

In Celebration of The Opening of
The Tustin Studio Theatre
The Department of Theatre
presents

EURIPIDES'



THE BAKCHAE



November 21, 22, 23, and 24, 1986
The Tustin Building
Bucknell University

Bucknell University can boast of many great teachers, and Harvey Powers most certainly deserves a place among the ranks of those elite.

A skilled actor and director, Harvey infused the methods and facts of classroom lessons with an infectious enthusiasm and love for his art. His rare and special gift has been his creative vision and the ability to give that vision living form.

We see this in his dream come true for making theatre an equal player, a department of its own, in the liberal arts curriculum at Bucknell. It also shows in the impressive cast of Bucknell alumni in the professional theatre arts today, who attest to Harvey's knack for discovering student potential and nurturing it.

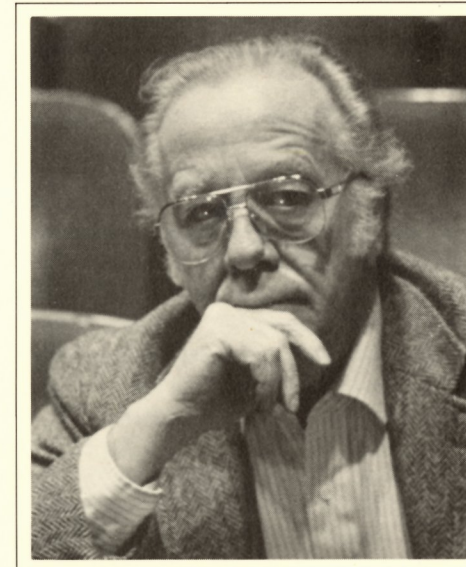
Again, this new Tustin Studio Theatre, like its sister stage in Coleman Hall, is thanks mainly to the creative vision of one man who dedicated a lifetime to this institution. For this legacy of achievement given with love, all Bucknellians today and tomorrow thank him.

Harvey, we salute you.

Dary Soyka

The Department of Theatre and Cap and Dagger
dedicate this production of "The Bacchae" to

HARVEY POWERS



Bucknell was a detour from the path Harvey Powers as a young man and promising actor had imagined for himself. His early love of acting fixed his heart on the goal of a career in theatre, but his exposure to dramatic literature in graduate school and his awakening to the harsh and tenuous nature of life for professional actors steered him due southeast when he finally chose his destination.

At the time, Harvey arrived at the portal of Bucknell's English department, toting in his baggage experience as a professional actor, director and even as an aspiring playwright, with a secret sequel to "Antigone" stashed among his effects. It wasn't so much what he found that inspired Harvey, but what he didn't find that set his mind afire with possibilities for what theatre arts at Bucknell might be.

In 1949, theatre was not a course of study at Bucknell. Plays were more an extracurricular activity than an outgrowth of classroom study. Mainstage productions had no home on campus. They were rehearsed in Bucknell Hall and produced there or in the Lewisburg High School auditorium. Student actors actually had to dash around the building, rain or shine, to make an entrance from the opposite side of the stage they had exited.

Harvey's presentation of the theatre as an "idea in action" brought a new dimension to the liberal arts curriculum at Bucknell, and a community of students intrigued by this more active approach to learning soon evolved around Harvey. So mesmerized by his enthusiasm were they, that they dubbed him "The Great Golden God," for his thick shock of blond hair was always at the center of their activity.

What he unearthed for those first students and thousands since was the idea of the living theatre as the embodiment of universal truths in flesh and blood. Here was an art in which the audience learns vicariously, just as the actor learns mimetically, what it's like to inhabit the world of another.

The idea stuck. Within his first ten years at Bucknell, with the help and support of C. Willard Smith, Harvey introduced theatre courses into the English curriculum and staked a home for the theatre program in Coleman Hall, where the University's first proscenium stage was built in 1959.

Since then, the growth of the theatre program itself has been an example

of an "idea in action," or more appropriately perhaps, a creative vision made real. Eventually, a full range of studio courses in acting, directing, and design grew along with courses in literature and history of theatre, giving theatre students a solid professional foundation. The program was first offered as a special concentration area for English majors and, in 1979, became a full major in theatre. Just this year, theatre arts stepped out of the wings and onto the full stage of recognition as a department of its own.

THE TUSTIN STUDIO THEATRE

The black box theatre in Tustin is a tangible feature of theatre's more visible profile on campus today. The facility, a state-of-the-art flexible theatre, rivals any on the East Coast, and opens yet another door of creative opportunity for theatre arts students at Bucknell. The theatre can be transformed to accommodate any type of staging—theatre-in-the-round, three-sided, traditional proscenium, or environmental.

Every time a performance takes place the director can establish an entirely different relationship between the performers and audience; the spatial elements involved in staging can be adapted to change the theatrical experience or serve the director's particular vision for a play.

Director for "The Bacchae," Richard Humphrey '74, a New York theatre producer and gallery owner, calls Tustin Studio Theatre a "dream space" for both theatre arts students and professionals frustrated by the high-finance, high-risk, and somewhat anemic New York theatre scene.

"Because of its support systems, this space can be fully utilized for any performance group, whether it's student theatre or professional theatre," says Humphrey.

Today's performance of "The Bacchae" was staged to demonstrate the

versatility of spatial concepts possible in the Tustin theatre. "We stretched the concept of the play slightly so that the audience will see some of the new features the theatre has to offer during this opening," says Humphrey.

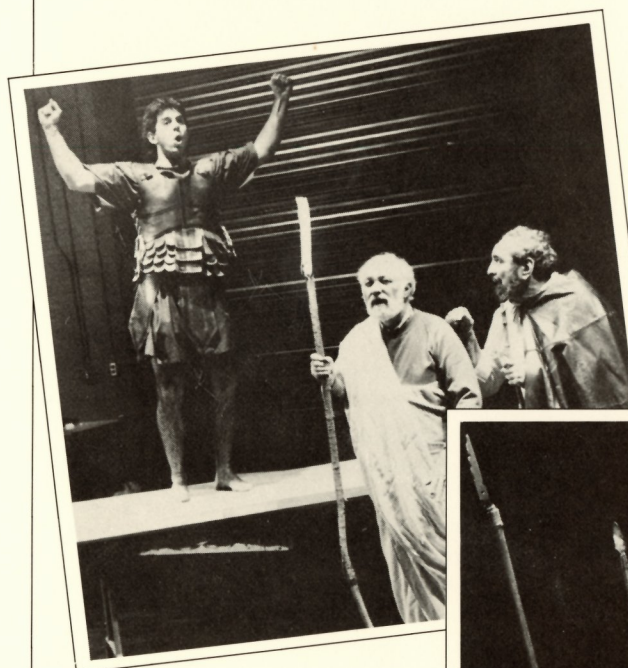
Transforming the old Tustin Gym into a black box theatre took no little sleight-of-hand. What was formerly a ticket office for basketball games is now a box office, while the men's and women's locker rooms have become performers' dressing rooms. Two walls were added on the north and south sides to give the theatre a classic square shape—50' x 50'. The sound and lighting systems were rigged with 40,000 feet of wire, producing a state-of-the-art computer sound and lighting support system. Sound comes from 16 individual speakers distributed around the room. Also enhancing the studio's flexibility are multilevel stage exits and entrances.

"When I came here and saw the theatrical space, I was very excited about the opportunity of working in a space with so much creative potential," says Humphrey. "I feel that I am returning to the creative source of why I came to theatre in the first place."

"Bucknell has theatre facilities and support systems for theatre arts students that rival any in professional theatre in New York and those at other schools across the country. I believe there is a very exciting future ahead for the theatre arts at Bucknell, and we can thank the foundation built by Harvey for most of that."



Ingenuity transformed a former gymnasium into workable studios for dance students, who practice adjacent to the theatre, and for play productions. Below, the cast of "The Bacchae" experiments with staging in the black box.



Passions flare when King Pentheus of Thebes refuses to accept a new religion worshipping Dionysus, the god of joy, in "The Bacchae" by Euripides. When Dionysus dons human form and confronts him, the god's hidden cruelty is revealed.



Right to left: Above, Peter Bandarenko, Tony Gosse, Dennis Baumwoll. Below, Brian Lundberg, David Mitchell, Eileen Marks, Mark Harradine.



University Theatre Presents

THE BACCHAE

by Euripides

DIRECTOR Richard Humphrey
DRAMATURGE Elizabeth Rodgers
SCENE AND COSTUME DESIGNER F. Elaine Williams
LIGHTING DESIGNER Stephen Chené

THE CAST

(in order of appearance)

THE CHORUS OF ASIAN BACCHAE Dawn Albert*
Tiffany Cook
Susan Gardner*
Christine Kelly
Laura Michalec
Lari Roberts
MaryAnn Sigler
Karyn Zaayenga*
DIONYSUS John Burke
TEIRESIAS Anthony Gosse
CADMUS Dennis Baumwoll
PENTHEUS Peter Bandarenko*
GUARDS Mark Harrandine & Brian Lurdborg
HERDSMAN John Shinske*
MESSENGER David Mitchell*
AGAVE Eileen Marks*

PRODUCTION STAFF

TECHNICAL DIRECTOR Stephen Chené
STAGE MANAGER David Himmelreich*
MASTER ELECTRICIAN Joanna Scheinderman*
SET CONSTRUCTION Dawn Albert, Angela Gelbert,
Bill Magod, Christine Mitchell, Douglas Montgomery, Michael Newcomb, Chris
Reale, Todd Seiple, John Shinske, Scott Stuchak, Peter Vacarro, Michael Warfel,
Stephanie Snyder, Joanna Schneiderman, David Ramonkow
LIGHTING Allison Morena*
Ann Marie Sachs, Douglas Montgomery, Peter Bandarenko, John Shinske
SOUND Douglas Montgomery*
COSTUMES Amy Stone & Allison Abels
Carol Durner, Barbara Feudal, Cathy Henderson, Nancy Horney, Alison Miller,
Melissa Miller, Nancy Petrie, Craig Stafford, Timothy Stahl, Eileen Marks, Nang Cao
PROPS Kathleen Bailer
Glenn Van Alstyne, Adrienne Jones, Alvin McCoy, Sujata Ram, Thomas Robinson,
David Romankow, Joseph Schoppeirei, Rochelle Peterson
POSTER DESIGN Arnaldo Lopez
HOUSE MANAGERS Karen Reabuck*
Alison Miller*

*member of Cap and Dagger

UNIVERSITY THEATRE STAFF

DIRECTOR Harvey M. Powers
DESIGN & TECHNICAL DIRECTOR F. Elaine Williams
ASSOCIATE IN ACTING & DIRECTING Robert Gainer
ASSOCIATE TECHNICAL DIRECTOR Stephen Chené
SECRETARY Chris Fry
BOX OFFICE & PUBLICITY MANAGERS Carolyn E. Ball & David Himmelreich
TECHNICAL ASSISTANTS:
Dawn Albert, Carolyn E. Ball, Peter Bandarenko, Nang Cao, David Himmelreich,
Eileen Marks, Joanna Schneiderman, John Shinske, Douglas Montgomery, Rochelle
Peterson.

CAP AND DAGGER OFFICERS

PRESIDENT Douglas Montgomery
VICE PRESIDENT Karen Reabuck
SECRETARY Dawn Albert
TREASURER Joanna Schneiderman
PLAY SELECTION David Himmelreich
ACTIVITIES Eileen Marks
PUBLICITY Alison Miller

Special Thanks

RICHARD HUMPHREY, Bucknell '74, wishes to thank the University for the opportunity
to participate in the opening of Bucknell's extraordinary new theatrical space.
HARVEY AND BETSY POWERS
CHERYL DOLBY
DEPARTMENT OF PUBLIC RELATIONS AND PUBLICATIONS

*Smoking, the taking of flash photographs,
and the use of recording devices are strictly prohibited.*

1986-87 SEASON

Terra Nova: March 13, 14, 15, & 16
8 p.m.
University Theatre

The Pirates of Penzance: May 1, 2, 3, & 4
8 p.m.
University Theatre

