

TRAFFORD TANZI



**TANZI vs REBEL
IN A BATTLE
OF THE SEXES!**

APRIL 1 - 11, 2010

**ARTHUR MILLER
THEATRE**

DEPARTMENT OF THEATRE & DRAMA



The University of Michigan, School of Music, Theatre & Dance,
Department of Theatre & Drama presents

TRAFFORD TANZI

Book and lyrics by **Claire Luckham**

Songs composed and arranged by **Carlos Valdes**

“Dad’s Song” - Melody by **Chris Monks** and **Carlos Valdes**

“Tanzi’s Song” - Melody by **Chris Monks**

<i>Director</i>	Malcolm Tulip
<i>Wrestling Coach/Choreographer</i>	Charles Fairbanks
<i>Music Director</i>	Carlos Valdes
<i>Scenic Designer</i>	Elizabeth Lynch
<i>Costume Designer</i>	Andrew Hill
<i>Lighting Designer</i>	Craig Kidwell
<i>Sound Designer</i>	Henry Reynolds
<i>Fight Captain</i>	Torrey Wigfield
<i>Dramaturg</i>	Matt Bouse
<i>Stage Manager</i>	Ingrid Olson

Setting: A wrestling match in North England, late 1970s

Trafford Tanzi will be performed with one intermission.

Trafford Tanzi is produced by special arrangement with Samuel French, Inc., New York City.

The performers in this production are undergraduate students in the School of Music, Theatre & Dance. The designers are students and faculty in the Department of Theatre & Drama. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the School of Music, Theatre & Dance.

Latecomers will be seated at a suitable break. As a courtesy to others, **please set cellular phones and pagers to silent mode and refrain from texting during the performance. Photography, audio recording and videotaping of any kind are not permitted.**

The School of Music, Theatre & Dance acknowledges the generosity of McKinley Associates, Inc. whose support has helped make this production possible.

CAST OF CHARACTERS

<i>The Referee/Doctor Grope</i> , the psychiatrist.....	Torrey Wigfield
<i>Pre-Show Event</i>	Aimee Garcia, Charlotte Vaughn Raines
<i>Tanzi's Mum</i>	Kelsey Lappa
<i>Tanzi's Dad</i>	Nicholas Strauss-Matathia
<i>Platinum Sue</i>	Erin Cousins
<i>Dean Rebel</i>	Louis Marino
<i>Trafford Tanzi</i>	Arielle Goldman
<i>Musician</i>	Carlos Valdes

UNDERSTUDIES

Understudies never substitute for listed performers unless an announcement is made at the time of the performance.

Trafford Tanzi — **Aimee Garcia**, *Tanzi's Mum/Platinum Sue* — **Charlotte Vaughn Raines**

FROM THE DIRECTOR

In Lancaster, England, in the seventies, I was a teenage actor in the Duke's Playhouse Youth Theatre. We met every Sunday and played for 3 hours. We rehearsed plays, we did exercises, we devised original material and once in a while were invited to participate in a main stage professional production. I was in the chorus of the Christmas pantomime one year: *Aladdin*. Aladdin was played, if I remember rightly, by Fiona Victory and a comic duo by Harriet Walter (recently here playing *Cleopatra* with the RSC) and Noreen Kershaw. After I left for University I lost track of some of the actors from my home town but Noreen popped up again on my radar screen in 1980 when I heard from an old friend of this play being produced in Manchester with wrestling and singing, with the curious title of *Trafford Tanzi*. Tanzi was to be played by Noreen.

For many years, this has been a play that I have had on my list of must-do productions. I am so happy to be able to do it here with these students. Claire Luckham said, "you don't have to be an athlete [to do this play] but you do have to be fit and brave."

The cast of this production has worked all semester to learn how to wrestle, coached by Charles Fairbanks, a graduate filmmaker in the school of Art & Design. Their dedication to training with Charles has been a source of pride and joy. Whatever happens with the production, I believe this experience will have an immeasurable impact upon them as performers.

I am sorry that we are unable to serve pints of lager and bitter (as suggested in the script) to help you enjoy the full experience of *Trafford Tanzi*, but I think the fruits of the labors of the cast, designers and composer/arranger Carlos Valdes will be enough to satisfy your thirst for theatre.

— *Malcolm Tulip*

DRAMATURG'S NOTE


Why Wrestling?

In the late 1970s, the Everyman Theatre implemented a new policy that would require their acting company to employ an equal amount of men and women. Claire Luckham was commissioned by the theatre to write a new play that would utilize the troupe's increased female presence. In 1978, she brought them *Trafford Tanzi*, which uses a wrestling match to metaphorically describe the struggles of its working-class Mancunian heroine. In the 1960s and 70s, women moved outside the home; and fought for their equal rights in the workplace, on the athletic field, and elsewhere. Women in the world of wrestling have had an especially difficult time finding acceptance. While fans admire male wrestlers as performers and their bouts are viewed as a spectacle of physical strength and athletic skill, the women are not treated with such respect. Oftentimes, matches featuring female wrestlers are intended simply to titillate the male audience. The female wrestler's body is on display for audiences to objectify and ogle while the male wrestler's body is appreciated for what it can do. Even when female wrestlers are taken seriously they still fail to find themselves in the spotlight. Women may appear in the early rounds of a tournament but prize fights and final matches are almost exclusively the territory of men. In the wrestling ring of Luckham's play, issues of objectification and marginalization, which working women are forced to deal with regularly, are made especially prominent.

Luckham's setting also underlines some of the choices working women face. The female wrestler may find that balancing her athletic career and her family life is especially difficult. Wrestling often involves months-long tours abroad. While on the road, a wrestler has a choice between leaving her children at home with relatives and carting them around from venue to venue. A female wrestler who wishes to have a family must either put her career on hold or sacrifice quality time with her children. To compete with the men, and to share in some of their glory, a female wrestler must also sacrifice some of her femininity. To hold power in the wrestling ring, women are often required to be more brutally aggressive than their male counterparts. These issues exist for women working in many fields. The choices faced by a female wrestler like Tanzi parallel the decisions of a young professional who must choose between motherhood and advancement, and who must choose between being likable but walked over, and being respected but viewed as harsh and icy.

— *Matthew Bouse, BTA 2011*

ACKNOWLEDGMENTS

 This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education program are to identify and promote quality in college-level theater productions. To this end, each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

ABOUT THE AUTHORS

CLAIRE LUCKHAM (*Book and lyrics*) was born in Kenya in 1944 and educated in boarding schools in Dorset & Wiltshire. She trained at the Central School of Speech & Drama as a stage manager and worked at Ipswich and Watford before joining RSC. Her plays include *Scum*, *Yateby and the Whale*, *Trafford Tanzi*, *Fish Riding Bikes*, *Finishing School*, *Walking on Water*, *The Girls in the Pool*, *Moll Flanders*, *The Dramatic Attitudes of Miss Fanny Kemble*, *Dogspot*, *The Seduction of Anne Boleyn*, and *The Choice*, for which she won the Best New Play Award for 1992.

CHRIS MONKS (*Music*) is currently the Artistic Director of the Stephen Joseph Theatre in Scarborough, England. After graduating he joined The Royal Exchange Theatre Company, where he has composed the scores for over 50 productions. During the 1980s Chris wrote the songs for *Trafford Tanzi*, and was Musical Director on *Lennon*. In 1995 he directed his reworking of Gilbert and Sullivan's *The Mikado* for The New Vic. His work at the New Vic includes: *Sizwe Bansi Is Dead*, *One Flew Over the Cuckoo's Nest*, *Amadeus*, *Sweeney Todd*, *A Midsummer Night's Dream*, *Billy Liar*, *Oliver!* and *On Golden Pond*. His writing for the stage includes: *Big Nose!*, co-written with Kwame Kwei-Armah, *The Bat*, *Beauty and the Beast*, *Trojan Women*, and a trilogy of Mozart adaptations - *The Magic Flute*, *The Marriage of Figaro*, and *Don Giovanni*.

CARLOS VALDES (*Composer/Arranger/Music Director/Musician*) is a junior musical theatre major at U-M. Credits include original music and lyrics for the StarkidPotter musical *Me and My Dick* (Basement Arts), arrangements for *EGO: A Late Night R&B and Pop Concert* (Basement Arts), bass guitarist for *See Rock City* (U-M SMTD), *The Voices of Black American Musical Theatre*, and with Ann Arbor supergroup The Phoniks. He appeared as Che in the Dept. of Musical Theatre's recent production of *Evita*.

ABOUT THE CAST

ERIN COUSINS (*Platinum Sue*) junior, BFA Perf., Muskegon, MI

ARIELLE GOLDMAN (*Trafford Tanzi*) junior, BFA Perf., Potomac, MD

KELSEY LAPPA (*Tanzi's Mum*) junior, BFA Perf., Alameda, CA

LOUIS MARINO (*Dean Rebel*) senior, BFA Perf., Winstead, CT

NICHOLAS STRAUSS-MATATHIA (*Tanzi's Dad*) junior, BFA Perf., Weston, CT

TORREY WIGFIELD (*The Referee/Grope*) senior, BFA Perf., Painesville, OH

AIMEE GARCIA (*Understudy/Pre-show Event*) first-year, BFA Perf., Cumming, GA

CHARLOTTE VAUGHN RAINES (*Understudy/Pre-show Event*) junior, BFA Perf., New York, NY

ABOUT THE ARTISTS

CHARLES FAIRBANKS (*Wrestling Coach/Choreographer*) is a filmmaker and wrestler. He was the Nebraska state champion and a varsity grappler at Stanford before donning the mask of El Gato Tuerto (the One-Eyed Cat) in the rings of Mexico. He was selected by Werner Herzog to take part in the first Rogue Film School, and will receive his MFA in Art and Design from the UM in 2010. *Flexing Muscles*, an exhibition of his recent work, is showing at the 2739 Edwin gallery in Detroit through May 1.

ANDREW HILL (*Costume Designer*) is a senior BFA candidate majoring in design and production concentrating in costume design and minoring in German Studies. **UM:** *See Rock City; MUSKET: The Rocky Horror Show; Basement Arts: Marisol, Speech & Debate, Life's A Dream, Reefer Madness. Upcoming: Pride and Prejudice, Community High School Players.*

CRAIG KIDWELL (*Lighting Designer*) is a senior BFA Design & Production candidate with a concentration in lighting design. **UM:** *The Marriage of Figaro, Jonesin', Ella Minnow Pea, Caucasian Chalk Circle, Exit the King, Far Away, Palmer Park; MUSKET: Kiss of the Spider Woman, Hair. Dance: Chandraghanta, Ahimsa, Nadanta Dance Company.* He has worked with directors Robert Swedberg, Malcolm Tulip, Alex Bisker, Laura Bennett, and Scott Burkell.

ELIZABETH LYNCH (*Scenic Designer*) is a senior BFA candidate majoring in design and production concentrating in scenic and lighting design. **UM:** *Tartuffe (LD), 42nd Street and J.B. (asst. LD), Pride and Prejudice (asst. SD); Basement Arts: Dr. Horrible's Sing-Along Blog (LD); MUSKET: Hair (SD). Regional Theatre: Syringa Tree (LD), Ann Arbor Civic Theatre. Upcoming: Ragtime (asst. LD).*

INGRID OLSON (*Stage Manager*) is a junior BTA candidate with a concentration in stage management. **UM:** *(Re)Visionary Dances, Evita (1st ASM); Under Milk Wood (ASM). MUSKET: Hair (SM); Kiss of the Spider Woman, Parade (1st ASM); The Full Monty (ASM). Basement Arts: Donut Play (with Guns) (1st ASM).*

HENRY REYNOLDS (*Sound Designer*) is an Asst. Professor in the Dept. of Theatre & Drama and the sound engineer and information systems manager for Univ. Productions. **UM:** *Sound Designer: Macbeth, Jonesin', Pride and Prejudice, J.B., Playing for Time, The Laramie Project, The Rover, The Nutcracker, A Streetcar Named Desire, The Grapes of Wrath, To Kill a Mockingbird, Our Country's Good, I Am A Man, Born in the R.S.A. Regional Theatre: Sound Design, Of Mice and Men, 2008 Fort Worth Opera Festival; Production manager, Ann Arbor Summer Festival, 1987 - 2001.*

MALCOLM TULIP (*Director*) is an Asst. Professor in the Dept. of Theatre & Drama and a graduate of L'École Jacques Lecoq. **UM:** *All's Well That Ends Well, Jonesin', Tales from Ovid, You Can't Take It with You, The Burial at Thebes, A Midsummer Night's Dream, Friends, The Rover, The Diary of a Scoundrel. Regional Theatre: Directing: Amadeus, Retreat from Moscow, Humble Boy, Threepenny Opera, Art, Elizabeth Rex, The Caretaker, The Merry Wives of Windsor, MI Shakespeare Festival, Iowa State Univ. Acting: Rosencrantz and Guildenstern are Dead, Amadeus, I Am My Own Wife, Blithe Spirit.*

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