



SCHOOL OF
THEATRE AND DANCE
Illinois State University

2022-2023



WESTHOFF THEATRE – ILLINOIS STATE UNIVERSITY

FEBRUARY 17-18, 22-25 @ 7:30 P.M.; FEBRUARY 19 @ 2 P.M.

ILLINOIS STATE UNIVERSITY SCHOOL OF THEATRE AND DANCE PRESENTS

MEN ON BOATS BY JACLYN BACKHAUS

MEN ON BOATS is presented by special arrangement with Dramatists Play Service, Inc., New York.

Playwrights Horizons, Inc. and Clubbed Thumb produced MEN ON BOATS in New York City, 2016.

Initially developed and produced by Clubbed Thumb in 2015.

Run Time: 1 hour and 45 minutes (no intermission)

CONTENT WARNING: Profanity, simulated gun shots, flashing lights, and fog/haze

Director
Maggie Marlin-Hess

Costume Designer
Jenefas Okonma±

Hair/Makeup Designer
Jenefas Okonma±

Lighting Designer
Kevin Kress

Stage Manager
Stefanie Henkel

Dramaturg
Jessie Denning* &
Gillian Larson

Intimacy Direction
Maggie Marlin-Hess

Fight Direction
John Tovar

Scenic Designer
Caitlin Buswell**

Sound Designer
Katie Eickhoff †

** Denotes Master of Fine Arts
Candidate

* Denotes Master of Arts or Science
Candidate

± Denotes Master of Fine Arts/Master
of Arts 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

Powell	Amanda Hoople
Dunn	Cameron Holst
Sumner	Bryce Henderson
Goodman.....	Kate McConville
Hawkins	Roberto Soares
Hall	Maddi Fetterman
OG/Just Jim	T. Bixby
Seneca/Johnson.....	Sophia Joyce
Bradley	Bailey McCarthy
Old Shady.....	Cassie Adelman
Mr. Asa.....	Gillian Larson
Musician	Satomi Radostits

Understudies

Powell	Cassie Adelman
Dunn, Hawkins, Old Shady.....	Gillian Larson
Goodman, OG/Just Jim, Mr. Asa	Ellie Paulsen
Sumner, Hall, Seneca/Johnson, Bradley	Kelsey Piche

DIRECTOR'S NOTE

Welcome to *Men on Boats* by Jaclyn Backhaus, a fresh and imaginative retelling of John Wesley Powell's government sanctioned expedition to chart the Colorado River in 1869. This story captures a thrilling adventure and the joyous celebration of the human spirit, but with a twist.

Backhaus' story challenges us to take a deeper look at the assumed virtues of manifest destiny, to scrutinize how we record and recount our country's history, and to acknowledge whose perspectives are included and whose are essentially erased. With that, the focus narrowed in on representation and inclusivity, but here's the kicker. Halfway through writing this play centered on Powell's journal entries chronicling himself and his team, Backhaus realized she couldn't even be in her own play. In that moment she added an important note on casting to top of her script, "The characters in *Men on Boats* were historically cisgender white males. The cast should be made up entirely of people who are not." This turned the storytelling on its head, allowing access and ingenuity to rush in. Our entire cast is made up of people who identify as female, transgender, genderfluid, and/or non-binary, people who otherwise would have been prohibited from playing these fabulous adventurers in the theatre, and in the world may have been denied the opportunity or have had their own narratives erased.

Our story is a wild and raucous parody, satirizing the journey of these men. In one moment, we are cheering them on, in awe of their bravery and the majesty they get to experience, laughing at their inflated egos, and rooting for them to escape certain death crashing through white water rapids and plunging over waterfalls. But then, in an instant, we recoil from jokes about erasure, ability, colonization, and sustainability. That is what drew me to this play, setting it apart from the countless other beautiful stories out there that raise these powerful questions. To quote Harold Clurman, "The truth is like castor oil. It is bitter to swallow and people don't want it; therefore you make them laugh and when their mouths are open you pour it in."

Powell made a staggering prediction 150 years ago as a result of this expedition; the lifestyle and culture of colonization that Western European descendants were accustomed to would not be sustainable in this region. Here we are in 2022 with the southwestern states fighting over who gets the rights to the shrinking water supply of the Colorado River, Lake Mead, and Lake Powell. I ask myself the question, what would it be like today if we had embraced the cultures of the indigenous tribes who had inhabited these regions and learned from their traditions to be tenders of the earth, instead of pushing them aside in pursuit of our interest in owning her.

Thank you for coming tonight and I hope you enjoy, *Men on Boats*.

-Maggie Marlin-Hess, Director

DRAMATURGY NOTE

Men on Boats is a marvelous example of how to balance comedy with commentary. As dramaturgs, we wanted to create an educational space where everything portrayed in the play could be acknowledged in a serious manner while, simultaneously, its whimsical nature could be embodied. We invite you to visit our website as a full example of such a space, but please enjoy a glimpse of the thought and heart behind our production in this brief note.

Our part in the show involved research for the lovely designers, cast members, and now you, the audience. Through each step, we sought to convey a passion for human exploration, reflecting what we see in the show. At its foundation, *Men on Boats* is inspired by true events in history and direct references from explorer John Wesley Powell's journals. However, it is also a play explicitly designed to turn that history on its head. Concepts such as Manifest Destiny and the history of frontiering, of gender expression and stereotypes, and of Indigenous peoples and their losses are all represented through various theatrical elements. More than anything, we see *Men on Boats* exploring what it means to be human.

Now, as you embark on this adventure with us (and with the characters themselves as they go on their own), consider the very real (though dramatized) representation of history. Take note of history being made around you. It may be big things on the news or it may be conversations around a campfire. Ask yourself what of Today could be told Tomorrow. We are all travelers through time. And so, in your own journey, may you study the past to guide your future, be proud of the skill sets you have, take along the friends you need, overcome obstacles in your path, and chart your course onward through it all.

-Jessie Denning and Gillian Larson, dramaturgs

[Explore our Dramaturgy website!](#)



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
Assistant Technical Director	Myles Daugherty
Production Manager	Lucy Yahr
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
Center for the Performing Arts Manager	Nick Benson
Student Technical Director	Myles Daugherty
Scenic Charge Artist	Laura Ledin
Lead Props Artisan	Katie Novak
Assistant Props Artisan	Connor Daemicke
Assistant Stage Manager(s)	Isabella Fraboni, Katie Giacabazi
Production Assistant	Amanda Bachinger
Assistant Costume Designer	Naomi Shepherd
Assistant Hair & Makeup Designer	Sarah Stamborski
Master Electrician	Shaun Leonard
Assistant Master Electrician	Jacob Self
Light Board Operator	Bre Montello
Sound Board Operator	Luke Dougherty
Wardrobe Crew Head	Jo Boedefeld
Deck/Wardrobe Crew	Samuel Berthoumieux, Nicole Crosby, Luke Dougherty, Bre Montello, Elizabeth Rowley, Johnny Williams
Lighting Crew	Noah Mason, Wyatt Saia, Kamrin Weathington, Dan White
Paint Crew	Kate Almquist, Zion Cobb, Spencer Ferguson, Jillian Novack, Sabrina Stearns
Archive Photographer	Pete Guither
Poster Design	Lawrence Lair

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

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, Miranda Procopio, Christina 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, Connor Kielty, Kevin Kress, 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, Roni Krylov, Brandon Ndagijimana, Ava Perrigo, Concetta Rolfe, Andrew Short

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 re-seated.
- 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.

