

**Bucknell Theatre & Dance Presents**

# **MEN ON BOATS**

**Written by Jaclyn Backhaus**

**Directed by Anjalee Deshpande Hutchinson**



**Bucknell** | Theatre  
UNIVERSITY & Dance  
**2023-2024 Season**

Bucknell University Department of Theatre & Dance presents

# MEN ON BOATS

by Jaclyn Backhaus

Directed by Anjalee Deshpande Hutchinson

**Stage Manager:** Jennaye Pointer '26

**Scene Design:** F. Elaine Williams

**Costume Design:** Carly Holzwarth

**Associate Costume Designer:** Sierra Pete

**Assistant Costume Designer:** Natalie Shoch

**Light Design:** Heath J. Hansum

**Sound Design:** Jack Filpi

**Assistant Director:** Grace Woodhouse '25

**Assistant Lighting Designer:** Alice Jackins '25

**Movement Direction:** Dustyn Martincich

**Native American Cultural Consultant:** Sierra Pete

**Ute Tribe Costume and Cultural Liaison:** Quannah Powaukee

**Disability Consultant:** Sam Yates

**Dramaturge:** Ambree Feaster

**Faculty Guest Lecturer on Mapping:** Emily Dryden

**Dialect and Vocal Coach:** Samantha Norton

**Vocal Musical Consultant:** Jon Riker

---

*The director, cast and artistic teams involved in Men on Boats recognize the problematic and tragic histories connected to our country's government and it's unethical treatment of the Ute tribe depicted in Men on Boats, as well as the tribe of the Susquhannok upon who's unseated lands the Harvey M. Powers theatre was built. As theatre artists, we choose to uplift these and other stories that unpack the ways in which harm was and is normalized in our society so that we may better understand how to fight these kinds of injustices together. We invite everyone in our community to join us in learning and sharing more about the Ute, the Susquehannock, and the resilient strength of all the Native Americans past and present.*

---

**Please Note:** Taking photographs, and the use of recording devices are strictly prohibited. Please turn off your cell phones and other electronics before the performance begins. Thank you.

# CAST

John Wesley Powell.....	Paige Gilmartin ‘26
William Dunn.....	Katheryn Brown ‘25
John Colton Sumner.....	Joselyne Busato ‘24
Orael “O.G.” Howland/Chief Tsauwait.....	Maya Gurung ‘26
Seneca Howland/The Bishop.....	Harper Dick ‘25
Frank Goodman/Mr. Asa.....	Caroline Pritchard ‘26
George Young Bradley.....	Yasmine Adam ‘24
William Robert Hawkins.....	Tseday Robinson ‘24
Andrew Hall.....	Libby Hoffman ‘24
Old Shady.....	Madison Buckley ‘24
Ashley Crew Ghosts.....	Tessa Brizhik ‘26, Zoe Fleury ‘27, Defne Gumus ‘27, Jaela Rivera ‘27

# WONDERSTUDY TEAM

For Powell/Dunn/Sumner.....	Tessa Brizhik ‘26
For Goodman/Asa/Bradley/Old Shady.....	Zoe Fleury ‘27
For Seneca/Bishop/Hall.....	Defne Gumus ‘27
For “O.G.”/Tsauwait/Hawkins.....	Jaela Rivera ‘27

# PRODUCTION STAFF

Assistant Stage Manager.....	Arrow Havill ‘27, Abby Wrightsmith ‘27
Production Electrician.....	Jack Filpi
Costume Design Assistant.....	Ariel Ulrich ‘25
Costume TAs.....	Emma Burns ‘24, Nicole Chesla ‘24, Lindsey Kaufman ‘24, Haley Qualls ‘24, Anneliese Smith ‘24, Eliana Estes ‘25, Ana Eckert ‘26
Properties.....	Madison Buckley ‘24, Caitlyn Hickey ‘26
Scenic Charge.....	Evelyn Pierce ‘25
Wardrobe.....	Ainsley Manlowe ‘24, Haley Qualls ‘24, Zoha Nadeer ‘25
Lightboard Operator.....	Evelyn Pierce ‘25
Sound Board Operator.....	Cory Sanderson ‘25
Scenery and Lighting Production Crew.....	Riley Steere ‘24, Peter Guzma-Navas ‘24, Rachel Faucett ‘24, Harper Dick ‘25, Joe Dox ‘25, Alice Jackins ‘25, Evelyn Pierce ‘25, Nathaniel Samuels ‘25, Cory Sanderson ‘25, Mia Shum ‘25, Grace Woodhouse ‘25, Mackenzie Zerbe ‘25, Austin Bennett ‘26, Karyna Fowler ‘26, Caitlyn Hickey ‘26, Jordan Kenton ‘26, Jennaye Pointer ‘26, Ibrahim Tahir ‘26, Annalise Velazquez ‘26, Skylar Belisle ‘27, Zoe Fleury ‘27, Jenna Galla ‘27, Neha Pandya ‘27, Javeon Robinson ‘27, Seb Stewart ‘27, Ava Zappula ‘27
Publicity.....	Libby Hoffman ‘24, Clea Ramos ‘25, Aisling McGrath ‘26, Jennaye Pointer ‘26, Katie Schadler ‘26, Abby Campion ‘27
Poster Design.....	Clea Ramos ‘25

Special thanks to Bryan Vandevender and the Bloomsburg Theatre Ensemble.

# DRAMATURG'S NOTES

## "CREATING SAFE AND INCLUSIVE SPACES IN REHEARSAL AND PERFORMANCE"

BY AMBREE FEASTER

Through a dynamic combination of wit, humor, and first hand accounts from John Wesley Powell's journals, *Men on Boats* is based on the true story of an ambitious adventure through the rapids and canyons of Colorado. All of the vibrant characters you see were real people, including Ute Tribe members Tsauwait and The Bishop. However, not every version of *Men on Boats* features these two indigenous characters. Many productions shy away from these characters out of fear of being offensive. When portraying different cultures, it's common to fall into a trap of leaning into harmful stereotypes especially when there is a lack of effort or cultural awareness going into representation. But if done with care, consideration, and authenticity it is possible to portray these characters appropriately. This is where a cultural consultant comes in. A valuable member of the creative team, a cultural consultant acts as an advisor for a production on a specific culture. They are often a member of the culture and bring a unique, lived experience to a production that extends far beyond even the most thorough research. They assist directors, designers, actors, and even playwrights to ensure that elements like set designs, costumes, and acting choices are handled with sensitivity to the culture. They can help steer the team away from harmful stereotypes, provide coaching on language, and give additional cultural context to unfamiliar concepts.

Cultural consultants aren't the only experts who can ensure the sensitivity of a production. Similar to portraying different cultures, there also needs to be awareness when portraying people with disabilities on stage. In *Men on Boats*, the character Powell has only his left arm, having lost his right arm in the civil war. This calls for the expertise of a disability consultant. Similar to a cultural consultant, a disability consultant assists the creative team in appropriately representing disabilities on stage. The work of a disability consultant can also extend beyond a production of a play where they advocate for overall better accessibility in theatre spaces for artists and audience members alike.

The work of cultural and disability consultants is pivotal in creating a safe and open space for expression and education in the rehearsal room. It is currently a privilege to have access to different consultants in theatre. Many institutions simply can't afford to hire them or don't see consultation as a necessity. But as American theatre continues to uplift a variety of cultures and backgrounds, cultural and disability consultants should be a requirement when portraying these underrepresented voices on stage. The cultural consultant for Bucknell University's production of *Men on Boats* is Sierra Pete. Thanks to her work, we are able to properly include the indigenous voices that would otherwise be absent. Our disability consultant is Sam Yates, who guided the *Men on Boats* team in making conscious acting and costuming choices for presenting a disability on stage.

### A NOTE ABOUT THE PLAYWRIGHT AND THE PLAY

From Summer Banks' essay, "Questioning How We Tell Mainstream History with *Men On Boats*":<sup>1</sup>

Raised in Arizona, Backhaus had heard about the (Powell Expedition) during her childhood and wanted to adapt it for the stage. In the process she realized that she was interested in the story in part because she felt that she would never play the part of a nineteenth-century explorer—and that writing it was her way of vicariously living their adventure. This inspired her to include a casting note (in her play which read): "The characters in Men On Boats were historically cisgender white males. The cast should be made up entirely of people who are not. I'm talking about racially diverse actors who are female-identifying, trans-identifying, gender-fluid, and/or non-gender-conforming."

The department of Theatre and Dance at Bucknell is excited to support Jaclyn Backhaus's clarion call for *Men on Boats* to reimagine history through creative representation onstage.

---

1 Banks, Summer. "Questioning How We Tell Mainstream History with *Men on Boats*." HowlRound Theatre Commons, October 8, 2016. <https://howlround.com/questioning-how-we-tell-mainstream-history-men-boats>.

## OUR GUESTS & CONSULTANTS

**SIERRA NIZHONII PETE** is an enrolled member of the Diné, also known as the Navajo Nation. She grew up as a pow-wow dancer, traveling nationally and internationally to compete and perform. Pow-wow dancing inspired Sierra to start designing and sewing her own outfits in her early teens. She eventually started her own business making outfits for dancers throughout the United States and did commission costume and set design work for movies in Salt Lake City. She has worked with many mediums beyond fabric. She has a B.F.A. in Ceramics from the University of Utah, a M.S. in Biology from Bucknell University and is currently the Costume Studio Manager at Bucknell University. Sierra has always been an active member and advocate for her Native community and loves to incorporate her cultural knowledge and world view in her work. One of her main goals is to demystify stereotyped narratives of Native Americans by shifting focus and education to the contemporary Native American experience.

**QUANAH POWAUKEE** is a member of the the Ute Indian Tribe from Fort Duchesne, Utah. The Ute Tribe is comprised of 3 bands: Uintah, Whiteriver and Uncompahgre. Quanah is a member of the Uncompahgre band and has learned about her culture from the elders of her community and her mother in law, the late Vivian Powaukee (Whiteriver band). Quanah and her husband, Bart have raised their family to find belonging within the circles of their Ute Community and extended Native communities throughout the United States and Canada. Quanah and her family create regalia that represent stories of their family history and artistic representation of their individual personalities.

**SAMUEL YATES, PH.D.**, is a deaf artist and researcher who is a resident dramaturg and Assistant Professor of Theatre at Pennsylvania State University. Selected dramaturgy work: *La Casa de la Laguna* at Gala Hispanic Theatre (world premiere), *Care: The Musical* (3Arts/Art Institute of Chicago), *Teenage Dick* (Woolly Mammoth Theatre Company, Pasadena Playhouse, The Huntington Theatre), *Fairview* and *Violet* (Millikin U), *Historias* (Rainbow Theatre). Recent disability consulting includes *She Kills Monsters* (UMBC), *Into the Woods* (U Mass-Amherst), *The Curious Incident of the Dog in the Nighttime* (Penn State), Great Plains Theatre Commons, the National Endowment of the Arts, and Gensler Architecture. They've previously worked in the literary offices of The Abbey Theatre (Ireland) and the Eugene O'Neill Theater Center. Samuel's current book project, *Crippling Broadway: Producing Disability in the American Musical*, concerns disability aesthetics and accessibility practices in Broadway musicals, asking how our notions of disability and the able body inform and transform theatrical performance.

**AMBREE FEASTER** is a freelance dramaturg and writer from Dickinson, Texas who is currently based in the DMV area. She focuses on both production dramaturgy and new play development. Her dramaturgy credits include productions of *Fela!*, *A Nice Indian Boy*, *Kinky Boots*, and *The World Goes Round*. Ambree received her BFA in Theatre Studies and a minor in French from Sam Houston State University in Texas. Ambree was a 2021 and 2022 Kennedy Center Dramaturgy Fellow, recognized for her work on her alma mater's productions of *Men on Boats* and *Let Me Down Easy*.

## CAST & CREW BIOGRAPHIES

**YASMINE ADAM '24** she/her (**George Young Bradley**) - Bucknell Theatre & Dance: *Lost Girl* (Toodles/Therapist), *Cocktails: An Actual Baby Person* (Director), *Fun Home* (Small Alison), *Appropriate* (Assistant Stage Manager/Ainsley), *As You Like It* (Martext), *Cocktails: The DMV One* (Woman), *Love/Sick* (Louise Overbee).

**MADISON "MADDIE" BUCKLEY '24** she/her (**Old Shady**) - Bucknell Theatre & Dance: *Gross Indecency* (Gill and others), *The One Act Play That Goes Wrong* (Stage Manager), *Lost Girl* (Nibs/Detective). Harrisburg Area Community College: *Hansel and Gretel* (Hansel), *I Always Knew You Were Around* (Assistant Stage Manager), *Vermillion Sunset* (Assistant Stage Manager).



## CAST & CREW BIOGRAPHIES CONTINUED

**JOSELYN BUSATO '24** she/her (**John Colton Sumner**) - Bucknell Theatre & Dance: *The One Act Play That Goes Wrong* (Assistant Stage Manager), *Lost Girl* (C/Krista), *Fun Home* (Costuming), *Electra* (Costuming), Cocktails: *Caution* (Rachelle), Cocktails: *Please Have a Seat and Someone Will be With You Shortly* (Sue).

**TESSA BRIZHIK '26** she/her (**Ashley Crew Ghost & U/S**) - Bucknell Theatre & Dance: *Gross Indecency* (Narrator #1, George Bernard Shaw, and Others), *The One Act Play That Goes Wrong* (Female U/S), *Lost Girl* (Assistant Stage Manager), *Kodachrome* (Mystery Novelist).

**KATHERYN BROWN '25** she/her (**William Dunn**) - Bucknell Theatre & Dance: Cocktails: *Fuck Tori Amos* (Audrey).

**HARPER DICK '25** they/them/she (**Seneca/The Bishop**) - Bucknell Theater & Dance: *Gross Indecency* (Assistant Stage Manager), *One Act Play That Goes Wrong* (Max), *Lost Girl* (Curly), *Fun Home* (Assistant Stage Manager).

**ZOE FLEURY '27** she/her (**Ashley Crew Ghost & U/S**) - Bucknell Theatre & Dance: *University: A New Generation* (Ellen/Woman L)

**PAIGE GILMARTIN '26** she/her (**John Wesley Powell**) - Bucknell Theatre & Dance: *Gross Indecency* (U/S), *The One Act Play That Goes Wrong* (Annie), *Little Shop of Horrors* (Audrey Two Puppeteer), *Lost Girl* (The Boy/Slightly U/S), *Kodachrome* (The Librarian).

**MAYA GURUNG '26** she/her (**"O.G." Howland/Chief Tsauwait**) - Bucknell Theatre & Dance: *Can We Talk About It?* (Recurrence: Hope), *Best Friend Territory* (Gabi), *Kodachrome* (Suzanne).

**DEFNE GUMUS '27** she/her (**Ashley Crew Ghost & U/S**) - Bucknell Theatre & Dance: *University: A New Generation* (Pepper/Woman R).

**ARROW HAVILL '27** they/them (**Assistant Stage Manager**) - Bucknell Theatre & Dance Debut.

**LIBBY HOFFMAN '24** she/her (**Andrew Hall**) - Bucknell Theatre & Dance: *Little Shop of Horrors* (Audrey Two Puppeteer), *Lost Girl* (Nina), *Electra* (Fury Chorus), *Taming of the Shrew(s)* (Katherine), Cocktails: *Soup* (Alex), *Love/Sick* (Liz).

**JENNAYE POINTER '26** she/they (**Stage Manager**) - Bucknell Theatre & Dance: Spring Dance Showcase '23 (Stage Manager), *Gross Indecency* (Assistant Stage Manager), *The One-Act Play That Goes Wrong* (Assistant Stage Manager), Fall Dance Concert '22 (Assistant Stage Manager), *Lost Girl* (Assistant Stage Manager), *Kodachrome* (Stage Manager).

**CAROLINE PRITCHARD '26** she/her (**Goodman/Mr.Asa**) - Bucknell Theatre & Dance: *Gross Indecency* (U/S), *The One-Act Play That Goes Wrong* (Sandra), *Lost Girl* (Cora/A), *Kodachrome* (Photographer).

**JAELA RIVERA '27** she/her (**Ashley Crew Ghost & U/S**) - Bucknell Theatre & Dance: *University: A New Generation* (Chloe/Placard Lady).

**TSEDAY ROBINSON '24** any pronouns (**William Hawkins**) - Bucknell Theatre & Dance: Cocktails: *Legacy* (Fade).

**GRACE WOODHOUSE '25** she/her (**Assistant Director**) - Bucknell Theatre & Dance: Cocktail Theatre (Director), *Lost Girl* (Mother), *Electra* (Warrior), *Anxious People* (K), *Appropriate* (ASM, Cassidy U/S).

**ABBY WRIGHTSMITH '27** she/her (**Assistant Stage Manager**) - Bucknell Theatre & Dance Debut.

# DEPARTMENT OF THEATRE & DANCE

Jack Filpi .....entertainment technology assistant  
Katie Hanes.....academic assistant  
Heath J. Hansum,co-director of theatre .....lighting and sound design  
Carly Holzwarth .....costume design and history  
Er-Dong Hu.....dance technique and theory  
Anjalee Deshpande Hutchinson, co-director of theatre .....acting, directing, devising  
Mark Hutchinson .....technical coordination, stage management  
Kelly Knox, director of dance .....dance technique and theory  
Dustyn Martincich, chair .....theatre and dance technique and theory  
Sierra Pete .....costume studio manager  
Natalie Shoch .....assistant costumer  
Bryan M. Vandevender .....theatre history, theory  
F. Elaine Williams.....scenography

## THEATRE & DANCE AFFILIATES

Dr Jaye Austin Williams  
Dr Meenakshi Ponnuswami  
Dr Elena Machado

Generous support by the Bucknell Association for the Arts, Richard A. Klein Theatre and Dance Endowment, the Skvarla Family, the Office of the President, and the Benson Fund have made guest artists' residencies, master classes and workshops for our 2023-24 artistic season possible.

## 2023-2024 THEATRE & DANCE CONTRIBUTORS

Laurie Aburdene P'98,'00, Robin Adams, Georgia (Lenfest) Armstrong '69, M'92, P'89, Chuck Arnao '69, P'14, Justine Bailey '10, Emma Battle '22, Jill Baumbach '14, Ashley (Elder) Bishop'98, Nancy Boo P'25, John Bravman and Wendelin Wright, David Bristol P'16, Isabelle Bristol '16, Marcie (Baria) Bristol '81, P'16, Jamie Brouse, John Brunner '15, Helly (Schwalm) Bullwinkel '72, Katie Cantagallo '20, Phyllis (Horine) Carlson '64, Leslie Carney '00, Stacey Carpency '16, Stacy (Scicchitano) Caruso '95, P'25, Tyler Chadwick '13, Kim Cipolla '90, Kyle Cohick '20, Rich Conti '63, Patrick Cook P'25, Lexie Corcoran '22, Shirley (Parker) Curry '58, Eleanor (O'Connor) Dallabrida '72, Emily Delanty '16, Thomas Delanty P'16, Megan (Blamble) Dho '95, Diane Dickey '66, Sydney Dickinson '22, Chelsea Dieck '13, Anthony DiFazio P'24, Rich Dionne '96,M'98, Brooke Echnat '21, Mimi Elder P'98, Gillian Fabijanic '22, Susan (Ball) Faeder '76, Sara Fenstermacher '08, Gail (Wade) Firestone '67, P'89,'93,'94, Bethany Fitch '23, Pam Fornero P'24, Pete Fritts '60, Erin (Braun) Froelich '96, Abigail Garrett '17, Ilene Garrett P'17, Evan Gingrich '15, Kourtney Ginn '12, Karen Gregory P'18, Mackenzie Gross '21, Richard Gross P'23, Brent Guenthner P'22, Meredith Haberfield '23, Michelle Haitz '13, Morgan Hall '23, Greg Hart '10, Meg (Frye) Helsel '98, Margi (Pew) Hill '74, Richard Hoffman P'24, Margaret Hoffman P'24, Karen Hoyle P'04, Brittany Hurley '17, Hope Hutchinson, Liana Irvine '20, Lisa Jacobs P'24 Richard Johnson '84, Megan Karakelian '93, Faith (Hunter) Kimberling '92, P'23, Jillian Kimberling '23, Robert Kittell P'22, Richard Klein '69, Joseph Koletar '60, M'61, Cheryl (Klinger) Lease '84, Millo Lazarczyk '21, Carole Levesque-DuBose P'23, Isabelle Levesque-Du Bose '23, Lisa Lu GP'24, Sarah Lynch '81, P'14,'16, Bob Mandel '67, Jane Mandel, Diane (Trumbower) Mankin '56, Bethany (Haines) Martin '08, J Sueni Massaquoi P'19, Rhatia Mays P'23, Eric Molitor '01, Kristin (Dite) Monty '97, Lisa (Senkowski) Murphy '82, P'14,'17, William Nelson '90, Deb North P'04,'06,'07, Lisa Olson P'24, Cara O'Neill '22, Marisa Patti '16, Whitney Patton P'26, Dana Pardee '22, Edward Pierce P'25, Jack Pyper GP'16, Jeff & Pam (Martindell) Rank '75, Lauren Scott '17, Rachel Sherbill '09, John Shinske '87, Andrew Sidman P'08,'11, Brian Simon P'18, Pamela Simon P'18, Kurt Skvarla '10, Trey Snow '16, MB Sodini '90, Donna Spinweber '81, P'08,'10, Mary Ann Stanton '89, Mallory Steffey '19, Elizabeth Suczewski '17, Melanie Taylor '99, Jeffrey Urenko P'25, Robin Urenko P'25, Christine (Francello) Van Benschoten '72, Renne Venico '22, David Vosbikian P'22, Richard Wagner P'94,'01, Diana Wallet '22, Adam Weiss '96, Linda (Ensminger) Welch '67, Johnelle (Raggi) Whipple '98, Josh Wilkinson, and the Bucknell

University Board of Trustees.



## 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.