



SCHOOL OF  
**THEATRE AND DANCE**  
*Illinois State University*

**2022-2023**



# WESTHOFF THEATRE – ILLINOIS STATE UNIVERSITY

MARCH 31, APRIL 1, 5-8 @ 7:30 P.M.; APRIL 2 @ 2 P.M.

## ILLINOIS STATE UNIVERSITY SCHOOL OF THEATRE AND DANCE PRESENTS

### EQUUS BY PETER SHAFFER

“**Equus**” is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. [www.concordtheatricals.com](http://www.concordtheatricals.com)

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**PLEASE VISIT: <https://concordtheatricals.com/resources/protecting-artist>**

Run Time: 2 hours and 30 minutes (15-minute intermission)

**CONTENT WARNING:** Full frontal nudity, profanity, depictions of violence, flashing lights, and fog/haze

**Director**  
Dr. Jimmy Chrismon

**Costume Designer**  
M Stranski\*\*

**Hair/Makeup Designer**  
M Stranski\*\*

**Lighting Designer**  
Joyce Liao

**Stage Manager**  
Kylee Hozian

**Dramaturgs**  
Brenden Delcorio & Nina  
Martyn

**Intimacy Direction**  
Maggie Marlin-Hess

**Vocal/Dialect Director**  
Connie de Veer

**Fight Direction**  
Cassie Adelman

**Scenic Designer**  
Laura Ledin\*\*

**Sound Designer**  
Jacob Self

\*\* 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

Alan ..... Ryan Renc  
Dysart ..... Renzo Yap  
Jill ..... Bella Marotti  
Hesther ..... Markos Carmona  
Harry Dalton ..... Charlie Busker  
Dora ..... Dilan Gursoy  
Frank ..... Julian Campos  
Horseman/Nugget ..... Brandon Ndagijimana  
Nurse ..... Jazmine Block-Terson  
Horse Chorus ..... Michelle Alexander, Devin Creighton, Chase Ibendahl

### Understudies

Dysart U/S ..... Andrew Faber  
Jill U/S ..... Zoe Irving



## DIRECTOR'S NOTE

I have wanted to direct *Equus* for about 15 years. The story has always fascinated me and quietly haunted my mind since I first read it. The play may have been written 50 years ago, but the story is still captivating and relevant today. I knew going into this production in 2023 with young artists would present challenges. Mental health and wellness are at the front of our students' minds. We have all been through a collective worldwide pandemic that we still have not had the opportunity to truly understand the collective trauma we are all processing or will process. In the United States trauma is the most significant public health concern facing young people today, as 68% of children have experienced at least one traumatic event by the age of sixteen. This directly impacts our students and our practices in the theatre.

My research is about trauma-informed practices in directing and teaching theatre. *Equus* provided a wonderful opportunity to put my research and methods I developed into practice. I partnered with Dr. Adam Carter, a licensed mental health counselor, to find ways to produce challenging and heavy theatre like *Equus* while providing a space where actors, designers, technicians, directors, and audiences can feel supported and informed.

What you see tonight is the culmination of months and months of preparing, educating, collaborating, negotiating, and recalibrating what we know and do as theatre artists and patrons. The story you will see on stage was meticulously written by Peter Schaffer in 1973. Theatre has changed over the last 50 years and will continue to evolve. Tonight's experience has been carefully created with care, while not compromising the integrity of the story.

Maggie Marlin-Hess (Intimacy Director) and I communicated with all production personnel from the start of this process that their boundaries are perfect exactly as they are. Consent-based practices have been the cornerstone of our work in this production, and it extends to you as our audience as well. If at any point you feel the need to leave the theatre, you can revoke your consent and go to the lobby. We have information available for our patrons for further support should you need it after this production.

Thank you for choosing to join us in Westhoff Theatre for our production of *Equus*. Thank you for approaching the show with an open mind and removing pre-conceived notions of what you have heard *Equus* is and is not about. Thank you for honoring our device-free performance as we aim to continue the care for and support our students in their work.

--Jimmy Chrismon, Director

## **DRAMATURGY NOTE**

When it premiered in 1973, *Equus* challenged and surprised audiences with its intense subject matter. Despite its shocking debut, however, or maybe because of it, the play quickly became a great success and went on to win the 1975 Tony award for best play. Ever since then, *Equus* has been produced and discussed all over the world, becoming not only a classic and integral part of the theatrical canon, but also an audience favorite. It was produced on Broadway as recently as 2008, receiving much critical acclaim and starring celebrity actors such as Daniel Radcliffe as Allen. It has earned its place in theatre history as a thrilling and question-raising psychological drama that explores deep and complex relationships between religion, obsession, and the role of the parent in the life of a child.

Despite its status as an important play, the play is often misunderstood when it is presented to modern audiences due to its perceived vulgarity and the intensity of its story. It is sometimes demeaned as a show that contains unnecessary nudity and presents uncomfortable themes regarding sexuality, particularly in regard to horses. However, these critiques tend to come from a surface-level evaluation of the play; when looked at more closely, they don't hold up. The nudity in the show, for example, is used to raise important questions, such as – What is it to be truly exposed and vulnerable to both other people and to the forces around us? And what does it mean to surrender to one's most basic instincts? Similarly, Allen's relationship with horses is used in order to demonstrate his complex relationship with religion, and his personal views on faith. This story element challenges audiences to examine what we think of Allen, and how that relates to what society thinks of as "perverse."

I encourage you to watch the show with an open mind, and form your own questions about the thought-provoking, powerful themes that *Equus* has to offer. Also, visit the [dramaturgy website](#) for more information about the policies and measures put in place to ensure that the rehearsal process was safe for everyone in the room.

—Brenden Delcorio, dramaturg

## **SPECIAL THANKS**

Ann Haugo, Brenden Delcorio, Nina Martyn, Kylee Hozian, Adam Carter, Maggie Marlin-Hess, Johnie Boxell, Cassie Adelman, Connie deVeer, the *Equus* cast, crew, and design team.

Renzo Yap would like to dedicate his performance to his grandmother Crisanta Figueas Vicente.



## **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 .....	Lucy Yahr
Costume Shop Director .....	Susie High
Costume Crafts Supervisor .....	J. Wendy Wallace
Paint Shop Supervisor.....	Mary Jungles-Goodyear
Prop Shop Supervisor .....	Caitlin Buswell**
Scene Shop Supervisor .....	Max Zorn
Box Office & Center for the Performing Arts Manager .....	Nick Benson
Mental Health Consultant.....	Adam Carter
Choreographer.....	Johnie Boxell
Scenic Charge Artist .....	Katie Giacabazi
Lead Props Artisan .....	Caitlin Buswell**
Assistant Director .....	Nina Martyn
Assistant Props Artisan .....	Katie Giacabazi
Assistant Stage Manager(s) .....	Jude Cox, Sarah Stamborski
Production Assistant.....	Emily Bensing
Assistant Costume Designer .....	Elana Carmine
Assistant Hair & Makeup Designer .....	Anna Robbins
Master Electrician(s).....	Joyce Liao, Tony Lobello
Dramaturgy Film Crew.....	Eli McEwan (Team Lead/Editor), Grace Cleary, Payton Fitzgerald, Katia Savelyev, Kenzie Schmidt
Light Board Operator .....	Maddi Fetterman
Sound Board Operator .....	Ellie Paulsen
Wardrobe Crew Head .....	Anna Robbins, Jenefas Okonma±
Deck/Wardrobe Crew .....	Robert Daggett, Matt Elenteny, Maddi Fetterman, Bryce Henderson, Sophia Joyce, Ellie Paulsen, Kahlil Walker
Lighting Crew.....	Spencer Beatty, Marc Cortez, Kate McConville, Ryan Pevion, Clara Pogue, Seamus Rabitte
Paint Crew .....	Adam Bliemer, Anna Doane, Henry Horton, Grey Nielsen,



Sophie Reidt, Nico Samuels, Maggie Sedlacek, Nitara Williams

Archive Photographer ..... Pete Guither

Poster Design..... Lawrence Lair

## 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

Finance &  
Communications  
Manager: Lauren Palmer

Academic Advisor and  
Recruitment Coordinator:  
Cristen Monson

Administrative Aide:  
Michelle Woody

Freshman Academic  
Advisors: Shannon  
Darling, Jessa Hendricker,

Laura Phillips, Amy  
Secretan (honors)

## **STUDENT STAFF & PRACTICUM ASSIGNMENTS**

### **Theatre and Dance Marketing & Promotions**

Student Staff: Ashleigh Feger\*

Practicum Students: Kailey Eaheart, Zoe Irving, Tatiana Jovancic, Roberto Soares,  
Annie Wagner

### **Theatre and Dance Office**

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

### **Box Office**

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

Practicum Students: Lily Brill, Bella Brown, Diego Chavez, Devin Creighton, Samantha Curiel,  
Jaylon Golden, Taniah Jones, George Kesse, Lauren Krelle, Xavier Langer, Tava Matesi, Elijah  
Morris, Autumn Nicole, Mallory Paolucci, Brianne Pearlman, Martin Pinkston, Mirana Procopio,  
Christian Rauwolf, Nora Riordan, Janelle Rodriguez, Olivia Soble, Sam Swope, Tess Wastyn,  
Monica West, Gwyneth Wiebenga

### **Scene Shop**

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

Practicum Students: Hannah Klose

### **Costume & Crafts Shop**

Student Staff: Jordan Bishop, Billy Blue\*\*, Amy Brandel, Elana Carmine, Markos Carmona,  
Katherine Dohogne, Hannah Hogue, Stephen Menard, Jenefas Okonma±, M Stranski\*\*, Katie  
Zaragoza

Practicum/Independent Study Students: Emma Borovka, Parker Daugherty, Michaela Dennis,  
Julian Fonseca, Roni Krylov, Alice Roseman

### **Light & Sound Shop**

Student Staff: Joe Chambers, Avery Cranston, Brent DeVries, Firozeh Irannezhad\*\*, Connor Kielty, Kevin Kress, Jaden C. O’Berry\*\*, Isabel Samuel\*\*, Keyla Marie Soto-Pabon\*\*, Jacob Self

### **Armory**

Practicum Students: Charlie Busker, RJ Hagberg, Ava Perrigo

### **Prop Shop**

Student Staff: Caitlin Buswell\*\*, Connor Daemicke, Delaney Kosar

Practicum Students: Michelle Alexander, Gia Capitano, Lauren Harper, Brandon Ndagijimana, Ava Perrigo, Concetta Rolfe, Andrew Short

### **Paint Shop**

Student Staff: Michael Mason\*\*, Lauren Powell

## **UNIVERSITY ADMINISTRATION**

Dean, Wonsook Kim College of Fine Arts .....Jean Miller  
Director of Development..... Polly Bedford  
Director, School of Theatre and Dance ..... Ann Haugo  
Center for the Performing Arts Manager ..... 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, CFAIT .....Eric Yeager

## **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](http://GoRedbirds.com), 24 hours a day! For general ticketing inquiries please call (309) 438-2535 or email [FineArtsTickets@IllinoisState.edu](mailto: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.

## REMEMBERING KARI BETH RUST & COLLEEN TOVAR

### KARI BETH RUST

*July 28, 1962 – September 22, 2022*



Kari Beth was an alum of our program. She graduated in 1985 with a focus in costume design and like many of our graduates, she began a freelance career with a home base in Chicago, where she worked and designed costumes for professional theatres in the city. In 1995, she returned to Illinois State to become the Costume Shop Supervisor. From 2009 to 2012, she and husband Rob Fulton (also known as Mr. Kari Beth Rust) lived and worked in Georgia, and in 2012, when she returned to Illinois, she began serving as Costume Director for both the School of Theatre and Dance and the Illinois Shakespeare Festival.

If we include her student years, Kari Beth has been a part of the School of Theatre and Dance community for almost 30 years. It's hard for us to imagine the School without her bright spirit. She mentored every student who passed through the costume shop with care and generosity (and a dose of reality when they needed it), whether an M.F.A. candidate in Costume Design or a first-semester major who had never handled a needle and thread. Her careful mentoring of each student was instrumental in the success of every SOTD production season. Kari Beth continued to design as well, most recently designing several pieces for our dance concerts and the Theatre for Young Audiences play each summer for the Illinois Shakespeare Festival.

### COLLEEN TOVAR

*August 7, 1971 – November 7, 2022*

Colleen completed a degree in Theatre Design and Technology at Illinois State University in 1999, after working professionally as a stage manager primarily in the Chicago area. She and John were engaged while in their senior year in 1999 and moved back to Chicago to continue working in theatre. Colleen worked in management roles at Allerton Crowne Plaza before becoming Production Manager of Noble Fool Theatre Company in 2003, where she would work with many ISU faculty and alumni. In 2004, she became Production Manager of Fox Valley Repertory Theatre, followed by a move to Managing Director of the company in 2005. During that time, she continued to work as a freelance stage manager as well, including stage managing Chicago's Jeff Awards for many years. She began serving as Production Manager and teaching/mentoring stage management at Ball State University in 2015, and came to Illinois State in 2020 to do the same.

