

Director's Notes

There are two worlds present within the story. The world above the water, and the world below it. There is a strong correlation between the two in relation to their physical limitations and each character's current state of mind. In the world beneath the surface of the water these limitations on the characters are much more apparent. Each character has been weighted down by the tragic events they have been subjected to in the past. These events have corrupted the connections that used to exist within each family, and (just like being underwater) these characters are unable to speak to one another, they are unable to communicate how they feel.

Beneath the surface this is a depressing world constructed from the extreme desperation of the characters. The characters are drawn to one another through the current displacement in their lives. They have no one else to turn to. *It's a world where you cannot trust anything. A world where the things you love can alienate you, and even kill you. A world where you cannot trust your own emotions for fear of not being accepted. A world where other people attempt to dictate who you are and who you will become.*

Everyone in the play experiences something new in life, something unfamiliar, something unpredictable. These characters want to move forward with their lives, and away from the horrific events that have held them in place for so long. New is frightening. Uncertainty is frightening. Life is frightening. Fear is debilitating. It isn't until they understand that "Courage is resistance to fear. The mastery of fear-not the absence of it," that they can understand that fear is something that can't be ignored, or avoided. It's something that must be faced, and mastered.



Special Thanks

Julie Blissert, Director and Tim Nekritz, Public Affairs; Melanie Tarrant, Bob Tarrant and Jean Tarrant; Oswego State Crew Team and Colby Kirk.

Celebrating 25 years of student honors productions

1984	Alice in Wonderland
1985	Glass Menagerie
1986	Spring Awakening
1987	Landscape of the Body
1988	Mad Dog Blues
1989	The Shadow Box
1990	Hurlyburly
1991	The Elephant Man
1992	Real Inspector Hound and Comings & Goings
1993	Waiting for Godot
1994	Buried Child
1995	The Boys Next Door
1996	Reckless
1996	The House of Blue Leaves (fall)
1997	Fragments
1998	Raised in Captivity
1999	Dracula
2000	Five Women Wearing the Same Dress
2001	The House of Yes
2002	Little Footsteps
2003	Italian American Reconciliation
2004	[sic]
2005	Proof
2006	Dora: A Case of Hysteria
2007	The Trestle at Pope Lick Creek
2008	Honor and the River



The Kennedy Center American College Theater Festival-
XXXVIII
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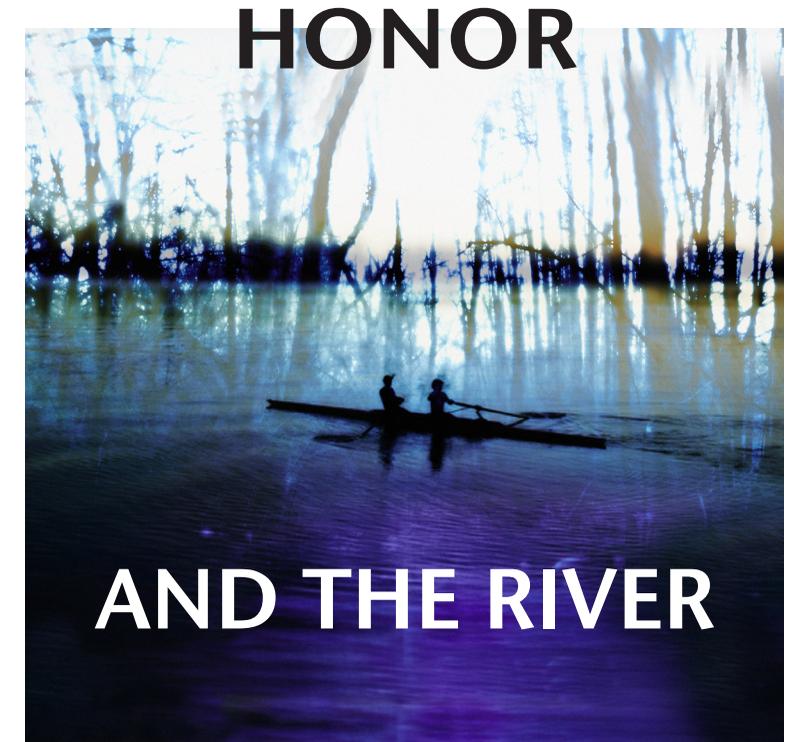
This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2006.

Last year more than 1,400 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.

Student Association, Blackfriars and the
Theatre Department present

a student honors production



written by Anton Dudley
directed by Kevin Hollenbeck

November 18 - 23, 2008
Lab Theatre, Tyler Hall



Honor and the River

written by Anton Dudley

Director:	Kevin Hollenbeck
Lighting Designer:	Desiree Kavanaugh
Costume Designer:	Elias J. Gutierrez
Sound Designer:	Bill Pastella*
Technical Director:	Johan Godwaldt
Costume Shop Supervisor:	Judy McCabe
Stage Manager:	Charles Smith*
Assistant Stage Manager:	Gina Mazzoli
Assistant to the Costume Designer:	Stephanie Martinez
Dramaturg:	Teresa Kaczorowski
Assistant Dramaturg:	Christine Duval
House Manager:	Jessica Montgomery

The Cast

Honor Roberts:	Keegan Bushey
Eliot Waterson:	Knate Roy*
WaWa Waterson:	Ariel Marcus
Alcestis Roberts:	Ryan Santiago*



The Setting

Contemporary New England

Act I runs approximately 90 minutes. There will be one, 10-minute intermission. Refreshments are available for purchase in the lobby.

*denotes membership in the Mu Iota Cast of Alpha Psi Omega, the national honorary dramatics fraternity.

Production and Run Crews

Master Electrician:	Jake Luria
Shop Foremen:	Tim Duffy Jeremy Waterman
Sound Board Operators:	Katherine Boswell Sarah Sterling Kim Greenawalt Alaina Parness*
Light Board Operator:	Angela Kowinski
Prop Mistress:	Josh Gadek
Charge Artist:	Kristine Bishal
Costume Crew Chief:	Leah Fox, Amanda Squicciarini
Costume Crew:	Stephanie Martinez Abby Jenkins*, Students in THT 110, THT 121, THT 122, THT 300
Costume Construction:	Angela Kowinski Chris Verschneider
Set Painting:	Jacob Luria Sean Balogh
Deck/Fly Crew:	Kristopher Brandow Darryl Daghita
Light Hang Crew:	John McCoy Josh Gadek Kristine Bishal
Wardrobe Head:	Jeremy Waterman
Wardrobe Crew:	Pam Cobb
Make up Head:	Courtney Bennett
Make up Crew:	Jim Russell
Prop Crew:	Colin Nekritz
Publicity & Lobby Photography:	Teresa Kaczorowski
Graphic Design:	
Lobby Display:	

Faculty Advisors

Directing Scene/Lighting	Jonel Langenfeld-Rial Tim Baumgartner and Johan Godwaldt
Costume	Kitty Macey
Sound	Steve Shull
Dramaturgy	Dr. Jessica Hester

Please Remember....

Latecomers will be seated at the discretion of the management. Turn off all electronic devices. Cell phones should be turned off, as the light emitted from your phone is discourteous to other guests and distracting to the performers.

Photography and video recording are not permitted.
Food and drink are not permitted in the theatre.

Dramaturgy

The region of New England, rich in its history and beautiful landscape, is home to some of the country's most prestigious, and oldest universities. The region itself has been considered the center of intellectual thought since the late 1700s. Often, a university was founded shortly after a town had been established, and the number of colleges and universities in this region is astounding. Boston, Massachusetts alone is home to 150 colleges and universities. Outside of the classroom, students took part in sports as a part of their curriculum. The sport of competitive rowing became increasingly popular within private schools in the mid-1800s. Yale became active in this sport around 1843, and in 1852 challenged Harvard to a two mile boat race on lake Winnepesaukee in New Hampshire. This regatta took place in June in Poughkeepsie, New York, on the Hudson River. The schools that participated in this event formed a rowing association that same year which would later become the Intercollegiate Rowing Association.

In the late 19th century, boating became a main recreational activity enjoyed mostly by the wealthy, most choosing the sport for its health benefits for the body and the mind. Competitive rowing became a part of the Olympic discipline in 1896 for men, and 1976 for women. Though rowing is a team sport, a crew's performance as a whole could often times be judged by each individual rower's strengths and weaknesses. Co-ordination of movement, concentration, speed, muscle power, and endurance are all important for an oarsman to master. Playwright, Anton Dudley was drawn to the duality of the sport, saying, "Rowing to me is also very feminine (or at least what society thinks is feminine: grace, fluid, of water, serene) while at the same time being incredibly masculine (again, the societal generalization of brotherhood, brute force, competition, old boys club rules, etc.)."

Within the story, Dudley introduces the element of fear, which is an emotion felt by the character, Eliot. Fear has been described as a flood of emotions. After succumbing to this flood of emotion, a human being will, in time, begin to resist it. Fear is said to come from not being able to control a situation, and panic resulting from lack of confidence. A characteristic of humans that set us apart from other animals is the ability to learn how to control his or her environment more than any other animal. This is an essential part of our survival.