manager, Austin Jones, properties manager, John Kladis and sound designer, Bradford Bingham.

McElroy is a native of Chicago, Proviso West alum and graduate from Eastern Illinois University. He has a Bachelor of Science degree in Economics and he is a licensed minister. McElroy is devoting his post-football career to encouraging youth, young adults, and families through his non-for-profit, A Ray of Hope on Earth. McElroy is the current Team Chaplain for the Chicago Bears.
Nikkole Huss, M.F.A., is a Professor of Art at Concordian University Chicago. Her work nods to the history of landscape art by encouraging the exploration and preservation of our natural environment. www.nikkolehuss.com

Gallery Hours Daily: 9 am – 9 pm

For more information or to purchase artwork contact
Gallery Coordinator Natalie Swain, swainna@lewisu.edu

In 2013, John Klonowski ‘98 began teaching theatre at Union University in Jackson, TN. This fall marks a milestone in his career. Klonowski is director of the theatre program which is comprised of six majors, and he has plans. He feels that he has the opportunity, at an educational institution, to be a resource to the community. Along with community work, Klonowski wants to provide his students with a multitude of opportunities and experiences, while also building their resumes. This comes with community involvement, but also in the form of Second Act Theatre Company—an outreach group of 15 students from any major that perform for and make themselves available as a resource to local churches and youth groups. “All of these things are in the works,” Klonowski said. “There’s a lot of great things happening, and a lot of potential. To achieve excellence, you face the hard things and take it slowly.”

Lewis University alumni Kate Sisto ‘11 married David Laurich ’16 in a beautiful ‘Beauty and the Beard’ themed wedding on Saturday, October 26. Congratulations and many blessings to husband and wife!
An inscription at the entrance of Lewis University’s Philip Lynch Theatre offers a glimpse into the building’s past. It reads “Lewis Holy Name School of Aeronautics,” a testament to a time when the 250-seat thrust stage and studio theatre with a 90-seat black box space served as an aircraft hangar, part of this suburban Chicago school’s long-standing commitment to educating aviators. (During WWII it suspended normal classes to aid in the training of Navy Pilots.)

The inscription is not the only manifestation of Lewis University’s rich aviation history that can be seen in its thriving Theatre Department. Like its counterpart that is responsible for educating future pilots and aeronautical engineers, the Theatre Department is committed to exposing students to the latest technology in their field. Toward this end, the department added CHAUVET Professional Ovation and Maverick LED fixtures from JRLX, Inc. to its Philip Lynch Theatre lighting system.

“Our department has an open-ended goal of updating technical production elements on a continuous basis,” said Andrew Nelsen ’04, who serves as the theatre’s technical director and production designer, in addition to being an assistant professor. “The goal is to stay relevant with the changing technology of the industry, to expose our students to the latest gear, and to satisfy expectations of designers as well as our audiences. Jason Reberski ’09 of JRLX was instrumental in help us select new lighting fixtures that enhanced this flexibility.”

Nelsen described how the five Maverick MK1 Spot fixtures and four Ovation E-910FC color mixing ellipsoidal units Lewis University acquired will be used at the Philip Lynch Theatre. “They are not intended to be permanently installed, but to serve as flexible tools that can be shared between the two theatre spaces,” he said. “I also view these fixtures as teaching tools that can be struck from the lighting grid and brought to the classroom for students to get up close to. The relative agility of the MK1s and its light weight, plus its good hand grips and locking pan & tilt, make the handling of these fixtures in and out of the ceiling comfortable for students.”

The Maverick and Ovation fixtures are also demonstrating their versatility in shows at the Philip Lynch Theatre, which produces five mainstage plays or musicals a year as well as hosting a wide range of student and alumni driven performances. “I love to use the Mavericks in pairs as diagonal back light, with the fifth instrument hung down center on the theatre stage,” said Nelsen. “This gives me the ability to steer that unit in as a special. I have also used the MK1’s as punchy and versatile side light instruments. In these applications, they hang 21 feet above the stage deck and a maximum of 20 feet horizontally from the edge of the stage.

“For 13 The Musical, I put all of our MK1’s in a row on an upstage line set,” continued Nelsen. “This gave me the ability to play with the composition of light beams in the air as well as having dynamic backlight effects. We also like to use this configuration for our annual Christmas variety show. Recently, we hung MK1s in our Blackbox Theatre for a production of Constellations. Student Lighting Designer, Eric Redmon used the stock patterns of the MK1 to establish the multiple “universes” that the characters traverses during the play.”

Describing the Ovation E-910FC as his “workhorse fixture for side light,” Nelsen typically has them in low side positions or low front positions. Outfitted with 26° lens tubes, the ellipsoidal units are flown from 6-12 feet above the stage deck when hanging from the vomitorium and aisle positions. When hung from the lighting rig, they are 21 feet above the stage deck.

Nelsen has reduced the number of lights needed for color mixing, since the Ovation E-910FC ellipsoidal has been acquired. “In the past, I hung multiple instruments in these positions, which are close to the audience and required additional cabling,” he said. “Using the Ovation fixtures in these places is saving us on labor. Due to the integration of these fixtures, we have drastically reduced our consumption of color filters and given our designers greater color flexibility.”

This flexibility is especially appreciated at the Philip Lynch Theatre, given that access to power and hanging positions is limited at the former aircraft hangar. “I have a handful of favorite hanging positions to steer light in from the sides of the stage and under the balcony floor,” said Nelsen. “In these positions, lighting instruments have historically been competing for space with other instruments, such as rigging and pipes. We have been using the Ovation fixtures in these tricky positions, as they solve the problem of space by eliminating the need for multiple fixtures to color.”

Technology it seems has a tradition of meeting challenges at the brick and timber building that is now the Philip Lynch Theatre, whether it involves airplanes flying, or the curtain going up on a successful theatrical production.
15th ANNUAL HOLIDAY SPECTACULAR

Dec. 5 & 6 @ 7:30 PM
Dec. 7 @ 4 PM & 7:30 PM

Fun for the whole family!
$10 reserved seated tickets.
Half price tickets available with a donation of non-perishable foods to go to local shelters. Payment cash or check only.

Box Office: Mon.–Fri.
1– 4:30 PM
Phone (815) 836-5500
Website: lewisu.edu/plt
Email: boxoffice@lewisu.edu
@pltlewisu

$5 digital pictures onstage with Santa 30 minutes prior to showtime

TICKETS GO ON SALE NOVEMBER 8!

Heritage Theatre Company

Phil Lynch Theatre

Lewis University