



SCHOOL OF
THEATRE AND DANCE
Illinois State University

2022-2023



CENTER FOR THE PERFORMING ARTS THEATRE – ILLINOIS STATE UNIVERSITY

THURSDAY, SEPTEMBER 29 @ 7:30 P.M.; FRIDAY, SEPTEMBER 30 @ 7:30 P.M.;
SATURDAY, OCTOBER 1 @ 2:00 P.M.; SATURDAY, OCTOBER 1 @ 7:30 P.M.;
SUNDAY, OCTOBER 2 @ 2:00 P.M.

ILLINOIS STATE UNIVERSITY SCHOOL OF THEATRE AND DANCE PRESENTS

MOTHER COURAGE AND HER CHILDREN (BENTLEY, TRANS.)

**“MOTHER COURAGE AND HER CHILDREN (BENTLEY, TRANS.)” IS PRESENTED BY
ARRANGEMENT WITH CONCORD THEATRICALS ON BEHALF OF SAMUEL FRENCH, INC.**

WWW.CONCORDTHEATRICALS.COM

**THE VIDEOTAPING OR MAKING OF ELECTRONIC OR OTHER AUDIO AND/OR VISUAL
RECORDINGS OF THIS PRODUCTION AND DISTRIBUTING RECORDINGS OR STREAMS IN
ANY MEDIUM, INCLUDING THE INTERNET, IS STRICTLY PROHIBITED, A VIOLATION OF
THE AUTHOR(S)’S RIGHTS AND ACTIONABLE UNDER UNITED STATES COPYRIGHT LAW.**

FOR MORE INFORMATION, PLEASE VISIT:

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

Run Time: 2 hours, 30 minutes (with a 15-minute intermission)

CONTENT WARNING: haze, loud sounds, scenes depicting violence, use of theatrical guns,
harsh language, discussion of sexual assault, and content of war

Director

Sanhawich
Meateanuwat**

Costume Designer

Lindsey Van Wyk**

Hair/Makeup Designers

Stefanie Henkle, Naomi
Shepard

Projections Designer

Henry Tran**

Lighting Designer

Joseph H. Chambers

Stage Manager

Kylee Hozian

Dramaturg

Thomas Brown*

Fight & Intimacy Direction

John Tovar

Music Director/Composer

M. Anthony Reimer

Scenic Designer

Michael Mason**

Sound Designer

Jacob Self

Text/Dialect Coach

Connie DeVeer

Choreographer

Jocelyn Perez

** Denotes Master of Fine Arts Candidate

* Denotes Master of Arts or Science
Candidate

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

Mother Courage	Lori Adams
Peasant, Soldier	Cassie Adelman
Old Woman	Ali Anderson
Woman, Peasant Woman.....	Bianca Archer
Commander	Hansley Bordes
Eilif	Julian Campos
Old Soldier, Old Peasant	Sarah Carl
Valet, Young Peasant	Caden Colbrese
One Eye, Regimental Clerk, Above Voice	Myles Daugherty
1 st Soldier, Young Soldier.....	Riley Doerner
Sergeant.....	Jeremy Gallagher
Colonel, Regimental Clerk, Offstage Voice, 2 nd Soldier	Lauren Krelle
Cook	Ben Meenan
1 st Soldier	Bre Montello
Swiss Cheese.....	Tran Pham
Chaplain	Aneesah Phillips
The Sergeant, A Soldier.....	Joshua Pride
Ordinance Officer, Young Man, Soldier	LeAndra Pund
1 st Soldier, 2 nd Soldier.....	Christian Smith
The Recruiter, 2 nd Soldier	Matthew Tenny
2 nd Soldier, Lieutenant.....	Stephen Thomas
Yvette	Leela Watts
Katrin	Maleah Williams
Soldier singing, 1 st Soldier.....	Viktor Wilson-Miller

UNDERSTUDY & SWINGS

Chaplain Understudy	Myles Daugherty
Female Ensemble Swing	Riley Doerner
Mother Courage Understudy	Aneesah Phillips
Cook Undertsudy, Male Ensemble Swing.....	Viktor Wilson-Miller

DIRECTOR'S NOTE

Considering our current world situation, there's no doubt we need to do Brecht's *Mother Courage and Her Children* now, as this play is an anti-war masterpiece. However, I want to give you more specific context about why I chose to work on this play. Last year before the Ukraine war started, we struggled with Covid-19. Unfortunately, we have seen some people conducting business and "living off" the needed medical product for Covid: masks, alcohol, and even vaccines. The prices were significantly higher than the original price because of the shortage in the market and to make a great profit from the misery of the poor.

After witnessing these things happen, I can see that the way people do business like this during miserable times was a consequence of both greed and need. Some people just want to be more prosperous, while others have no choice but to do what is required to survive these difficult times. And that was when this play came to my mind. It's true that Anna Fierling lives off war and her goods. But it's important to consider what makes her do this: war, poverty, classism, inequality, and other injustices. The important question to me is what we are going to do about it. And this is not a simple question to answer.

Directing this play, I see myself in the peasants and Kattrin later in the play when the soldiers invade the town at night. I'm aware that something terrible is happening and will worsen, but I don't have all the answers to how to fix these problems. I appreciate you coming to witness this story tonight with me and to reflect on what we can do about the injustices in our world. I hope our production will be as impactful as Kattrin's drum roll.

-Sanhawich Meateanuwat

สัณหวิชญ์ เมธีอนวัตร

DRAMATURGY NOTE

Many scholars and critics have noted how *Mother Courage*—likely Bertolt Brecht's most famous play—uses the Thirty Year's War (1618-1648) as an allusion to the events of "The Great War" (World War I). Both were politically confusing; both marked a passage from one era in European history to another; but above all, both were needlessly destructive, especially seen from the German perspective. For these reasons, *Mother Courage* is often described as a quintessentially "anti-war" play.

To be sure, Brecht was certainly anti-War. His commitment to pacifism predated any other political commitments he came to be associated with. Brecht was always interested in how War made demands of individuals that they either willingly or blindly fulfilled. One of his early poems, "The Legend of the Dead Soldier," speaks of a dead German soldier in WWI that was reanimated, like a zombie, and sent back to combat because the War wasn't ready for him to die just yet; his 1926 play *Man Equals Man* concerns the reconstitution of a civilian, Galy Gay, into the prototype of a soldier.

What sets *Mother Courage* apart from his earlier statements on War is that *Mother Courage* draws a link between War and the marketplace. Brecht depicts War as a heightened version of market functions, and market functions as a sublimated version of War. But they are not

only mirror images of each other—they mutually reinforce each other. The War would not survive without *Mother Courage*; *Mother Courage* would not survive without the War.

If this is true, then *Mother Courage* is not only “anti-War”; it is also anti-Market. In our own time, we still recognize economic imperatives as conduits for War. This line of critique was raised in opposition to the Vietnam War, later in the War on Terror.

It is less important to properly categorize *Mother Courage* into a formal genre than to take its lessons to heart; that War is materially and psychologically damaging, morally indefensible, and that an end to War would have to start at its source—Economics.

-Thomas Brown, Dramaturg

SPECIAL THANKS

We would like to deeply thank those who have contributed to translating and reading the placards of *Mother Courage* into a variety of languages from international cultures. It was important to us to emphasize the global dimensions of war, and we truly could not have done it without you all. Thank you—it makes a world of difference.

Scene 1—Anishinaabemowin translation by **Margaret O'Donnell Noodin** and **Michael Zimmerman, Jr.**, September 2022. Read by **Shannon Epplett**.

Scene 2—Yoruba translation by **Janet Ademilua**. Read by **Abiodun Ademilua**.

Scene 3—French translation and reading by **Jenefas Okonma**.

Scene 4—Persian translation and reading by **Shahrazad Hamzeh**.

Scene 5—Chinese translation and reading by **Dr. Li Zeng**.

Scene 6—Polish translation and reading by **Elise Surzyn**.

Scene 8—Spanish translation and reading by **Keyla Marie Soto Pabon**.

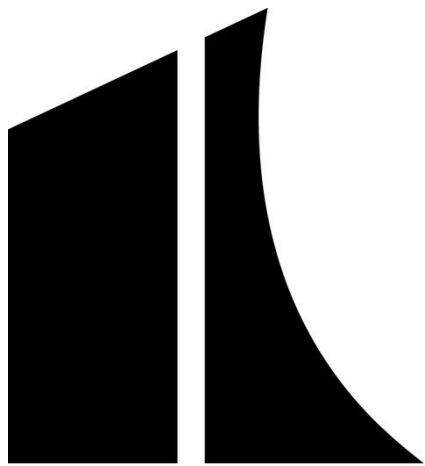
Scene 9—German reading by **LeAndra Pund**.

Scene 11—Portuguese translation and reading by **Gustavo Nery**.

Pitranun Meateanuwat, my hero and beloved mother.

Robert Quinlan, my amazing advisor.

All of my talented and supportive collaborators.



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
Assistant Technical Director	Joseph H. Chambers
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
Coordinator, Center for the Performing Arts	Nick Benson
Scenic Charge Artist	Katie Novak
Lead Prop Artisan	Morgan Whalen
Stage Management Cover	Zach Mlekush
Assistant Stage Manager	Bella Marotti
Production Assistant(s)	Bella Fraboni, J.P. Lockwood
Assistant Prop Artisan(s)	Brenden Delcorio, Katie Giacabazi
Assistant Lighting Designer	Ellie Witowski
Assistant Sound Designer	Brent DeVries
Assistant Costume Designer	Delaney Kosar
Assistant Hair/Make-up Designer	Markos Carmona
Master Electrician	Kevin Kress
Light Board Operator	Jude Cox
Spot Operators	Kelsey Piche, Mika Sanders
Sound Board Operator	Kimberly Aguayo-Pizano
Projection Board Operator	Suebin Choi
Wardrobe Crew Head	Patrick Hicks
Assistant Wardrobe Crew Head	Odette Cobbs
Deck/Wardrobe Crew	Kimberly Aguayo-Pizano, Emily Bensing,

Jess Cetera, Grace Cleary, Jude Cox, Devin Creighton, Luke Dougherty, Gabbi Flanagan-Burr, Valerie Hagedorn, Sophia Joyce, Jenna Judd, Kyan McQuitter, Kelsey Piche, Adam Sakleh, Mika Sanders, David Simpson, Victoria Wilson

Lighting Crew.....Jessica Alexander, Spencer Beatty, Marc Cortez, Spencer Ferguson, Sabrina Stearns, Kahlil Walker

Paint Crew Sarah Akbari, Jazmine Block-Terson, Adam Bloemer, Brea Farris, Henry Horton, Shaun Leonard, Ryan, Murphy, Wyatt Saia

Archive Photographer Pete Guither

Poster Design..... Lawrence Lair

UNIVERSITY ADMINISTRATION

Dean.....Jean 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 Services.....Janet 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

Lori Adams (Area Head)

Connie de Veer

Kelsey Fisher-Waits

Maggie Marlin-Hess

David Prete

John Tovar

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 Epplert

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

Connie Blick (Office Manager)

Lauren Palmer (ISF Finance & Communications Manager)

Cristen Monson (Academic Advisor)

Brian Aitken (Freshman Academic Advisor)

Amy Secretan (Honors Student Academic Advisor)

Michelle Woody (Administrative Aide)

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, 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, Jacob Self, Chris Tinoco

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

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 requires 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 resealed. 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.

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. 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.