



SCHOOL OF
THEATRE AND DANCE
Illinois State University

2022-2023



CENTER FOR THE PERFORMING ARTS –
ILLINOIS STATE UNIVERSITY

APRIL 14-15, 19-22 @ 7:30 P.M.; APRIL 16 @ 2 P.M.

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

**AGATHA CHRISTIE'S MURDER ON THE ORIENT EXPRESS
ADAPTED BY KEN LUDWIG**

"Agatha Christie's Murder on the Orient Express" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.

www.concordtheatricals.com

"Agatha Christie's Murder on the Orient Express" adapted by Ken Ludwig was originally staged by McCarter Theater Center, Princeton, NJ. Emily Mann, Artistic Director, Timothy J. Shields, Managing Director.

The production subsequently transferred to Hartford Stage, Hartford, CT. Darko Tresnjak, Artistic Director, Michael Stotts, Managing Director.

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<https://concordtheatricals.com/resources/protecting-artists>

Run Time: 1 hour and 45 minutes (15-minute intermission)

CONTENT WARNING: Simulated violence/murder, flashing lights, fog/haze

PRODUCTION TEAM

Director

John Tovar

Stage Manager

Brenden Delcorio

Dramaturgs

Michael Graves* & Sarah Hall*

Scenic Designer

Michael Mason**

Costume Designer

Stephen Menard

Hair/Makeup Designer

Katherine Dohogne

Lighting Designer

Keyla Marie Soto Pabón**

Sound Designer

Kevin Kress

** Denotes Master of Fine Arts Candidate

* Denotes Master of Arts or Science Candidate

CAST

PoirotViktor Lukaniuk
Bouc.....Matt Tenny
Mrs. Hubbard.....Riley Partin
Macqueen.....Parker Daugherty
RatchettNathanael Douglas
Greta..... Lauren Krelle
Mary..... Riley Doerner
Princess DragomiroffLeela Wolgemuth
Arbuthnot Jacob Williamson
Michel/Head WaiterMyles Daugherty
Countess Adrenyi Triniti Cruz

Understudies

Poirot, Macqueen, Head Waiter Maggie Shackley
Bouc, Ratchett, Arbuthnot Reid Hansen
Mrs. Hubbard, Princess Dragomiroff, MichelSarah M. Carl
Greta, Mary, Countess Adrenyi Bre Montello

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.

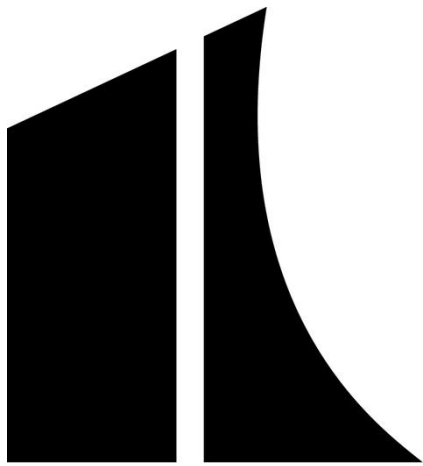
As members of a public settler colonial institution, we acknowledge our responsibility not only to understand this history but also to actively confront the ways in which colonial policies and thinking continue in our personal and professional lives. In the theatre, specifically, we recognize that this 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>)



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.

AUTHOR BIO

Ken Ludwig has had six shows on Broadway, seven in London's West End, and many of his works have become a standard part of the American repertoire. His 28 plays and musicals have been performed in over 30 countries in more than 20 languages and are produced throughout the United States every night of the year.

Lend Me a Tenor won two Tony Awards and was called "one of the classic comedies of the 20th century by The Washington Post. *Crazy For You* was on Broadway for five years and won the Tony and Olivier Awards for Best Musical. In addition, he has won the Edgar Award for Best Mystery of the Year, two Laurence Olivier Awards, two Helen Hayes Awards, and the Edwin Forrest Award for Contributions to the American Theater. His plays have starred, among others, Alec Baldwin, Carol Burnett, Tony Shaloub, Joan Collins and Hal Holbrook.

His stage version of *Murder on the Orient Express* was written expressly at the request of the Agatha Christie Estate, and his latest play, *Dear Jack, Dear Louise*, won the 2020 Charles MacArthur Award for Best New Play of the Year and is optioned for Broadway.

His book *How To Teach Your Children Shakespeare*, published by Penguin Random House, won the Falstaff Award for Best Shakespeare Book of the Year, and his essays are published in the Yale Review.

He is a graduate of Harvard and Cambridge and is a frequent guest speaker for groups as varied as The Oxford-Cambridge Society, The Jane Austen Society of North America, The Folger Shakespeare Library, and The Baker Street Irregulars.

For more information, see his website at www.kenludwig.com.

DIRECTOR'S NOTE

When I first thought about directing this season, I had very different titles in mind. I went through my usual genres and found several that I have always wanted to direct. The one problem with all of those titles was that they were all about characters going through tough times and whether or not they were able to overcome some difficult, emotional event.

A question directors ask themselves when looking at plays to direct is "Why this play now?" Are we trying to make some statement about the world, or a particular event? Are we attempting to invoke some social change in order to make our lives better in a particular way?

When I asked myself this question, I honestly didn't have a good answer. I had been going through some things in my own life and I couldn't think outside of that. So I decided what I needed to direct was something completely different. I needed to work on the type of show that was a departure from my usual fare.

Enter Agatha Christie and Ken Ludwig. This play has it all: Witty and comedic dialogue, a murder, a detective, a wide variety of possible suspects, and, most importantly, a chance for the audience to forget about the problems in their lives for right around two hours and simply be entertained.

So, if I were to ask “Why this play now?” in regards to *Murder on the Orient Express*, I would say that, right now, what we all need is a brief departure...or escape...or vacation...from the things that make us sad or angry about our lives and about the world. What we need is an opportunity to sit back, relax, and enjoy a fun night at the theatre.

I hope our production brings some levity into your lives, even if only for a couple hours. Enjoy the show!

—John Tovar

DRAMATURGY NOTE

In the play, Monsieur Bouc tells Hercule Poirot, “It is not a mere train that will carry you tonight, it is a legend.” Indeed, the reputation of the Orient Express precedes itself, partly because it was featured in a novel by one of the most renowned murder mystery writers in history. We’d be surprised if you haven’t at least heard of Agatha Christie and her famous mysteries—particularly *Murder on the Orient Express* (1934). Her novel certainly helped make the actual train service famous and ultimately led to our stage adaptation here.

Agatha Christie dreamed of riding the Orient Express, and finally got to do so on a solo trip in 1928. Later, Christie set her story aboard the historic train, and used two particular incidents around the time as the basis for her inspiration. First, there was the kidnapping of pilot Charles Lindbergh’s son in 1932, which became an internationally known case and even involved the FBI. Second, the Orient Express did in fact get stuck in the snow in 1929 in Çerkezköy, near Istanbul. But even aside from the publicity that Christie’s novel provides, the Orient Express has a rich history.

After the Orient Express began service, connecting Eastern and Western Europe, it developed a reputation for glamour, luxury, and opulence over the years. The original train operated from 1883 until 1977. Primarily, the Orient Express provided service from Istanbul to Paris, though some routes varied over its near-century of service. Spies, royalty, and diplomats rode the train. In our stage adaptation of the novel, the train is a character in itself. Our story takes place in 1934, between the two World Wars, a time when Europe (and the world) was grappling with some very real, horrific evils, such as the rise of Nazism. Poirot even alludes to this when he says, “It is 1934, Europe is changing and there will be *chaos!*” There were times when the Orient Express service was disrupted during both world wars.

Aside from referencing this famous train, Agatha Christie was also a lover of puzzles. We invite you to board the train with our vivid characters and try to solve the murder mystery yourself, deciphering what information is most important. Be sure to take our [quiz](#) at intermission and see how well you remember details from what you've watched. Be sure not to take it before intermission! Ken Ludwig, the Tony Award-winning playwright for this production, was handpicked by the Agatha Christie Estate to handle this adaptation for the stage. He streamlines the story for the stage, adding fuel to the mayhem and murder, and fills the stage with details that you might just miss if you blink. All that you perceive may not be reality. While in some regard it is purely a fun murder mystery, it also raises questions about how we define justice. What are we willing to sacrifice and risk to seek justice? How do we determine what is "right"? How does grief affect us? Morally and ethically, how do we decide what is right and wrong? Once you embark on our journey, there will be no stopping your tracks...unless you get caught in the snow...like our cast of characters...

—Michael Graves and Sarah Hall, dramaturgs

Link to the quiz: <https://bit.ly/murderontheorientexpressdramaturgyquiz>

PRODUCTION STAFF

School Director	Ann Haugo
Technical Director	Jeremy Jenkins
Assistant Technical Director	Shaun Leonard
Production Manager	Lucy Yahr
Costume Shop Supervisor	Susie High
Costume Crafts Supervisor	J. Wendy Wallace
Light and Sound Shop Supervisor	Tony Lobello
Prop Shop Supervisor	Caitlin Buswell**
Scene Shop Supervisor	Max Zorn
Center for the Performing Arts Manager	Nick Benson
Scenic Charge Artist	Katie Menke
Lead Props Artisan	Delaney Kosar
Assistant Director	Alysa Raelyn
Assistant Stage Manager	Kenzie Power

Production Assistant(s)Addison Kobos, Mia Rose Petillo

Assistant Props Artisan(s)Connor Daemicke, Wyatt Loghry

Assistant Costume DesignerJordan Bishop

Assistant Sound Designer(s) Brent DeVries, Maggie Rausch

Master ElectricianEli McEwan

Light Board OperatorArden Goodwin

Spotlight Operator(s)..... Bailey McCarthy, Ava Perrigo

Sound Board OperatorAndrew Speidel

Wardrobe Crew Head Amanda Hoople

Deck/Wardrobe Crew ... Jazmine Block-Terson, Arden Goodwin, Tyzahn Johnson, Noemi Lara,
Noah Mason, Bailey McCarthy, Allie Moffett, Ava Perrigo,
Adam Sakleh, Andrew Speidel, Stephen Thomas

Lighting Crew..... Chloe Baisa, Paige Bolen, Molly Fritz
Timothy Gley, Jon Lecouris, Clara Pogue

Paint Crew Rebeca Dasneves, Wyatt Loghry, Dimitri Marinakos, Bebe Marzano,
Kyan McQuitter, Ryan Murphy, Kelsey Piche,
Krista Ploger, Maggie Sedlacek, Jeff Soltess

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, 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, 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, Roni Krylov, Brandon Ndagijimana, Ava Perrigo, Concetta Rolfe, Andrew Short

Paint Shop

Student Staff: Michael Mason**, Lauren Powell

UNIVERSITY ADMINISTRATION

Dean, Wonsook Kim College of Fine ArtsJean 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 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

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.

