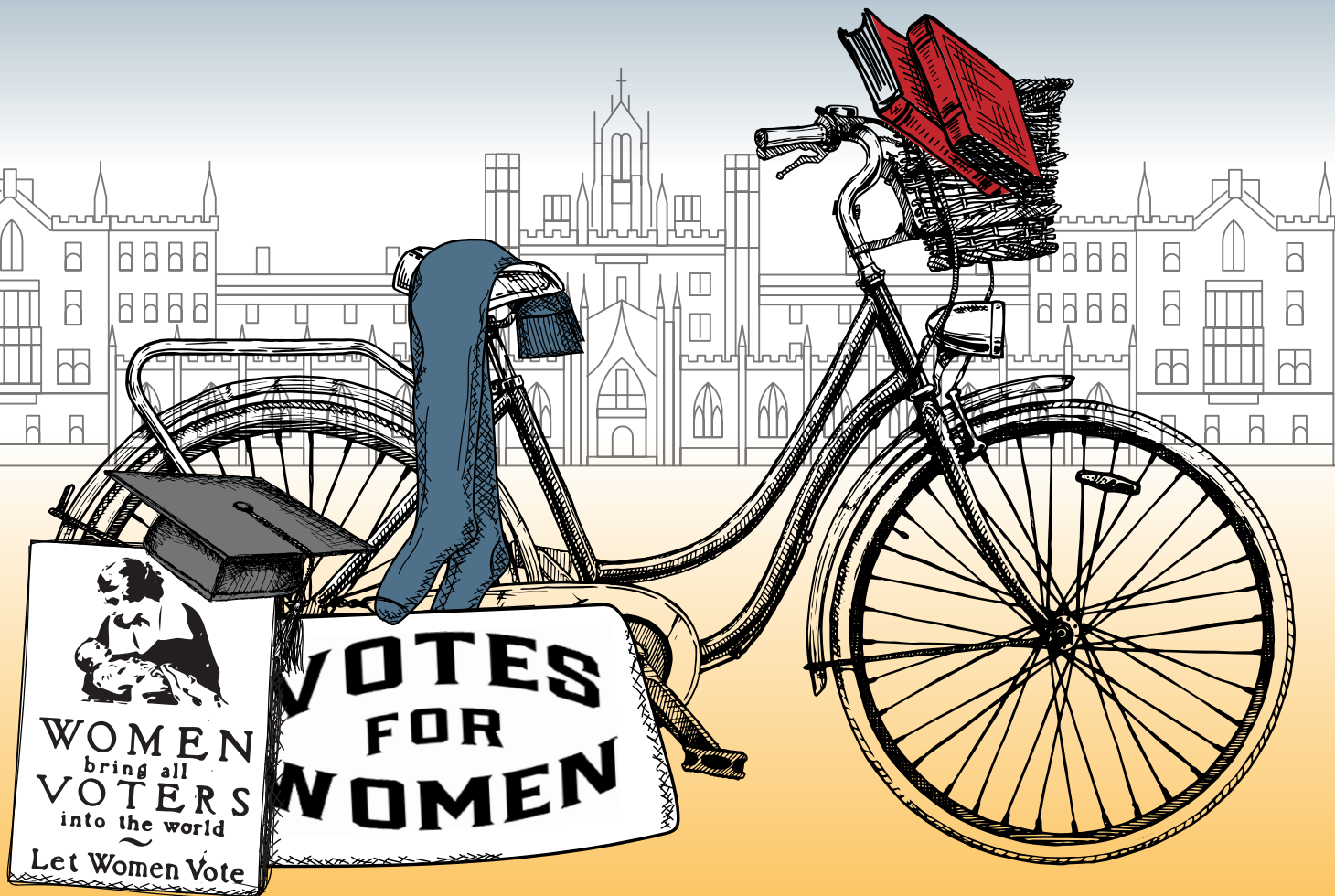


# BLUE STOCKINGS

**BY JESSICA SWALE**

**Directed by Anjalee Deshpande Hutchinson**



**April 12 – 15, 2019**  
**Harvey M. Powers Theatre**

**Bucknell**  
UNIVERSITY

# BLUE STOCKINGS

**WRITTEN BY JESSICA SWALE**  
**Directed by Anjalee Deshpande Hutchinson**

**Stage Management:** Caitlin Kalsbeek ’20  
**Scene Design:** F. Elaine Williams  
**Costume Design:** Paula D. Davis  
**Light Design:** Drew Hopkins ’20  
**Sound Design:** Heath J. Hansum, Allen Taylor ’19  
**Projection Design:** Heath J. Hansum  
**Assistant Director** Katharine Cognard-Black ’21  
**Director of Film:** Professor Eric Faden  
**Dramaturg:** Bryan M. Vandevender  
**Hat Designer and Milliner:** Daylee Reichenbach

## CAST

Tess. ....	Emma Saloky ’21
Carolyn ....	Midge Zuk ’19
Maeve. ....	Uchechukwu Unigwe ’20
Celia. ....	Jillian Flynn ’22
Minnie/Woman at Restaurant ....	Abigail Strayer ’22
Librarian/Mrs. Lindley. ....	Brooke Echnat ’21
Mr. Peck/Waiter. ....	Dean Patterson ’20
Lloyd ....	Nicholas Talbot ’19
Billy/Frank/Professor ....	Xavier Phelan ’21
Ralph ....	Kyle Cohick ’20
Holmes ....	James Kim ’19
Edwards. ....	Camillo Lazarczyk ’21
Will. ....	Jon Riker ’22
Mrs. Welsh ....	Professor Katie Faull
Miss Blake ....	Professor Virginia Zimmerman
Miss Bott. ....	Professor Dustyn Martincich
Mr. Banks. ....	Professor Bryan M. Vandevender
Professor Maudsley ....	Professor John Hunter
Professor Radleigh ....	Professor Michael Johnson-Cramer
Professor Anderson. ....	Professor Chris Martine
Professor Collins. ....	Professor Mark Hutchinson

### Understudies

Tess/Will/Edwards. ....	Catherine MacKay ’21
Carolyn/Lloyd/Holmes ....	Sydney Dickinson ’22
Celia/Minnie/Ralph ....	Cam Kitell ’22
Mrs. Welsh/Miss Blake/Miss Bott. ....	Brooke Echnat ’21
Maeve/Mrs. Lindley/Billy ....	Sabrina Debler ’22

## PRODUCTION STAFF

Associate Director of Film .....	Professor Daniel Neinhuis
Assistant Stage Managers. ....	Emma Battle ’22, Megan Munter ’21, Jillie Santos ’22
Costume Shop Manager .....	Pam Miller
Costume Construction .....	Ava Boudreau ’21, Ashley Hong ’21, Yasameen Mohammadi ’20, Abigail Strayer ’22, Joy Zhou ’20
Stage Combat & Voice/Dialect .....	Samantha Norton
Props Master. ....	Dean Patterson ’20
Makeup and Hair Design. ....	Lydia Kappelmeier ’21, Tallulah Samberg ’22,
Makeup Crew .....	Graysen Bright ’19, Caroline Molnar ’19
Wardrobe. ....	Sofia Adams, Kelsey Birmingham ’19, Caroline Tattersfield ’22, Julia Tokish ’22
Lightboard Operator .....	Libby Safir ’21
Sound Board Operator .....	Em Sharp ’21
Projection Operators. ....	Miki Du Bois ’22, Megan Munter ’21
Scenery and Lighting Production Crew. ....	Elyza Agosta ’20, Emma Battle ’22, Orli Bernstein ’21, Brennan Boyle ’22, Cas Caswell ’21, Peter Cholnoky ’22, Evan Filion ’20, Kiran Grewal ’19, Drew Hopkins ’20, Liana Irvine ’20, Rachel Johnson ’20, Sage Lamade ’22, Hayden Lindsey ’20, William Lovejoy ’19, Megan Munter ’21, John Owen ’21, Xavier Phelan ’21, Emma Saloky ’21, Jillie Santos ’22, Mallory Steffey ’19, Tyler Strobel ’19, Jingtong Yu ’22
Publicity .....	Miki Du Bois ’22, Ryan Bremer ’22, Mackenzie Gross ’21, Brooke Echnat ’21, Camillo Lazarczyk ’21, Jeniah Martin ’22, Mallory Steffey ’19

## DRAMATURG’S NOTE

The term “bluestocking” as it appears throughout Jessica Swale’s play carries a variety of connotations. At best, it refers to a young English woman in pursuit of high education. At worst, it is a pejorative used to diminish female learners and cast them as selfish, cold, and sexless gender outlaws who have abandoned motherhood and housewifery in favor of the fruitless pursuit of knowledge. These misogynist implications, however, were not yet fastened to the term when it originated some 150 years prior to the play’s events. In the mid-eighteenth century, “bluestocking” was used to describe members of informal discussion circles known as the Blue Stockings Society. Their meetings, organized by Elizabeth Montagu, Elizabeth Vesey, Frances Boscawen, and other wealthy female intellectuals, were held in cultural centers such as London, Bath, and Dublin, and welcomed both women and men and interested in critiquing literature and debating politics. As historians Nicole Pohl and Betty A. Schellenberg observe, these meetings resembled French salons and “differed from the traditional card-playing gatherings by nurturing intellectual pursuits, polite conversation, philanthropic projects, and publishing ventures.”<sup>1</sup> Because the society meetings were noted for their relaxed atmosphere, “bluestocking” came to signify distance from formal learning. Attendees did not dress in their finest clothes. Informal blue stockings (as opposed to more ceremonious black stockings) were allowed and encouraged.

Despite their initial popularity throughout the United Kingdom, regular meetings of the Blue Stocking Society began to dwindle after 30 years. Even as the discussion circles disappeared, the term “bluestocking” endured and continued to indicate a notable gap between women’s intellectual pursuits and a formal university education, particularly as women continued to advance their own scholarly interests. As Pohl and Schellberg observe, the term “bluestocking” came to resemble an epithet for “a dangerously intellectual woman.”<sup>2</sup> Unsurprisingly, this connotation coincided with the

early feminist movement and the fact that educational opportunities for women were gradually increasing in quantity and scope. Following the publication of texts such as John Stuart Mill’s *The Subjection of Women* (1869) and Mary Wollstonecraft’s *A Vindication of the Rights of Woman* (1792), a handful of universities opened their public lectures to women. Girton College of Cambridge, the primary setting of our play, opened its doors to women in 1869 and a small number of institutions including Newham College, London University, and Victoria University followed suit. In each of these cases, however, women were kept at a marked geographic and curricular distance from their male counterparts. (It is worth noting that American universities, including Bucknell, had been admitting and graduating women since the 1830s.) Jessica Swale’s play seeks to highlight this divide. The journey that Tess, Celia, Carolyn, and Maeve embark upon, while frequently empowering, celebratory, and romantic is also a stark reminder of the systemic inequities that have undergirded higher education (and nearly every other profession) for centuries. Even so, the playwright arguably reclaims the term “bluestockings” and transforms it from an expression of derision to a mark of perseverance.

— Bryan M. Vandevender

<sup>1</sup> Pohl, Nicole and Betty A. Schellenberg, *Reconsidering the Bluestockings* (San Marino, CA: Huntington Library, 2003): 4.  
<sup>2</sup> Ibid., 5.

# CAST & CREW BIOGRAPHIES

**Emma Battle ’22 (Assistant Stage Manager)** Bucknell Department of Theatre & Dance: *The Wolves* (#14); *Women and Wallace* (Stage Manager); Spring Dance Showcase ’19 (Stage Manager). Stage Left Children’s Theatre: *Mary Poppins* (Mrs. Banks/Stage Manager); *Peter Pan* (Nibs/Stage Manager); *Shrek* (Assistant Director). Dwight Englewood High school: *Dogfight* (Director/Producer/Stage Manager); *Seussical* (Jojo); *A Chorus Line* (Kristine); *The Addams Family* (Pugsley) *Almost, Maine* (Ginette).

**Katharine Cognard-Black ’21 (Assistant Director)** Bucknell Department of Theatre & Dance: *Mickey Cares* (Director), *Dangerous Liaisons* (Assistant Stage Manager), *Antigone* (Tiresias), *People Don’t Change They Just Change their Hair* (Abby), *Almost Maine* (Lynda). St. Mary’s College of Maryland Theatre Department: *Much Ado about Nothing* (Ursula). Nebraska Girls Shakespeare Company: *Taming of the Shrew* (Tranio), *All’s Well that Ends Well* (Helena), Leonardtown Highschool: *Much Ado About Nothing* (Beatrice), *Gruesome Playground Injuries* (Director)

**Kyle Cohick ’20 (Ralph)** Bucknell Department of Theatre & Dance: *The Wolves* (Assistant Director), *House of the Holy Moment* (Director), *Antigone* (Haimon), *Crazy For You* (Zangler), *Emilie* (Gentleman I); *Am I Blue* (Director); *Dangerous Liaisons* (Major-Domo); Fall Dance Showcase ’17 (Lighting Designer); *Next to Normal* (Henry); *Marisol* (Man with Ice Cream Cone); *Almost, Maine* (Master Electrician).

**Sabrina Debler ’22 (U/S for Maeve, Billy, Mrs. Lindley)** Bucknell Department of Theatre & Dance: *Antigone* (Chorus). NY Friends Seminary Theatre Department: *Romeo and Juliet* (Capulet Girl), *All Shook Up* (Ensemble); *Midsummer Night’s Dream* (Peaseblossom); *Into the Woods* (Stepmother); *Mary Shelley’s Frankenstein* (Harriet Shelley); *Here Be Dragons* (Council). Warner Bros: *Hello Herman* (Jennifer); *Alchemy: The Bandit Hound*, 2016 (Katie); Post-Production: *Bad Impulse* (Grace).

**Sydney Dickinson (U/S for Carolyn, Lloyd, and Holmes)** Bucknell Department of Theatre & Dance: *The Wolves* (#00); *Women and Wallace* (Lily); *Watermelon Boats* (Kate); *Antigone* (Hair Design); Fall Dance Showcase ’18 (ASM). Century High School: *Seussical* (Gertrude McFuzz); *The Fall of the House of Usher* (Lucy); *Sweeney Todd* (Johanna); *Into the Woods* (Cinderella Understudy/Cinderella’s Mother); *All Out* (Elaine); *Treasure Island* (Jack’s Mother/Ensemble); *Mary Poppins* (Mary Poppins Understudy). TACTICC: *The Addams Family* (Ensemble).

**Brooke Echnat ’21 (Librarian/Mrs.Lindley, U/S for Mrs. Welsh, Miss Blake, Miss Bott)** Bucknell Department of Theatre & Dance: *1 Bed 1 Bath* (Director); *Antigone* (Chorus); *Crazy for You* (Sheila Perkins); *Ten Dollar Drinks* (Star Jones); *Almost, Maine* (Jenny); Fall Dance Showcase ’18; Spring Dance Showcase ’19. Fox Chapel Area High School: *Into the Woods* (Florinda); *You Can’t Beat the House* (Glenda); *Our Town* (Mrs. Webb); *Music Man* (Alma Hix); *A Little Murder Never Hurt Anybody* (Julia).

**Katherine Faull, Presidential Professor of German & Humanities (Mrs. Welsh)** Ph.D. Princeton University; M.A. University of London; B.A. King’s College, University of London. BBC 1 TV: *Why Don’t You...*? (Series 1: cast member); BBC Radio Bristol, *Calico Pie* (weekly live show-cast member); Domino Productions, UK: *A Day in the Death of Joe Egg*, (movie extra). King’s College, London, UK: *Elektra*; Colston’s Girls’ Bristol, UK: *Twelfth Night* (Sebastian); *Everyman* (Good Deeds); *Macbeth* (Lady Macbeth). Bucknell University, German Program, *Der Jasager und der Neinsager* (director). WVIA-TV: *Peoples of the Susquehanna* (concept author/ content advisor/expert contributor). Vista Film Production, Czech Republic: *David Zeisberger, Apostle of the Indians* (expert contributor).

**Jillian Flynn ’22 (Celia)** Bucknell Department of Theatre & Dance: *Women and Wallace* (Nina); *Mickey Cares* (Casey). Random Farms Kids’ Theater: *Into The Woods* (Cinderella); *The Sound of Music* (Maria); *Les Miserables* (Cosette); *Hairspray* (Amber). Denise Simon Theatre in The Park: *The Wizard of Oz* (Dorothy); *Into The Woods* (Cinderella). John F. Kennedy Catholic High School: *The Addams Family* (Wednesday); *The Boy Friend* (Polly).

**Drew Hopkins ’20 (Lighting Designer)** Bucknell Department of Theatre & Dance: *Antigone* (Assistant Lighting Designer); *Crazy for You* (Audio Assistant); Lighting Designer for the following productions: Spring Dance Showcase ’19, Fall Dance Concert ’18, Fall Dance Showcase ’18, Spring Dance Showcase ’18, Fall Dance Concert ’17, Fall Dance Showcase ’17, Spring Dance Showcase ’17, Fall Dance Showcase ’16, *All in the Timing*. The Episcopal Academy: *Hairspray!* (Lighting Designer); *The Witches* (Scene Designer); *You Can’t Take it With You* (Scene Designer); *The Sound Of Music* (Audio Assistant).

**Caitlin Kalsbeek ’20 (Stage Manager)** Bucknell Department of Theatre & Dance: Spring Dance Concert ’18 (Stage Manager); *Crazy for You* (Assistant Stage Manager); *Les Liaisons Dangereuses* (Assistant Stage Manager); *Next to Normal* (Assistant Stage Manager); Spring Dance Showcase ’17 (Stage Manager); *All in the Timing* (Stage Manager).

**James Kim ’19 (Holmes)** Bucknell Department of Theatre & Dance: *Mickey Cares* (Josh).

**Cam Kittell ’22 (U/S for Celia, Ralph, Minnie)** Bucknell Department of Theatre & Dance: *The Wolves* (#46); *Happy Mug* (Anna); Fall Dance Showcase ’18 (Dancer), *Women and Wallace* (Wendy). Greenwich High School: *Hairspray* (Penny Lou Pingleton); *Noises Off!* (Brooke/Vicki); *The Cherry Orchard* (Mrs. Ranevsky); *Annie* (Lily St. Regis); *Pippin* (Leading Player). Off-Beat Players: *James and the Giant Peach* (Aunt Spiker); *Fiddler on the Roof* (Yente).

**Camillo Lazarczyk ’21 (Edwards)** Bucknell Department of Theatre & Dance: *Almost, Maine* (Chad), *Crazy For You* (Eugene Foeder & Pete), *A Couple Of Metal Gods Sitting Around Talking* (Director), Fall and Spring Dance Showcases ’17, ’18, ’19. McCarter Theater: *A Christmas Carol* (Ensemble). Paper Mill Playhouse Broadway Show Choir. Washington Crossing Theatre & DPAC: *A Chorus Line* (Al DeLuca), *The Drowsy Chaperone* (Underling), *Annie* (Daddy Warbucks), *Pinocchio* (Pinocchio), *Charlie Brown Christmas* (Charlie Brown). Bucks County Playhouse: *Oliver, Music Man, A Christmas Carol*. Rutgers Preparatory School: *Seven Keys To Baldpate* (Mr.Magee), *Play On* (Billy Carewe), *Almost, Maine* (Phil & Dave).

**Catherine MacKay ’21 (U/S for Tess, Will, Edwards)** Bucknell Department of Theatre & Dance: *The Wolves* (ASM), *Happy Mug* (Director), Fall Dance Showcase ’18, *Antigone* (Chorus), *Crazy for You* (Harriett), *Counting Rita* (Sarah), Fall Dance Concert ’17 (Assistant Stage Manager), *Almost, Maine* (Waitress/Villian). Farmington High School: *Beauty and the Beast* (Belle), *Little Shop of Horrors* (Ronnette).

**Dustyn Martincich, Associate Professor of Theatre and Dance (Miss Bott)** M.F.A. Smith College; B.A. Marquette University. Bucknell University: Choreographer, Director, Movement director, Performer, Collaborator in Theatre and Dance productions and other campus events. Other: The Arc Theatre Chicago. Previous: Chicago Writers Workshop; Core Project Chicago, The Monocle Eclectic; Matter Dance Company; Around the Coyote Festival; Dance Chicago Festival; Going Dutch Festival; Kansas City and Asheville Fringe Festivals; NACHMO DC; Sunset Playhouse (Elk Grove, WI).

**Megan Munter ’21 (Assistant Stage Manager)** Bucknell Department of Theatre & Dance: *House of the Holy Moment* (Stage Manager), *Antigone* (Assistant Stage Manager), *Women and Wallace* (Lighting Designer), *Crazy For You* (Assistant Stage Manager).

**Dean Patterson ’20 (Mr. Pack/Waiter/Butler)** Bucknell Department of Theatre & Dance: *Antigone* (Polyneikes), *Crazy for You* (Sam/Props Master), *Emilie la Marquise du Châtelet Defends Her Life Tonight* (ASM/Props Master), *Dangerous Liaisons* (Props Master), *Comedy of Errors* (Angelo/Props Master), *Carousel* (Ensemble), *All in the Timing* (Trotsky). Stony Batter Players: *Into the Woods* (Cinderella’s Prince), *The Real Inspector Hound* (Inspector Hound), *Urinetown* (Mr. McQueen), *Taking Breath* (Tom), *Legally Blonde* (Sundee Padamadan).



**Xavier Phelan ’21 (Billy/Husband)** Bucknell Department of Theatre & Dance: *Almost, Maine* (Randy), *Antigone* (Assistant Designer/Props Master). MVHS Theatre Department: *The Triangle Factory Fire Project* (Eddie Markowitz), *Thoroughly Modern Millie* (Trevor Graydon III), *Museum* (Michael Wall), *Once on this Island* (Armand/Ensemble), *Alice in Wonderland* (White Rabbit).

**Jon Riker ’22 (Will)** Bucknell Department of Theatre & Dance: *Women and Wallace* (Wallace). Bucknell Opera Theatre: *Songs For a New World* (Man 2). Moravian Academy Theatre Department: *Into the Woods* (The Baker); *Cymbeline* (Posthumus); *Arcadia* (Bernard); *Urinetown* (Mr. Cladwell); *Much Ado About Nothing* (Borachio); *The Importance of Being Earnest* (Jack). NCC Theatre: *Ragtime* (Ensemble).

**Emma Saloky ’21 (Tess)** Bucknell Department of Theatre & Dance: *Antigone* (Messenger), *Crazy for You* (Set building/dresser), *A Backwards Glance* (Evelyn), *Almost, Maine* (Rhonda); Neshaminy High School Theatre Department: *Godspell* (Emma), *The Sound of Music* (Elsa Schraeder), *Rumors* (Claire Ganz).

**Abigail Strayer ’22 (Minnie/Woman in Restaurant)** Bucknell Department of Theatre & Dance: *Please Have a Seat and Someone Will Be With You Shortly* (Sue), Costume Shop TA (Spring 2019), Fall Dance Showcase ’18 (Sound Operator), *Women and Wallace* (Sarah); Newton North Theatre Ink: *Clybourne Park* (Lindsay/Betsy), *A Servant of Two Masters* (Clarice), *An Ideal Husband* (Mabel Chiltern).

**Nicholas Talbot ’19 (Lloyd)** Bucknell Department of Theatre & Dance: *Les Liaisons Dangereuses* (Valmont); *Next to Normal* (Dan); *Marisol* (Lenny). Commonwealth Shakespeare Company: *Richard III* (Lord Grey u/s); *Henry VI Part II* (Duke of York).

**Uchechukwu Unigwe ’20 (Maeve)** Bucknell Department of Theatre & Dance: *Next to Normal* (Costuming), *All in the Timing* (Betty); Keen Company: *How The Moon Would Talk* (Oneesha).

**Bryan M. Vandevender, Assistant Professor of Theatre (Mr. Banks)** Ph.D. University of Missouri; M.A. New York University; B.A. North Central College. Bucknell University: Director, Dramaturg, Performer. University of Wisconsin-Oshkosh (Oshkosh, WI): Director, Dramaturg. University of Missouri and Independent Actors Theatre (Columbia, MO): Director, Dramaturg. Normal Summer Music Theatre (Normal, IL): Director. North Central College: *A Little Night Music* (Fredrik), *The Comedy of Errors* (Antipholus of Ephesus), *The Fantasticks* (Hucklebee), *A Chorus Line* (Bobby), *The Good Woman of Setzuan* (God).

**Virginia Zimmerman, Associate Professor of English (Miss Blake)** Ph.D. University of Virginia; B.A. Carleton College. RiverStage Community Theater: *Who Am I This Time?* (Kate); *The Bad Seed* (Monica); *Pavilion* (Kari); *Dinner With Friends* (Karen). Carleton College: *The Lower Depths* (Anna); *The Merry Wives of Windsor* (Mrs. Ford); *Extremities* (Marjorie); *Much Ado About Nothing* (Director); *A Lie of the Mind* (Director).

**Midge Zuk ’19 (Carolyn)** Bucknell Department of Theatre & Dance: *Spring Awakening* (Martha/Dance Captain), *Next To Normal* (Natalie), *Crazy For You* (Tess/Dance Captain), Fall Dance Showcase ’17, Spring Dance Showcase ’18. Bucknell Opera Company: *Songs for a New World* (Featured Soloist). Taylor Performing Arts Center: *Joseph... Dreamcoat* (Narrator), *Thoroughly Modern Millie* (Millie).

**Special thanks:** Traci Steffey and Todd Bauman; Melissa Allen; Mary Ann Stanton; Bloomsburg Theatre Ensemble; Bucknell Department of Film/Media Studies; Morgot Vigeant; Em Sharp; Bicycle – Scot Wagner and Edward Wagner; Telescope – Katelyn Allens and Joe Tolman.

DEDICATION

Our production of *Blue Stockings* is dedicated to Phi Beta Kappa and summa cum laude alumna, Jane Brown Maas ’53.

Deeply influenced by her friends, Harvey and Betsy Powers, Jane was devoted to Cap and Dagger and the Theatre Program. She began her career at Bucknell as an active English major nurtured in theatre and continued to support the program’s development into the Department of Theatre and Dance. Jane’s gift in honor of Betsy literally made our “back door” accessible to everyone.

Jane was a pioneering woman in advertising who lead the “I Love New York” tourism campaign. As Jane notes in her 2012 memoir, *Mad Women: The Other Side of Life on Madison Avenue in the ’60s and Beyond*, “Yes, all of these men are the fathers, but I can look you straight in the eye and tell you that I am its only mother.” Jane’s loyalty brought her back to Bucknell as a member of the Board of Trustees and a member of the Steering Committee for the Association for the Arts.

Enjoy seeing photographs of plays in which Jane performed and directed in the lobby.

DEPARTMENT OF THEATRE & DANCE

<b>Paula D. Davis</b>	.....	Costume design and history
<b>Katie Hanes</b>	.....	Academic assistant
<b>Heath J. Hansum, <i>director of theatre</i></b>	.....	Lighting and sound design
<b>Er-Dong Hu.</b>	.....	Dance technique and theory
<b>Anjalee Deshpande Hutchinson, <i>chair</i></b>	.....	Acting, directing, devising
<b>Mark Hutchinson, <i>director of theatre</i></b>	.....	Technical coordination, stage management
<b>Kelly Knox (<i>on sabbatical</i>)</b>	.....	Dance technique and theory
<b>Dustyn Martincich, <i>director of dance</i></b>	.....	Theatre and dance technique and theory
<b>Pam Miller.</b>	.....	Costume studio manager
<b>Titus O’Neil</b>	.....	Entertainment technology assistant
<b>Daylee Reichenbach</b>	.....	Assistant costumer
<b>Bryan M. Vandevender</b>	.....	Theatre history, theory
<b>F. Elaine Williams</b>	.....	Scenography

THEATRE & DANCE CONTRIBUTORS 2018–19

Maurice and Laurie Aburdene, Jennifer Aguilar, Loren and Jane Amacher, Chuck Arnao and Rosemary Watt, Justine Bailey, Jill Baumbach, Ashley Bishop, Lauren Bollinger, Isabelle Bristol, Jamie and Michael Brouse, John Brunner, Jennifer Butler, Kathy Caldas, Diana Cardone, Stacey Carpency, Tyler Chadwick, Kim Cipolla, Todd Clark, Christina Cody, Alex Cohen, Kerri Conner, Alexander Corcoran, Shirley Curry, Fred and Eleanor Dallabrida, Colin and Emily Davidson, Lane DeCordova, David and Jane DeHaven, Chelsea Dieck, Alania Eisenhooth, Connie Evans and Dean E. Richhart, Ruth Fausak, Emily Fischer, Pat and Patti Flannery, Ivan Flores, Erin Froehlich, Wayne and Ilene Garrett, Matt and Laura Garman, Kourtney Ginn, A.J. and Jane Greulich, Lou Groenheim, Michelle Haitz, Ashley Havican, Schelly Homan, Brittany Hurley, Hope Hutchinson, Mark Jarosinski, Lisa Jarosinski, Michael Kamtman, Megan Karakelian, Michael and Faith Kimberling, Robert Kittel, Joseph Koletar, Courtney Lambert, Gretchen Liga, Leonard Limongelli, Kimberly and Buck Linton, Mary Jane Liu, Michelle Maitz, Eric Molitor, Douglas and Kristin Monty, Christen Moribondo, Lisa and Paul Murphy, Frederick Nowicki, Robert and Paula Nusslein, Marisa Patti, Emily Penick, Mark Phelan, Gabe Portuondo, Amy Pretz, Jack and Sallie Pyper, Rob and Katie Rastetter, Daphne Riordan, Beth Robinson, Todd Rosenlieb, Ted Sallade, Tanya Saunders, Jean Shackelford, Kurt and Leigh Skvarla, Lynne Snyder, Donna Spinweber, MaryAnn Sigler Stanton, Chris Stokes, Cathy Sweeney, Melanie Tayler, Morgan Turner, Eric and Leanne Venema, Adrienne Vischio, Kathleen Warner, Nancy Webb, Rodney West

Generous support by the Bucknell Association for the Arts and the Richard A. Klein Theatre and Dance Endowment have made guest artists’ residencies, master classes, and workshops for our 2018-2019 artistic season possible.

UPCOMING MAINSTAGE EVENT

Spring Dance Concert  
directed by Dustyn Martincich

Saturday, April 27 at 7:30 p.m. and Sunday, April 28 at 2 p.m.  
Weis Center for Performing Arts



# 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.

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Bucknell University Department of Theatre  
and Dance Cap and Dagger 2.0