

The Last Train to Nibroc

By Arlene Hutton



University of Wisconsin-La Crosse
Department of Theatre and Dance

Last Train to Nibroc

by Arlene Hutton

Director
Nic Barilar

Scenic Designer
Jess Miller*

Stage Manager
Ben Hess*

Lighting Designer
Mandy Kolbe

Sound Designer
Sam Kallis*

Costume & Makeup Designer
Joe Anderson

Technical Director
Megan Morey

*indicates student designers/managers

November 3-5, 2022 at 7:30 p.m.

November 6, 2022 at 2:00 p.m.

Frederick Theatre, Morris Hall

Last Train to Nibroc is presented by special arrangement
with Broadway Licensing, LLC, servicing the Dramatists Play
Service collection.

www.dramatists.com

Cast

May.....Emily Babcock
Raleigh.....Jake Gesteland

Time/Setting

Scene One

December 28, 1940

A train, somewhere west of
Chicago

Scene Two

August 1942

A park bench near a woods.

Scene Three

May 1943

May's front porch

Last Train to Nibroc was originally workshopped with the help of a development grant from Loyola Marymount University. It was first showcased at the New York International Fringe Festival, a presentation of The Present Company, and further workshopped at New Dramatists, premiering at the 78th Street Theatre Lab in a co-production with The Journey Company. The play was subsequently produced Off-Broadway by Leonard Soloway, Chase Mishkin, and Steven M. Levy.

Biographies

Joe Anderson (Costume Designer)--Joe has been at UWL since 1991 and has served as the Costume/Makeup Design faculty that entire time. Additionally, he has served as Chair of the department since 2011. In his time here Joe has designed costumes and makeup for over 150 productions including productions for Shawn McConneloug and Her Orchestra and the American University in Cairo, Egypt among others. He's proud to say that his students have gone off to do great things within the world of theatre and within the world in general.

Emily Babcock (May)--Emily's excited to be in this production of *Last Train to Nibroc!* Emily is a junior Musical Theatre major with a minor in Art Administration. Some UWL productions she has been a part of include *She Loves Me* (Ensemble) and *It's a Wonderful Life* (Violet Bick). Enjoy the show!

Nic Barilar (Director)--Nic is new to UWL this year and is excited to get to work teaching UWL's students! Nic earned his PhD in theatre and performance studies from the University of Pittsburgh. His research has been published in the book *Beckett Beyond the Normal* and is forthcoming in *The Palgrave Handbook of Theatre Censorship* and *The Routledge Companion to the Theatre of the Absurd*. A proud member of Actors' Equity Association, Nic has also worked as an actor and singer at Lincoln Park Performing Arts Center, the Pittsburgh Festival Opera, the Virginia Samford Theatre, and the Barn Theatre.

Michelle Collyar (Costume Shop Supervisor)--With an MFA in design, Michelle manages the costume shop and teaches costume technology. Having designed/constructed costumes and dancewear for regional and academic theatres, Michelle recently worked on two television series filmed in Canada: *Let's Get Physical* starring Jane Seymour and *This Hour Has 22 Minutes*, a Canadian mock news series.

Jake Gesteland (Raleigh)--Jake Gesteland is very excited to be a part of this show. Jake is a third-year musical theatre major, and this is his fourth production at UWL. He would like to thank his family and friends for their never-ending support.

Ben Golden (Master Electrician)--Ben is the Lighting and Sound Supervisor for the department. His work has been seen at theatres across the Midwest, including: Great River Shakespeare Festival, Children's Theatre of Madison, Madison Opera, Music Theatre of Madison, Des Moines Metropolitan Opera, Viterbo University, and Cardinal Stritch University. He holds a BA from St. Olaf College and an MFA from UW Madison.

Benjamin Hess (Stage Manager)--Benjamin is a senior Stage Management major. He has previously assistant stage managed *The Miraculous Journey of Edward Tulane*, *Little Women*, and *War of the Worlds*. Ben has also stage-managed *Love/Sick* and *Influence*, a play rehearsed and performed entirely on Zoom. Ben would like to thank his family and friends for their constant support and his fellow stage managers and assistant stage managers for their constant professionalism.

Sam Kallis (Sound Designer)--Sam is a 4th year student at UWL. He has been working in the scene shop as either a volunteer or staff member since his freshman year. He previously was the assistant technical director for *Murder on the Orient Express*. He is excited to see what this year and show has in store for him.

Laurie Kinckman (Production Manager)--Laurie is Chair of the Department of Theatre and Dance where she teaches stage management, arts administration, dramaturgy, and serves as the Production Manager. She has worked professionally in theatre, dance, and opera. Laurie was co-author and projections designer for the department's world premiere of *Severe Clear--September 11 from Memory to History*. Laurie is the author of *The Stage Manager's Toolkit*, published by Routledge Press.

Mandy Kolbe (Lighting/Props Designer)--Mandy earned her MFA in scenic and lighting design from Ohio State University. She has designed over 50 shows at UWL including *A Christmas Carol*, *Eleemosynary*, *26 Pebbles*, *Hair*, *Twelfth Night*, *Urinetown*, *The Last Days of Judas Iscariot*, and many more. She has also designed for the Ashland Theatre, Arrow Rock Lyceum Theatre, The Brick, and the Hudson Guild.

Jess Miller (Scenic Designer)--Jess is a junior majoring in Theatre Design and minoring in Stage Management. She has been a part of several productions with the university and is very excited to work on this show. Jess would like to thank all the cast and crew for their hard work.

Megan Morey (Technical Director)--

Originally from Missoula, MT, Megan holds a BA in Design/Technical Theatre (Scenic and Costume Design) from Washington University in St. Louis, and an MFA in Technical Direction from the University of Nevada – Las Vegas. She worked professionally for the Great River Shakespeare Festival in Winona, MN for 7 years as the Technical Director.

Ryan Morstatter (Assistant Lighting Designer)--

Ryan is graduating this semester with a Philosophy and Theatre Stage Management major and Theater Technical Design minor. Although not his first time designing lights, this is his lighting design debut at UWL. He is excited to assist stage manage *A Christmas Carol* at the end of the semester. He previously served as the assistant stage manager for the musical *She Loves Me*.

Angela Stadler (Assistant Stage Manager)--

Angela is very excited to participate in her fourth production at UWL as *Last Train to Nibroc's* assistant stage manager. Her assist stage managed *The Revolutionists* and was the lightboard op for *The Miraculous Journey of Edward Tulane*. Angela would like to thank her cast, crew, parents, SM family, roommates, and Dr. Nic for all of the support during this process. Enjoy!

Special Thanks

Dr. Steven Perkins
Dr. Susan Crutchfield
Dr. John Grider
Dr. Andrew Ives
Dr. Dawn Norris
ACCESS Center

Further Readings

If you are interested in learning more about the histories, ideas, and themes of *Last Train to Nibroc*, consider consulting the following:

Douglas C. Baynton. "Disability and the Justification of Inequality in American History." In *The New Disability History: American Perspectives*, edited by Paul K. Longmore and Lauri Umansky, 33–57. New York: New York University Press, 2001.

Rosemarie Garland-Thomson. "Integrating Disability: Transforming Feminist Theory." *NWSA Journal* 14 (Fall 2002): 1–32.

Colin Grant. *A Smell of Burning: A Memoir of Epilepsy*. New York: Vintage, 2016.

Sarah Handley-Cousins. "Best Men, Broken Men: Gender, Disability, and American Veterans." In *The Routledge History of Gender, War, and the U. S. Military*, edited by Kara Dixon Vulc, 323–35.

Audra Jennings. *Out of the Horrors of War: Disability Politics in World War II America*. Philadelphia: University of Pennsylvania Press, 2016.

Maury Klein. *A Call to Arms: Mobilizing America for World War II*. New York: Bloomsbury, 2013.

Mark. P. Parillo, editor. *We Were in the Big One: Experiences of the World War II Generation*. Wilmington, DE: S. R. Books, 2002.

Shlomo Moshe, Michal Shilo, Gabriel Chodick, Yaron Yagev, Ilan Blatt, Amos D. Korczyn, and Miri Y. Neufeld. "Occurrence of Seizures in Association with Work-Related Stress in Young Male Army Recruits." *Epilepsia* 49.8 (2008): 1451–1456.

Steven. C. Schachter. *Brainstorms: Epilepsy in Our Words: Personal Accounts of Living with Seizures*. New York: Raven Press, 1993.

Owsei Temkin. *The Falling Sickness: A History of Epilepsy from the Greeks to the Beginnings of Modern Neurology*. Baltimore: Johns Hopkins University Press, 1971.

Jonathan Veitch. *American Superrealism: Nathanael West and the Politics of Representation in the 1930s*. Madison: University of Wisconsin Press, 1997.

Donald Weaver. *Epilepsy and Seizures: Everything You Need to Know*. Buffalo: Firefly Books, 2001.

Production Team

Asst. Stage Manager.....Angela Stadler
 Asst. Lighting Designer.....Ryan Morstatter
 Asst. Technical DirectorSam Kallis
 Master Electrician.....Ben Golden
 Production Manager.....Laurie Kinzman
 Costume Shop Manager.....Michelle Collyar
 Scene Shop Supervisor.....Megan Morey
 Light Board Operator.....Connor Pangburn
 Sound & Video Operator.....Josephine Rush
 Medical Consultant.....Dr. Stevens Perkins
 Run Crew.....Molly Eelman, Emily Shafron
 Nita Suppapijichai
 Costume Run Crew.....Anikke Grothaus,
 Paige Subra (Head)
 Light/Sound Shop Staff.....Brodyn Byington,
 Tracy Joe, Dana Leis, Linnea Lerwick
 Light Hang/Focus Crew.....Marty Bond,
 Leo Chavolla, Calix Denny, Madison Ehler,
 Garrett Fisher, Tanor Gehrke, Kaj Jensen,
 Mason Maren, Katelyn Myers, Sydney Nguyen,
 Mason Reuvers, Brayden Rosenow,
 Alivia Seibel, Bridget Torud, Gabby Zinnel
 Publicity Crew.....Allison Fladhammer,
 Jack Hehli, Kamryn Schueller
 Props/Paint Staff.....Laura Felde, August Jennings,
 Carson Kreger, Talia Mentjes, Jess Miller
 Props/Paint Crew.....Katriana Wolf
 Costume Shop Staff.....Jake Gesteland,
 Sage Goetsch, Tracie Hodgdon,
 Linnea Lerwick, Irene Swain
 Costume Shop Crew.....Andi Brockman,
 Madie Brunner, Sophie Denure, Bryan Enriquez,
 Olivia Gscheidmeier, Zoey Goeckerman,
 Brevin Kruse, Paige Langreder, Amber Meyers,
 Maggie Pelli, Grace Repinski,
 Kylie Stockton, Allison Verhasselt
 Poster Design/Cast Photos.....Joe Anderson
 House Manager.....Anna Fischer
 Box Office.....Caitlin Elenteny, Chloe Hart,
 Paige Verbsky

Lobby Display.....Jaden Moore
 Scene Shop Staff.....Adam Bloom,
 Brodyn Byington, August Jennings, Sam Kallis
 Scene Shop Crew.....Seren Adams,
 Annaleece Anibas, Chloe Beckman, Sarah Belland,
 Aiden Benbrooks, Adler Bowe, Jenna Brockman,
 Trevor Daffinson, Deng Deng, Osaac Djuamjamd.
 Ethan Edberg, Jessica Ehlers, Lynzeekay Fox,
 Grant Freeman, Joshua Galvin, Juan Garcia,
 Hannah Gehrke, Spencer Hiatt, Abigale Hartwig,
 Julia Haas, Eli Haufle, Isaiah Heimer, Abigail Jahn,
 Kaitlin Kalafice, Sam Kasten, Jill Knudsen,
 Vihaan Kochard, Macey Kraisinger,
 Blake Laufenberg, Sara Lesniewski, Murelle Lund,
 Mason Maren, Elizabeth Meurer, Jovinelle Miguel,
 Jack Morrison, Erin Niven, Luke Norland,
 Francis O'Connor, Ireland Olstad, Eduardo Palacio,
 Ellie Pankratz, Holly Rands, Delaney Ruhland,
 Samantha Schultz, Cameron Seebruch, Jared Smit,
 Josephine Stanlick, Magdalena Stauffer,
 Charles Steck, Anna Strand, Brigid Straub,
 Bryce Thomaschefskey, Anival Valtierrez Martinez,
 Aaron Van Nuland, Kylee Vandenlangenberg,
 Zach Vinson, Connor Wheeler



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Director's Notes

“Everyday-ordinary things are brave sometimes.”

Think over the last few years. We've all been through an awful lot, haven't we? The outbreak of a once-in-a-century (I pray) global pandemic of a new disease. Protests over racial inequality sparked by the murder of George Floyd. The presidential election of 2020, the subsequent attack on the Capitol, the US withdrawal from Afghanistan, or the Russian invasion of Ukraine may also come to mind. But through all of these recent events, people continued to live. We've started and left careers, graduated high school and started college, fell in love and endured heartbreak.

Arlene Hutton's *Last Train to Nibroc* holds history alongside the everyday. A romance set in the United States during the Second World War, the immense needs it took to fight in this global conflict re-ordered the lives of the play's two characters, Raleigh and May. The military draft and increased recruitment changed the labor market and the nature of their work and prospects. Rationing limited what they could eat and how much gas they could pump into their cars. Parents, siblings, and friends wondered daily if their loved ones would return home.

But *Last Train* doesn't just offer us a history of everyday folk during WW2. Hutton's play also performs a disability history of the period. One of the play's two characters, Raleigh, receives a medical discharge from the air force while in training. According to historian Audra Jennings, more than 5 million young men were deemed physically, mentally, or emotionally unfit to serve. Despite this sizeable number, these men who wanted to serve their nation have largely been relegated to the footnotes of history. Little has been written on them. *Last Train to Nibroc* acts as something like a supplement to history, inserting the experience of disability into our collective memories of WW2.

Throughout the research and rehearsal process for *Last Train to Nibroc*, I've been struck by the parallels between May and Raleigh's time and our own. WW2 impacted virtually every aspect of life, similar to the way the pandemic did beginning in the spring of 2020. The characters love and struggle and fear and laugh while history unfolds around them. Those experiences are history, too: and so are we. This play has been a daily reminder to me about how people continue to live even in the midst of catastrophe. And that, I think, is a mark of hope.



Last Train to Nibroc Post-Show Discussion **Friday, November 4, 2022**

Please join us for a post-show panel and discussion on the play, its themes, histories and issues following the performance on Friday, November 4.

Panelists include:

Dr. Susan Crutchfield, Associate Professor of English

Dr. John Grider, Professor of History

Dr. Andrew Ives, ACCESS Center Director

Dr. Dawn R. Norris, Associate Professor of Sociology

The Kennedy Center American College Theater Festival (KCACTF)

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.

Upcoming Events

University of Wisconsin - La Crosse
Department of Theatre and Dance
presents
A Christmas Carol
by Charles Dickens
Adapted by Anthony Dobson

December 2-3 & 8-10, 2022 at 7:30 p.m.
December 4 & 11, 2022 at 2:00 p.m.

Inland Theatre, Center for the Arts
333 North 16th St.

Purchase Tickets Online Starting October 1 at www.uwlax.edu/theatre-arts

Purchase Tickets in Person Starting November 28, M-F, 1-3:00 p.m.
Box Office Phone: 608-785-6696

University of Wisconsin - La Crosse
Department of Theatre and Dance
presents
The Secret in the Wings
...fairy tales with decidedly adult chills.
—Los Angeles Times
by Mary Zimmerman

February 24-25 & March 2-4, 2023 at 7:30 p.m.
February 26 & March 5, 2023 at 2:00 p.m.

Purchase Tickets Online Starting October 1 at www.uwlax.edu/theatre-arts

Purchase Tickets in Person Starting February 20, M-F, 1-3:00 p.m.
Box Office Phone: 608-785-6696

University of Wisconsin - La Crosse
Department of Theatre and Dance
presents
Dragons Love Tacos
Adapted from the book by Gene DePaola

April 1, 2023 at 11:00 a.m. and 1:00 p.m.

Purchase Tickets in Person Starting March 27, M-F, 1-3:00 p.m.
Box Office Phone: 608-785-6696

Purchase Tickets Online Starting October 1 at www.uwlax.edu/theatre-arts

Frederick Theatre, Morris Hall, 1615 State Street

University of Wisconsin - La Crosse
Department of Theatre and Dance
presents
Dirty Rotten Scoundrels
Wanda, with Lyrics by Evelyn Swartz, Book by Jeffrey Lane

Purchase Tickets Online Starting October 1 at www.uwlax.edu/theatre-arts

Purchase Tickets in Person Starting April 17, M-F, 1-3:00 p.m.
Box Office Phone: 608-785-6696

April 21-22 & 27-29 at 7:30 p.m.
April 23 & 30 at 2:00 p.m.

Inland Theatre, Center for the Arts
333 North 16th St.

Glossary of Terms

Last Train to Nibroc is set mostly in Kentucky between 1940 and 1943. Because it is removed from our own time and place, we offer this glossary of terms and references to aid in your journey.

Magnificent Obsession: A 1929 novel by American author Lloyd C. Douglas about a playboy who, after he is resuscitated from a boating accident, learns that he was saved at the expense of a brilliant young doctor and philanthropist. He turns over a new leaf and anonymously cares for the doctor's blind widow, with whom he eventually falls in love.

Lloyd C. Douglas: (1877–1953) An American minister and author best remembered for his religiously-inspired novels, several of which were also adapted into major motion pictures.

Nathanael West: (1903–1940) American Jewish satirist of the American Dream best known for his short novels *Miss Lonelyhearts* and *The Day of the Locust* (1939). West and his wife both died in a car accident the day after the death of his friend and fellow author F. Scott Fitzgerald.

Miss Lonelyhearts: A satire by Nathanael West about a New York columnist who dispenses advice to the lonesome, whose stories lead the columnist to his own spiraling depression and downfall.

The Day of the Locust: An experimental 1939 novel by Nathanael West about a Hollywood scenic artist searching for inspiration for his modernist painting. His search leads him into a world of outcasts, nightmares of his own psyche, mob violence, and a confrontation with the capitalist mechanization of culture.

F. Scott Fitzgerald: (1896–1940) Now generally considered one of the great American authors, Fitzgerald wrote several major novels including *This Side of Paradise* (1920), *The Beautiful and the Damned* (1922), *The Great Gatsby* (1925), and *Tender is the Night* (1934), among others. He is perhaps best remembered for his depictions and critique of rich Americans of the Jazz age. He passed away from a form of arteriosclerosis in 1940.

“Join up”: Even before the US officially entered WW2, people joined the armed forces in anticipation that the nation might enter the conflict or support the Allies in non-combat capacities in Europe. President Franklin D. Roosevelt's enactment of the first peacetime draft in the nation's history in 1940 likely hastened more like Raleigh to join.

Corbin, Kentucky: Corbin is a small town in southeastern Kentucky, close to Tennessee, Virginia, and West Virginia. In 1940, Corbin had a population of just under 8,000.

Nibroc Festival: An annual festival held in Corbin, Kentucky. The festival typically features many outdoor concerts and fair-style events.

Johnstown Flood: An 1889 flood near Johnstown, Pennsylvania caused by a dam break that led to the death of over 2,000 people.

Asbury College: A Methodist college in central Kentucky, now called Asbury University.

“They're 'different from you and me.'”: A quote from F. Scott Fitzgerald's 1926 short story “The Rich Boy,” in which the narrator explains, “Let me tell you about the rich. They are different from you and me. They possess and enjoy early, and it does something to them...”

Rationing: To support the war effort, the government put strict regulation on the consumption of certain goods including shoes, firewood, paper, coal, gasoline, automobiles, fruit, butter, sugar, and coffee among many, many others.

Jake Leg: Paralysis caused by improperly distilled or otherwise contaminated liquor.

Prohibition: The period from 1920–1933 during which there was a constitutional amendment that strictly regulated the production, sale, transportation, and importation of alcohol to the effect of a ban.

Moonshine: A highly-alcoholic liquor generally produced illegally.

Buggytop Shelton: A reference to the Shelton Brothers Gang, a major bootlegging gang of the Prohibition Era.

The Robe: A 1942 historical novel by Lloyd C. Douglas that imagines the life of a Roman soldier who gambles for and wins Jesus Christ's robe after his crucifixion. The novel held the #1 slot of the New York Times bestseller list for almost a year.