


Fall 2016

Waiora

School of Theatre and Dance
Illinois State University

School of Music
Illinois State University

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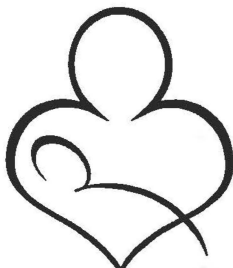
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School of Theatre and Dance and The Crossroads Project Present:

WAIORA

Cast:

The Whānau (The Family)

Hone (John)..... Thomas Russell
Wai Te Atatu (Sue)..... Brandi Jones
Amiria..... Emilia Dvorak
BoyBoy..... Alex Levy
Rongo..... Hannah Spohnholtz

The People

Steve Campbell..... Mac Byrd
Louise Stones..... Emma Harmon
The Tīpuna..... William Brown, Anastasia Ferguson,
Cayla Jones, Chloe Szot
The Stranger..... Anthony Harden

Crews:

Run Crew..... Jacob Artner, Grant Brown, Annie Burton,
All Ellenberger, William Olsen, Allison Steben
Paint Crew..... Nick Chamernik, Chelsie Kolarik-Murray,
Mick Myrvold, Adam Peak
Electrics Crew..... Megan Compton, Alyssa Fuentes, Clare Maylone,
Sofia Morales, Mary Serino, Serena Villardita
Wardrobe Crew..... RJ Cecott, Ashley Genung, Danna Goodman
Ariana Meewes, Reggie Murphy, Ryan Satterfeal,
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KRISTIN MARONI

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JEANNINE LA BATE*

Hair & Makeup Designer
FIONA MULLIGAN

Sound Designer
AARON PAOLUCCI

Fight Director
JOHN TOVAR*

Props Master
NICK KILGORE

Choreographers
JACK GRAY,
DĀKOT-TA ALCANTARA-CAMACHO

Assistant Directors
DREW ECHALES, JOHN TOVAR*

Lighting Designer
ETHAN HOLLINGER*

Stage Manager
CONNOR HERBECK

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Cultural Consultants..... Jack Gray, Dākot-ta Alcantara-Camacho

Dialect Coach..... Jack Gray

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|A|P|A|

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Charge Artist..... Kim Lartz*

Asst. Charge Artist..... Paige Spizzo

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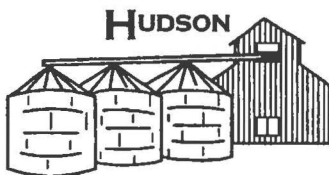


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Ticket Policies

The ticket office in the Center for the Performing Arts handles tickets for all College of Fine Arts events, including music and theatre performances in the Center, plus performances in Westhoff Theatre.

The ticket office is open 11 am to 5 pm, Monday through Friday. Call (309) 438-2535.

Purchase tickets online at Ticketmaster, 24 hours a day!

There is a performance ticket office (often referred to as “will-call”) open one hour before each performance for picking up tickets. For Center for the Performing Arts performances it is the main ticket office. For Westhoff Theatre performances, it is in the Westhoff lobby.

Late Seating

Patrons who arrive after a performance has been started for a Westhoff Theatre production will not be seated until intermission if there is one (this is for safety requirements due to the intimate nature of the space — entering the theatre requires walking on the stage). 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.

Exchanges and Refunds

Exchanges can be made for a \$2.00 exchange fee per ticket at least 24 hours in advance. Tickets cannot be refunded.

NOTICES

So that you may have the best experience in enjoying today’s production, 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.
- Latecomers will be seated at the discretion of the House Manager.
- If you leave your seat during the performance, you may not be reseated.
- Food and drink (except bottled water) are not allowed in the theatre.

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What is Home?

When I first read *Waiora* I was enchanted by this story that was so rooted in the Māori culture, with several passages in the Māori language, yet seemed to have a universal appeal. I soon realized that at its heart this is a tale about migration and what it does to people, depending on their reasons for moving. Being an immigrant myself and having lived in at least three different cultures—India, the Middle East, and the U.S.—these were questions that spoke intimately to me. What does home mean to us? How closely are our identities tied to our traditions? What do we lose when we reject our past? In this day of forced migrations and refugees, this play takes on an added dimension.

The whānau (family) at the center of this play have left their homeland Waiora in the North-East coast of the North Island of Aotearoa (New Zealand) for a new home and an ostensibly better life in the South Island. There they attempt to assimilate with the Pākehā (white) society. Although there are lingering effects of colonialism in the characters of the white boss and the white school teacher, the real struggle is within the Māori whānau. It is a struggle for the soul of the family, for their true identity. It is both an internal and external battle, and they are tested throughout the play by their ancestors, the Tīpuna, who appear as ghostly figures at various points to challenge, guide, and question them, without actually being seen by all of them, except by the youngest daughter Rongo, who is the one most affected by the move and who seems lost in this new society, uprooted from the familiar physical and spiritual terrain of her homeland. This move has created a rift within the family and whenever the dysfunction manifests itself the Tīpuna threaten to take Rongo into the ancestral world. The struggle slowly moves from the temporal to a cosmic realm as the play gathers towards its crescendo.

To guide us through this cultural journey we were fortunate to have in residence Jack Gray, a brilliant Māori dancer/choreographer and his wonderful collaborator Dākot-ta Alcantara-Camacho (from Guáhan). They taught us what it means to be Māori and how to perform the haka. Their patience and expertise were invaluable and without them we could not have undertaken this journey. The School of Theatre and Dance is immensely grateful to them and I am delighted to have had the opportunity to work with them and to call them my friends.

--Kim Pereira

Special Thanks: Gary Alcorn, Leah Brown, Connie DeVeer, Nuusa Faamoe, Chelsie Kolarik-Murray, Braden Poapst, Emily Quick, Cherie Smoritz



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Started in 1969 by Roger L. Stevens, the Kennedy Center's founding chairman, the Kennedy Center American College Theater Festival (KCACTF) is a national theater program involving 18,000 students from colleges and universities nationwide, which has served as a catalyst in improving the quality of college theater in the United States. The KCACTF has grown into a network of more than 600 academic institutions throughout the country, where theater departments and student artists showcase their work and receive outside assessment by KCACTF respondents.

The goals of the Kennedy Center American College Theater Festival are:



to encourage, recognize, and celebrate the finest and most diverse work produced in university and college theater programs;

to provide opportunities for participants to develop their theater skills and insight; and achieve professionalism;

to improve the quality of college and university theater in America;

to encourage colleges and universities to give distinguished productions of new plays, especially those written by students; the classics, revitalized or newly conceived; and experimental works.

Through state, regional, and national festivals, KCACTF participants celebrate the creative process, see one another's work, and share experiences and insights within the community of theater artists. The KCACTF honors excellence of overall production and offers student artists individual recognition through awards and scholarships in playwriting, acting, criticism, directing, and design.

The KCACTF is a year-round program in eight geographic regions in the United States. Regional activities are coordinated through eight KCACTF regional chairs and eight KCACTF playwriting awards chairs. With funding and administrative support from the Kennedy Center, the regional chair coordinates with the Co-Managers of KCACTF all aspects of the adjudication of productions on the local and regional level and supervises regional-level KCACTF award competitions. The playwriting chair works with schools that have entered new and student-written plays by providing expertise in the development of new scripts--assessment specifically designed for a developing play--and by providing information on the numerous playwriting awards offered.

In January and February of each year, regional festivals showcase the finest of each region's entered productions and offer a variety of activities, including workshops, symposia, and regional-level award programs. Regional festival productions are judged by a panel of three judges selected by the Kennedy Center and the KCACTF national committee. These judges in consultation with the Artistic Director select four to six of the best and most diverse regional festival productions to be showcased in the spring at the annual noncompetitive national festival at the Kennedy Center, all expenses paid.

Since its inception, KCACTF has given more than 400,000 college theater students the opportunity to have their work critiqued, improve their dramatic skills and receive national recognition for excellence. More than 16 million theatergoers have attended approximately 10,000 festival productions nationwide.

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