



SCHOOL OF
THEATRE AND DANCE
Illinois State University

2022-2023



ILLINOIS STATE UNIVERSITY – CENTER FOR THE
PERFORMING ARTS

NOVEMBER 3-5 AT 7:30 P.M.; NOVEMBER 5-6 AT 2:00 P.M.

**ILLINOIS STATE UNIVERSITY SCHOOL OF THEATRE AND DANCE
PRESENTS**

BONNIE & CLYDE

**BOOK BY
IVAN MENCHELL**

**LYRICS BY
DON BLACK**

**MUSIC BY
FRANK WILDHORN**

BONNIE & CLYDE

Is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

www.mtishows.com

ANY VIDEO AND/OR AUDIO RECORDING OF THIS PRODUCTION IS STRICTLY PROHIBITED.

Original Broadway Production Produced by
Kathleen Raitt Jerry Frankel Jeffery Richards
Barry Satchwell Smith Michael A. Jenkins

Howard Caplan Bernie Abrams/Michael Speyer Howard Kagan
Barry & Carole Kaye Terry Schnuck Nederlander Presentations
Corey Brunish/Brisa Trincherio Alden Badway Podell/The Broadway Consortium
Patty Baker Bazinet & Company Uniteus Entertainment Ken Mahoney
Jeremy Scott Blaustein

In association with
StageVentures2011 Limited Partnership Darren Bagert Robert G. Bartner/Ambassador
Theatre Group
BGM Broadway Across America Michael D. Coit Mary Cossette Ronald Frankel Lloyd
Fruge
Bruce Robert Harris/Jack W. Batman Cynthia Stroum DSM/Gabriel Kamel Irving Welzer

World Premiere of Bonnie & Clyde produced by La Jolla Playhouse
Christopher Ashley, Artistic Director & Michael S. Rosenberg, Managing Director

Subsequently presented at Asolo Repertory Theatre, Sarasota FL
Michael Donald Edward, Producing Artistic Director & Linda DiGabrielle, Managing Director

Run Time: 2 hours 20 minutes (with a 15-minute intermission)

CONTENT WARNING: Haze, Mild Profanity, Gun Violence & Physical Violence, Flashing
Lights, Intimate Moments, Sexual Reference

Director

María Amenábar Farias**

**Musical Director/
Conductor**

Dr. Matthew Vala

Choreographer

Laina Reese Carney

Fight Direction

John Tovar

Intimacy Direction

Dr. Jimmy Chrismon

Scenic Designer

Stephen Menard

Costume Designer

M Stranski**

Lighting Designer

Keyla Marie Soto Pabón**

Projection Designer

Stephen Menard

Hair/Makeup Designers

Mickey Antman & J.

Wendy Wallace

Sound Designers

Kevin Kress & Jacob Self

Stage Manager

Zach Mlekush

Dialect Coach

Connie De Veer

Dramaturgs

Brenden Delcorio & Bri
Pearlman

** Denotes Master of Fine Arts
Candidate

* Denotes Master of Arts or Science
Candidate

‡ Denotes a Master of Music Candidate

‣ Denotes Guest Artist

SCHOOL OF THEATRE AND DANCE LAND ACKNOWLEDGMENT

Illinois State University was built on the land of multiple Native nations. These lands were the traditional birthright of Indigenous people who were forcibly removed and have faced centuries of struggle for survival and identity in the wake of dispossession and displacement. We acknowledge that our campus sits on the lands that were once home to the Peoria, Kaskaskia and Myaamia, and later due to colonial encroachment and displacement to the Fox, Potawatomi, Sauk, Shawnee, Winnebago, Ioway, Mascouten, Piankashaw, Wea, and Kickapoo Nations. We also express honor to those Indigenous people who we may have excluded in this acknowledgement due to erasure and historical inaccuracy.

As members of a public settler colonial institution, we acknowledge our responsibility not only to understand this history but also to actively confront the ways in which colonial policies and thinking continue in our personal and professional lives. In the theatre, specifically, we recognize that this industry has been complicit and even instrumental in misrepresenting Indigenous people (both in its literature and on its stages) and in marginalizing Indigenous people and cultures. We commit to create change and progress. We ask that you join us on that journey.

WHAT IS A LAND ACKNOWLEDGMENT?

In countries such as New Zealand, Australia, Canada, and among tribal nations in the U.S., it is commonplace, even policy, to open events and gatherings by acknowledging the traditional Indigenous inhabitants of that land... Acknowledgment by itself is a small gesture. It becomes meaningful when coupled with authentic relationships and informed action. But this beginning can be an opening to greater public consciousness of Native sovereignty and cultural rights, a step toward equitable relationship and reconciliation. Naming is an exercise in power. Who gets the right to name or be named? Whose stories are honored in a name? Whose are erased? Acknowledgment of traditional land is a public statement of the name of the traditional Native inhabitants of a place. It honors their historic relationship with the land... It is a simple, powerful way of showing respect and a step toward correcting the stories and practices that erase Indigenous people's history and culture and toward inviting and honoring the truth. Imagine this practice widely adopted: imagine cultural venues, classrooms, conference settings, places of worship, sports stadiums, and town halls, acknowledging traditional lands. Millions would be exposed – many for the first time – to the names of the traditional inhabitants of the lands they are on, inspiring them to ongoing awareness and action.

(Honor Native Land Guide, <https://usdac.us/nativeland>)

CAST (IN ORDER OF APPEARANCE)

Bonnie Parker	Morgan Root
Clyde Barrow	Renzo Yap
Young Bonnie	Sophie Rock Y
Emma Parker	Dilan Gursoy
Preacher	Jacob Rodriguez
Eleanore/Ensemble.....	Peyton Robinson
Gladys/Ensemble.....	Michaela Dennis
Stella/Ensemble	Bryce Henderson
Ensemble.....	Logan Van Lerberghe
Trish/Ensemble	Lorelei Wernecke
Ensemble.....	Julian Fonseca
Ensemble.....	Jaylon Golden
Ensemble.....	Chase Ibendahl
Young Clyde	Violet Miller Y
Cumie Barrow	Maggie Shackley
Henry Barrow.....	Thomas Brown*
Ensemble.....	Sage Brown
Ted Hinton	Nathanael Douglas
Buck Barrow	Parker Daugherty
Blanche Barrow.....	Bebe Marzano
Sheriff Schimd	Hannah Klose

Understudies

Bonnie.....	Peyton Robinson
Clyde.....	Nathanael Douglas
Blanche	Lorelei Wernecke
Buck & Preacher	Sage Brown
Ted	Logan Van Lerberghe

Dance Captains- Julian Fonseca & Maggie Shackley
Fight Captain- Maggie Shackley

Orchestra

Conductor/Keyboard.....Dr. Matthew Vala
DrumsJameel Stephens †
PercussionCierra Espinoza
Clarinet..... Alec Jenkins
Saxophone.....Matt Leinart
Clarinet/Bass Clarinet/Tenor Saxophone Trent Nolin
BassDevin D. Parks
Violin.....Satomi Radostits
KeyboardEmily Shelbourne
Guitar Olivia Wexler
Flute/PiccoloMikhaila Sherrard

** Denotes Master of Fine Arts Candidate
* Denotes Master of Arts or Science Candidate
† Denotes a Master of Music Candidate
‡ Denotes Guest Artist

MUSICAL NUMBERS

ACT ONE

- #1: How `Bout a Dance? (Top of Show)
 - #2: Picture Show (Part 1)
 - #2a: Picture Show (Part 2)
 - #2b: Picture Show (Reprise)
- #3: This World Will Remember Me
 - #3a: This World – Tag
- #4: You’re Goin’ Back To Jail
 - #4a: Jail Playoff
- #5: How `Bout a Dance?
 - #5a: How `Bout a Dance? (Scene Change)
 - #5b: Clyde Out Window

#5c: Buck & Blanche to Chair
#6: When I Drive
#7: God's Arms Are Always Open
#8: You Can Do Better Than Him
#8a: The Beauty Parlor
#9: You Love Who You Love
#9a: The Courtroom
#10: Raise a Little Hell
#11: This World Will Remember Us

ACT TWO

#12: Entracte
#13: Made in America
#13a: The Holdup
#14: Too Late to Turn Back Now
#15: That's What You Call A Dream
#16: What Was Good Enough For You
#16b: After The Bank
#16c: The Sheriff's Office
#17: Bonnie
#17a: Did You Hear Something?
#17b: Redhead? Please
#17c: Out of the Woods
#18: Raise A Little Hell (Reprise)
#18a: More Hell
#19: Dyin' Ain't So Bad
#20: The Shootout
#20a: Return to Dance
#21: God's Arms Are Always Open (Reprise)
#22: Finale Reprises
#23: Dyin' Finale Reprise

#23a: Finale – How 'Bout a Dance?

#24: Bows

DIRECTOR'S NOTE

When you think of Bonnie and Clyde, what comes to mind? What do you actually know about the lives of this famous couple?

To be honest, before working on this production, I didn't know too much about the history behind this pair of criminals, besides the fact that Bonnie and Clyde are one of the most famous couples in the history of humankind. Often referred to in pop culture as one of the greatest love stories of all times, Bonnie and Clyde continue to hold a generally positive reputation even in our modern day. They are regarded as folk heroes who were not afraid to "stick it to the man" when nobody else could. They were also dreamers, who sought grandeur, glamour and recognition, during a time in the United States where only a very small percentage of the population could realistically achieve this lifestyle. It is easy to root for Bonnie and Clyde when we take all of this into consideration. However, at the end of the day, it is important to remind ourselves that Bonnie and Clyde were in reality a couple of criminals who were wanted on charges of murder, robbery, auto theft and kidnapping. So why do we as a society insist on romanticizing these two historical icons?

Through our production, we want to explore the life and stories of Bonnie, Clyde and the rest of the Barrow gang through a modern lens. And we want to do this not by changing the setting of our story, but instead by analyzing and questioning the identities of the historical figures involved, raising the question: does our perception of a person's identity affect our interpretation of their actions? How does our understanding of a person's identity influence what we decide is "wrong" or "right" for them to do? And how does our understanding of identity differ when we're examining historical figures vs. people from our communities?

I invite you all to keep these questions in mind as you join us for the thrilling ride that this Wildhorn musical takes us on. I encourage you to keep asking yourselves, what do you actually know about Bonnie, Clyde and the rest of their crew, and how much of that is informed by your perceived identities of them?

I hope you all enjoy our production and that you are all able to dream along our Bonnie and our Clyde.

-María Amenábar Farias, Director

DRAMATURGY NOTE

The Idealization of Bonnie and Clyde

The story of Bonnie and Clyde has been told countless times in various media over the last century. Bonnie Elizabeth Parker and Clyde Chestnut Barrow were an iconic and infamous fugitive couple from the early 1930's who committed a long string of crimes and murders throughout the country. Until their eventual death in 1934 by the hands of law enforcement, they became heroes to many Americans because of their seemingly perfect romance and disrespect for authority during the Great Depression. Bonnie and Clyde had become national symbols of love and rebellion, and that did not stop with their deaths. From song references to film adaptations to musicals, Bonnie and Clyde's story has lived on in the public's hearts for almost a century.

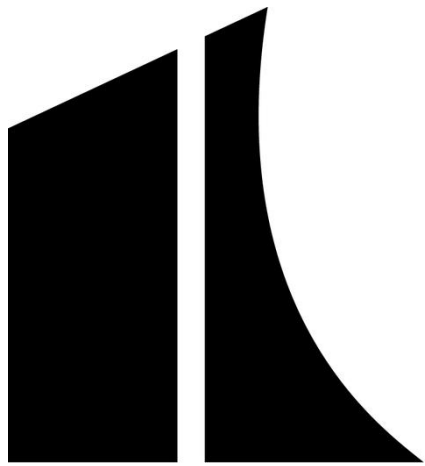
However, all of this raises an important question. Why do we romanticize and idealize certain criminals? And why do we continue to tell their stories? Throughout American history, there are many instances of people committing similar crimes and yet they're treated as criminals. So why not Bonnie and Clyde? The surface level answer is that their story is entertaining, exciting, and enthralling. It's a story of love, loss, and action, and is very palatable to modern audiences. However, upon further investigation, it becomes a question of identity. Bonnie and Clyde were both straight, white, cis-gendered people, which afforded them a great deal of privilege and allowed them to get away with things that they otherwise would not have. So I leave you with one last question - If Bonnie and Clyde did not fit the public perception of what a perfect couple looks like, would we still remember them the same way we do now?

—Brenden Delcorio and Bri Pearlman

SPECIAL THANKS

I want to thank my family and friends for being so supportive throughout this entire process. I also want to thank our amazing cast, designers, and crew for all of your hard work and for sharing your talents with all of us. Thank you so much for such a wonderful process. Finally, I want to thank you, the audience, for coming to support our production. Thank you and I hope you enjoy the performance! -María

C. I. Shooting Sports
Owners - Stephen Stewart and Jeanette Stewart



The Kennedy Center

THE KENNEDY CENTER

The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by David M. Rubenstein.

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

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

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

PRODUCTION STAFF

School Director	Ann Haugo
Technical Director	Jeremy Jenkins
Production Manager	Colleen Tovar
Assistant Production Manager	Lucy Yahr
Costume Director	Kari Beth Rust
Costume Shop Supervisor	J. Wendy Wallace
Costume Crafts Supervisor	Lexi Metz
Light and Sound Shop Supervisor	Rob Fulton
Prop Shop Supervisor	Caitlin Buswell**
Scene Shop Supervisor	Max Zorn
Paint Area Supervisor	Mary Jungles Goodyear
Box Office & Center for the Performing Arts Coordinator	Nick Benson
Scenic Charge Artist	Michael Mason**
Lead Prop Artisan	Laura Ledin**
Assistant Stage Manager	Rose Geovanes
Assistant Dialect Coach	Finola Hammersmith
Production Assistant(s)	Amanda Bachinger, Kenzie Power, Laur White
Assistant Scenic Designer	Katie Novak
Assistant Prop Artisan(s)	Bella Fraboni, Bella Marotti
Assistant Lighting Designer	Christopher Tinoco
Assistant Sound Designer	Brent DeVries
Assistant Costume Designer	Katie Zaragoza
Assistant Hair/Make-up Designer	Jordan Bishop
Assistant Choreographer	Laurel Baumann
Assistant Dramaturg	Bri Pearlman
Master Electrician	Avery Cranston
Light Board Operator	Zion Cobb
Spot Operators	Chloe Baisa, Tim Gley
A2 Engineer— Microphones	Maggie Rausch
Sound Board Operator	Jacob Self

Projections Operator.....Jackson Regan
 Wardrobe Crew HeadJillian Setchel
 Deck/Wardrobe CrewAlison Anderson, Bianca Archer, Chloe Baisa,
 Amy Brandel, Zion Cobb, Caden Colbrese, Jadon Crowther, Samantha Curiel, Tim Gley,
 Taniah Johnes, Connor Kielty, Dvosya Krylov, Xavier Langer, Wyatt Loghry, Matthew
 McDonnell, Ryan Pevion, Krista Ploger, Jackson Regan, Monica West, Sydney Wrigley
 Lighting Crew..... Norah Gollogly, Paige Grove, Brandon Ndagijimana,
 Hillary Omachel, Emily Robins, Kenzie Schmidt, Andrew Short
 Paint CrewJ Bradshaw, Jasmine Murray, Atlas Sturrock
 Archive Photographer Pete Guither
 Poster Design..... Lawrence Lair

UNIVERSITY ADMINISTRATION

Dean, Wonsook Kim College of Fine ArtsJean Miller
 Director of Development..... Polly Bedford
 Director, School of Theatre and Dance Ann Haugo
 Coordinator, Center for the Performing Arts..... Nick Benson
 Associate Dean of Research and Planning Sara Semonis
 Assistant Dean for Enrollment and Student ServicesJanet Tulley
 Director, School of Music Adriana Ransom
 Interim Director, Wonsook Kim School of Art Tyler Lotz
 Director, Creative Technologies Program Rose Marshack
 Director and Chief Curator, University Galleries Kendra Paitz
 Business Communications Associate Stephanie Kohl Ringle
 Budget Associate..... Vikkie Cossio
 Director, CFAITEric Yeager

SCHOOL OF THEATRE AND DANCE

FACULTY AND STAFF

Ann Haugo (Director)

Robert Quinlan (Associate Director)

ACTING AND MUSICAL THEATRE

Lori Adams (Area Head)

Connie de Veer

Kelsey Fisher-Waits

Maggie Marlin-Hess

David Prete

John Tovar

Matthew Vala

Janet Wilson

DANCE AND DANCE TEACHER EDUCATION

Darby Wilde (Area Head)

Kristen Carlson

Laina Carney

Gregory Merriman

Jocelyn Perez

PRODUCTION DESIGN AND TECHNOLOGY

Lauren M. Lowell (Area Head)

Rob Fulton

Dave George

Lexi Metz

Jeremy Jenkins

Mary Jungels-Goodyear

Joyce Liao

Aaron Paolucci

Tony Reimer

Kari Beth Rust

John C. Stark

Colleen Tovar

J. Wendy Wallace

Lucy Yahr

Maximillian Zorn

DIRECTING

Robert Quinlan (Area Head)

David Prete

John Tovar

THEATRE TEACHER EDUCATION

Michael J. Vetere III (Area Head)

Jimmy Chrismon

THEATRE STUDIES

Kee-Yoon Nahm (Area Head)

Demitri Corbin

Ann Haugo

Shannon Epplett

Bruce Burningham

Derek Munson

Leslie Orr

FILM AND DIGITAL MEDIA

Li Zeng (Area Head)

David Prete

Bruce Burningham

Brendan Leahy

Leslie Orr

ADDITIONAL FACULTY/STAFF

Office Manager: Connie Blick

ISF Finance & Communications Manager: Lauren Palmer

Academic Advisor: Cristen Monson

Freshman Academic Advisors: Shannon Darling, Jessa Hendricker, Laura Phillips, Amy Secretan (honors)

Administrative Aide: Michelle Woody

STUDENT STAFF & PRACTICUM ASSIGNMENTS

Theatre and Dance Marketing & Promotions

Student Staff: Ashleigh Feger*

Practicum Students: Gabriel Barta, Gia Capitano, Triniti Cruz, Michaela Dennis, Ava Perrigo, Concetta Rolfe, Maleah Williams

Theatre and Dance Office

Student Staff: Thomas Brown*, Ashleigh Feger*, Addison Kobos, Zach Mlekush

Box Office

Student Staff: Johnie Boxell, Cierra Espinoza, Matt Fischer, Bebe Marzano, Riley Partin, Satomi Radostits, Alysa Raelyn, Mikey Schelinski, Lisa Stromberger, Jo Vanderport, Lorelei Wernecke, Jacob Williamson, Viktor Wilson-Miller

Practicum Students: Clare Bates, Ashlyn Bennett, Sage Brown, Veronica Camargo, Suaniya Curry, Rebeca Dasneves, Dyana Davis, Nate Douglas, Julianna Fields, Julian Fonseca, Arden Goodwin, Ty Kirklin, Ariel Maldonado, Allie Moffett, Jillian Novack, Anaya Pass, Sophie Reidt, Lee Smith, Teresa Solaka, Griffin Tabor, Julia Tortorici, Tess Wastyn, Kamrin Weathington

Scene Shop

Student Staff: Caitlin Buswell**, Joe Chambers, Myles Daugherty, Katie Giacabazi, Laura Ledin**, Shaun Leonard, JP Lockwood, Michael Mason**, Eli McEwan, Katie Novak, Maggie Rausch, Isabel Samuel**

Practicum Students: Payton Fitzgerald, Maggie Simpson, Ian Unsbee

Costume & Crafts Shop

Student Staff: Jordan Bishop, Billy Blue**, Elana Carmine, Markos Carmona, Katherine Dohogne, Hannah Hogue, Stephen Menard, Jenefas Okonma**, Izzy Spillane, Angela Spilotro, M Stranski**, Lindsey Van Wyk**

Light & Sound Shop

Student Staff: Joe Chambers, Avery Cranston, Connor Kielty, Kevin Kress, Isabel Samuel**, Jacob Self, Keyla Marie Soto Pabon**, Chris Tinoco, Henry Tran**, Jaden C. O'Berry**

Prop Shop

Student Staff: Caitlin Buswell**, Connor Daemicke, Delaney Kosar, Morgan Whalen

Practicum Students: Nicole Crosby, Parker Daugherty, Bryce Henderson, Noah Mason, Tava Matesi, Adam Pence, Kelli Saldivar, Jacob Williamson, Alex Young

Paint Shop

Student Staff: Michael Mason**, Lauren Powell

Armory

Practicum Students: RJ Hagberg, Cameron Holst, Maggie Shackley, Viktor Wilson-Miller, Renzo Yap



The Story of Bonnie and Clyde

by Bonnie Parker

*You've read the story of Jesse James
Of how he lived and died
If you're still in need of something to read
Here's the story of Bonnie and Clyde.
Now Bonnie and Clyde are the Barrow Gang,
I'm sure you all have read how they rob and steal and those who squeal
are usually found dying or dead.
There's lots of untruths to these write-ups
They're not so ruthless as that
Their nature is raw, they hate all law
Stool pigeons, spotters, and rats.
They call them cold-blooded killers
They say they are heartless and mean
But I say this with pride, I once knew Clyde
When he was honest and upright and clean.
But the laws fooled around and taking him down
and locking him up in a cell
'Til he said to me, "I'll never be free,
So I'll meet a few of them in hell."*

THEATRE POLICIES

TICKET POLICIES

The Box Office in the Illinois State University Center for the Performing Arts (CPA) handles tickets for all Wonsook Kim College of Fine Arts events, including music, dance, and theatre performances in the Center for Performing Arts, Westhoff Theatre, and the Illinois Shakespeare Festival.

The Box Office is open Monday, through Friday, 11:00 a.m. to 5 p.m. during the academic year and noon to 4 p.m. during the summer. The Box Office is also open one hour before all performances for sales and for Will Call ticket pickup. When picking up tickets directly before a Westhoff Theatre or Illinois Shakespeare Festival performance, a separate box office is set up at the performance location.

Tickets may be purchased online at GoRedbirds.com, 24 hours a day! For general ticketing inquiries please call (309) 438-2535 or email FineArtsTickets@IllinoisState.edu.

LATE SEATING

We ask all patrons to be in the theatre 10 minutes prior to the performance.

Due to the intimate nature of the Westhoff Theatre space, late seating for patrons may only be available at intermission, or not at all. This policy is for the safety of our patrons and actors as entering the theatre and seating areas require walking on the stage. If you leave the venue during the performance for any reason, there is a chance you will not be able to be re-seated. Seating is first-come, first-served, and it is strongly recommended to arrive earlier for performances in this space. Refunds will not be issued to patrons arriving late if there is no late seating or intermission for the performance.

For events in the Center for the Performing Arts, patrons may be seated late at the discretion of the House Manager, during an appropriate break in the performance.

NO EXCHANGES—NO REFUNDS

VENUE POLICIES

- To ensure the best experience for all patrons, please be aware of the following:
- The use of cameras or other recording devices in the theatre is prohibited.
- Please silence and put away all electronic devices before the performance begins. Sound and lit phone screens are distracting to other patrons and the performers.
- Latecomers will be seated at the discretion of the House Manager.
- If you leave your seat during the performance, you may not be resealed.
- Food and drink (except bottled water) are not allowed in the theatre.
- Illinois State University is a non-smoking campus, and there is absolutely no smoking or vaping in university buildings.