



SCHOOL OF
THEATRE AND DANCE
Illinois State University

2022-2023



WESTHOFF THEATRE – ILLINOIS STATE UNIVERSITY

OCTOBER 7-8, 12-15 @ 7:30 P.M.; OCTOBER 9 @ 2 P.M.

ILLINOIS STATE UNIVERSITY SCHOOL OF THEATRE AND DANCE PRESENTS

MIDDLETOWN BY WILL ENO

“Middletown” is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. WWW.CONCORDTHEATRICALS.COM

“MIDDLETOWN” was produced by the VINEYARD THEATRE, Douglas Aibel, Artistic Director, New York City, Fall 2010

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[HTTPS://CONCORDTHEATRICALS.COM/RESOURCES/PROTECTING-ARTIST](https://CONCORDTHEATRICALS.COM/RESOURCES/PROTECTING-ARTIST)

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

CONTENT WARNING: Violence, mental illness, addiction, suicide

Director
Derek R. Munson

Stage Manager
Noah Davidson

Scenic Designer
John C. Stark

Costume Designer
Billy Blue**

Dramaturg
Sarah Stamborski

Sound Designer
Aaron Paolucci

Hair/Makeup Designer
Angela Spilotro

Intimacy Direction
Maggie Marlin-Hess

** Denotes Master of Fine Arts
Candidate
* Denotes Master of Arts or Science
Candidate

Lighting Designer
Isabel Samuel**

Dialect Coach
Connie DeVeer

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)

Astronaut / Announcer / Doctor	Joshua Thomas
Cop	Jacob Williamson
Mrs. Swanson	Kelli Saldivar
John Dodge	Nolan J. Rice
Mechanic	Josh Whitfield
Librarian	Noemi Lara
Tour Guide / Attendant #1	Nina Martyn
Male Tourist / Freelancer	Charlie Busker
Female Tourist / Woman on Date #2 / Attendant #2	Katie Freimann
Aunt / Female Doctor	RJ Hagberg
Sweetheart	Alex Young
Woman on Date #1 / Landscaper / Janitor	Cameron Pride

DIRECTOR'S NOTE

Will Eno's play, *Middletown*, is a comedic drama about a lot of different things such as birth and death, happiness and depression, addiction and compassion. Space travel. Life! *Middletown* is also a drama about not very much, sort of like those strange and fleeting moments when someone comes into your life and just as quickly goes out of your life. Eno's characters may come and go—sometimes colliding, sometimes just passing each other by—but they always live in their truth. This is an unusual characteristic in most American drama. Playwrights usually give us characters who hide the truth. Dramatic tension comes from what is not said and we, the audience, are left to decipher what the characters really mean and what they really want. Eno turns the tables on this dramaturgical paradigm and gives us characters who don't hide the truth: they say what they mean and they mean what they say. This makes me wonder why we do this— why are we always hiding our truth? Would it be better if we just all told the truth? *Middletown* is a little window into what it would be like if we simply told the truth. Life!

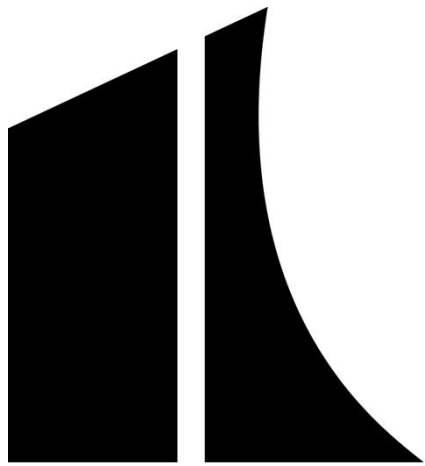
—Derek R. Munson

DRAMATURGY NOTE

"I know I [deflect] as a human being, and I know when I write I try to do that as other human beings doing that ... I don't mean it as some pointy-headed critique of language. I mean it as a person who is wanting to be understood and anxious that they're not being understood.... So I think people generally mean what they say, and they're saying it the best way they can." —Will Eno

As author Will Eno describes above, it is a human trait to want to understand and, in turn, be understood. As social creatures, we seek answers to our fear, existential dread, or heartache. What is our purpose? Is it to follow our passions? Is it to prove our existence, like those who erect monuments? What is being? Is it our spirituality? It can be hard to fathom that our individual emotions are a part of the grandiose human experience, so vast and complex. The weight of these questions can be crushing on anyone, and a lack of social support can prove psychically draining. Many of our characters, especially John Dodge, seem to ponder on these questions of purpose so much that it affects their mental health, leading them to suicide ideation, substance abuse, and anxiety. Eno strikes a nerve in his depiction of modern life. According to Mental Health America 2021, "nearly 50 million, or 19.95% of American adults experienced a mental illness in 2019" while "4.58 % of adults report having serious thoughts of suicide. This has increased every year since 2011-2012." The inhabitants of *Middletown* vocalize their raw feelings in an endless stream of thought, including the existentialist dread that resides in this transitory place between birth and death, loneliness and connection, love and hatred, adulthood and childhood, and all the bumps in-between. This play questions and grants human perspective on the importance of connection and, ultimately, how we cope with our impermanence on this planet.

—Sarah Stamborski



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	Dave George
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	Caitlin Buswell**
Lead Prop Artisan	Katie Menke
Assistant Stage Manager	Brenden Delcorio
Assistant Director	Alysa Raelyn
Production Assistant(s)	Julie Clark, Ellie Witowski
Assistant Prop Artisan	Eli McEwan
Associate Lighting Designer	Avery Cranston
Assistant Sound Designer	Maggie Rausch
Assistant Costume Designer	Hailey Bonk
Assistant Hair/Make-up Designer	Elana Carmine
Master Electrician	Chris Tinoco
Assistant Master Electrician	Jaden C. O'Berry**
Light Board Operator	Molly Fritz
Sound Board Operator	Ellie Witowski
Wardrobe Crew Head	Ian McGonigal
Deck/Wardrobe Crew	Ava Brines, Molly Fritz, Kyle Gamble, Jiselle Muñoz, Grace Opyd, Alex Reilly
Lighting Crew	Maddi Fetterman, Michaela Maholmes,

Dimitri Marihakos, Bailey McCarthy, Dan White
 Paint Crew J 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 R. 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 Bennet, Sage Brown, Veronica Camargo, Rebeca Dasneves, Dyana Davis, Nate Douglas, Julianna Fields, Julian Fonseca, Ty Kirklin, Ariel Maldonado, Allie Moffett, Jillian Novack, Anaya Pass, Sophie Reidt, Lee Smith, Teresa Solaka, Griffin Tabor, Julia Tortorici, Tess Wastyn, Kamrin Weashington

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**, 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**, Delaney Kosar, Morgan Whalen

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

Paint Shop

Student Staff: Michael Mason**, Lauren Powell

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.