



BUCKNELL UNIVERSITY
DEPARTMENT OF THEATRE & DANCE
PROUDLY PRESENTS

Pride & Prejudice



OCTOBER 21–24, 2011

8pm 🍷 Harvey M. Powers Theatre

Matinee Showing: October 23, 2pm



BUCKNELL UNIVERSITY
DEPARTMENT OF THEATRE
AND DANCE PRESENTS

Pride & Prejudice

By JANE AUSTEN
Adapted by JON JORY
Directed by ANJALEE
DESHPANDE HUTCHINSON

Julie Petry, choreography
Madison Lane ’14, stage management
F. Elaine Williams, scene design
Paula Davis, costume design

Heath Hansum, sound and light design
Samantha Phillips, dialect coach
Tina Cody, assistant director
Sydney de Briel, associate costume designer

Cast List

Elizabeth – Katharina Schmidt ’13
Jane – Vicki Moyer ’13
Kitty – Lindy Knight ’13
Lydia – Molly Davis ’14
Mary – Simone Spira ’13
Colonel Fitzwilliams – Logan Kauffeld ’15
Lady Catherine De Bough – Ali Keller ’12
Livery Man 1 – Ethan Van Buskirk ’13
Livery Man 2 – Haley Thomas ’14
Ball Guest – Elyas Harris ’13
Mr. Bennet – Pat Shane ’12
Mrs. Bennet – Eve Carlson ’12
Mr. Bingley – Matt Dranzik ’13

Ms. Caroline Bingley – Emily Hooper ’14
Mr. Collins – John Pikowski ’13
Mr. Darcy – Banner White ’14
Ms. Georgiana Darcy/Mrs. Lucas/Younger Ball Guest –
Katelyn Rothney ’15
Mr. Gardiner – C.J. Fujimura ’13
Mrs. Gardiner/Younger Ball Guest – Gwen Gideon ’15
Mrs. Hurst (formerly Louisa Bingley)/Housekeeper –
Hannah Cordes ’15
Mr. Lucas/Younger Ball Guest – John Brunner ’15
Ms. Charlotte Lucas – Sheridan Gates ’14
Mr. Wickham – Adam Wennick ’13
Maid – Sarah Talbot ’14

Production Staff

Assistant Stage Managers – Eliza Macdonald ’14, Morgan Turner ’14
Costume Shop Manager – Pam L. Miller
Costume Crafts – Sydney de Briel
Costume TAs – Rebecca Fritsch ’15, Elizabeth Goodman ’12, Lois-An Gregory ’13, Alexandria Hammond ’14,
Jessica Napoli ’13, Kayla Rossi ’13, Haley Thomas ’14
Properties and Scene Painting – Mattea S. Rossettie ’13, Christine Kobza ’12, Jackie Eppinger ’15, Brett Walter ’15,
Chris Sorrentina ’15
Makeup Design – John Brunner ’15, Rachel Crane, Kayla Czakowski, Erin Gibson, Hilary Holmes ’12, Emily Singleton ’12
Hair Design – Lindsay Hooper ’12
Wardrobe – Nicolas Muoio ’15, Michael Strauss ’14, Sarah Talbot ’14
Light board Operator – Palmer Hilton ’14
Sound Board Operator – Kaitlin Marsh ’14
Run Crew – Michael Strauss ’14, Jackie (Glue) Eppinger ’15
Technical Direction and Set Construction – Mark Hutchinson
Scenery and Lighting Production Crew – Matthew Hacker ’13, Lisa Treidel ’12, Kaitlin (Sparky) Marsh ’14, Madison
Lane ’14, Skyler Harwood ’14, Tyler Chadwick ’13, William Fierman ’15, Kyle Montgomery ’15, Christophe
Poline ’12, Patrick Prentiss ’12, Jackie (Glue) Eppinger ’15, Rebecca Brak ’12
Publicity – Christina Cody ’12, Matt Dranzik ’13, Ethan Van Buskirk ’13 and Anjalee Deshpande Hutchinson

Meryton, Middle Earth, and the Republic of Pemberley: Fantasy Spaces in Jane Austen’s *Pride and Prejudice* by Ghislaine McDayter

When Jane Austen’s father first sent out his daughter’s newly completed manuscript, *First Impressions*, to the London publisher Thomas Cadell in 1797, it was summarily rejected by return of post, never having been read. Eventually released in 1813 under a new title, *Pride and Prejudice*, Austen’s work went on to become one of the most beloved novels in literary history, rivaled only by J.R.R. Tolkien’s fantasy block-buster *Lord of the Rings* according to the BBC conducted poll for the “UK’s Best-Loved Book” in 2003. To date, a stunning twenty million copies have been sold.

Tolkien and Austen might seem unlikely bedmates; the former trilogy creates a wholly fantastic, quasi-medieval world of clearly delineated good and evil in which orcs battle elves with magic swords in the struggle for (Middle)world domination, while the latter introduces us into the thoroughly civilized parlors and assembly rooms of the well-dressed, well-spoken Regency gentry who exchange cups of tea rather than deadly blows. If only for this reason, *Pride and Prejudice* has frequently been categorized by critics and readers alike as a novel of manners, the nineteenth-century critic W.F. Pollock going so far as to remark that the great power of Austen’s novel could be found, not in the novel itself, but rather “in the general opportunity afforded of regarding character and manners.” For Pollock, *Pride and Prejudice* was just a glorified reference manual for the student of early nineteenth-century social codes, mores and behavior. It taught us the “truth” of a past lifestyle, rather than creating for us an imaginative fiction.

But *pace* this popular narrative of Austen’s great novel being the ultimate source of historical authenticity and realism — an idea that is still very much in circulation — the novel has clearly come to function, no less than *Lord of the Rings*, as a remarkably powerful fantasy. Its *mise en scène* may not be as obviously fantastical, but arguably Elizabeth Bennet’s tea cup witticisms and ballroom etiquette are just as unreal as the “elfin language” so painstakingly developed by Tolkien. We must remember, for example, that the story is set in no historical Regency setting; this is not one of Austen’s Bath novels with all the recognizable sights and pleasure grounds of that well-known city. *Pride and Prejudice*, on the contrary, is set in the fairyland realm of Meryton, (Merrytown) — a realm in which poor country girls marry rich, handsome lords, and where the very real threat of the Napoleonic war that hung over England in 1813 is brought to mind only by the dashing red coats of the local military gallants. Notably, the soldiers are important only in as much as they offer themselves up as potential dancing partners for our heroine and her sisters.

In short, the “fantasy” of *Pride and Prejudice* is potentially one in which acts of conflict and danger are never of a more threatening nature to its heroine than being verbally slighted by a gentleman, or being found wanting as a pianist. As many critics have pointed out, in fact, this is the novel that set the standard for the modern paperback romance; the feisty heroine of lowly parentage not only wins herself a proud and haughty lover, but does so by “taming him,” reeducating him into a suitably appreciative domestic paragon. Women would appear to “win” in this text, from Jane and Elizabeth’s highly advantageous marriages, Charlotte’s “landing” of Mr. Collin’s and his extensive inheritance, to Lydia’s “entrapment” of the rake, Wickham, into (a hasty) marriage. This is a text of female empowerment in which women use their wiles, their wits, and their courage to conquer the formidable impediments to their happiness all too often made evident by a crushingly patriarchal social order.

It is, arguably, this fantastic element of the text that has made Austen, and most specifically *Pride and Prejudice*, into a kind of literary cult. “Janeites,” which is to say, the adoring fans of Jane Austen and her novels, have flourished in literary societies since the term’s coinage by the critic George Saintsbury in 1894, and in more recent years, a fan website, cleverly dubbed “The Republic of Pemberley” has provided an open, virtual space for the free exchange of Austen trivia, textual interpretation and novelistic sequels. We can’t seem to get enough Austen, and once we had filmed all of her completed novels, several times over, we turned to adaptations and meta-narratives about Jane Austen to satisfy our appetite. Thus, *Becoming Jane*, (HanWay Films, 2007) ostensibly a biography based on the scanty documentation we have concerning Jane Austen’s life, and audaciously labeled an “historical” drama in its trailers, becomes nothing less than an “Austenized” rewriting of Jane Austen. That is, Jane Austen the historical writer is reconstructed and resurrected as a curious conglomeration of all of her fictional characters. She becomes, if you will, one of her own heroines in ways that clearly is calculated to satisfy our own fantasy needs: Emma, Anne and specifically Elizabeth’s story must become *Austen’s* story — quite literally.

But as powerful as the fairytale fantasy of *Pride and Prejudice* may be, it is important to remember that, as with all fairytales, this novel has a decidedly dark side; the successes of the women in the novel are fragile at best, their hard won victories often teetering on the edge of utter tragedy and disaster. Jane, having initially been cast aside by her lover, Mr. Bingley, because of her low class status, threatens to slip into declining health and spinsterhood, Charlotte may have snagged herself a wealthy husband, but he is “odious” beyond toleration, and she cannot avoid him in the bedroom, wherever else she might be able to hide herself. Lydia flaunts her married status, but only having narrowly escaped becoming one of the many fallen and outcast women who wandered the streets of Regency London, “ruined” by sexual encounters with ruthless cads who promised a jaunt to Gretna Green. Even the cagey Elizabeth very nearly succumbs to the empty blandishments of Wickham, because of her unconscious class hostility and insistence on her own infallible character judgment. Indeed, upon closer inspection, this is a world ruled by strong class antagonisms, rigidly imposed primogeniture, and socially sanctioned sexual violence against women. The novel may end with “happy ever after,” but the careful reader is never very sure how long such a tenuous happiness might be sustained. How long, after all, will Wickham stay in line? How happy can Charlotte ever be, married to such an obsequious clot? How strong can the bond between Jane and Bingley be when they are both so easily swayed by others? How will Darcy deal with his new mother-in-law and all her attendant vulgarity, on a full time basis?

Of course, we need to believe that Elizabeth Bennet, in particular, will rise serenely above the difficulties that may surround her, and we settle comfortably into the comic resolution of the novel as easily as we would sink into a favorite fireside chair. As one of Austen’s favorite poets, William Cowper, would have it, this is a novel that “sing[s] the Sofa!” It allows us a brief respite from the storm without – a shelter from the turbulence of history. And yet, this is not to say that the story should be valued less as a result. Indeed, the genius of this text is its ability to engage us in its fantasy *in full knowledge* of the dangers that loom. What *Pride and Prejudice* teaches us, perhaps more than anything else, is that fantasy enjoyment itself is wholly dependent on the very violence that stalks its borders. Escapism can only function when we are all too aware that there is something from which we desperately need to escape. It is not, then, an avoidance of reality that makes *Pride and Prejudice* so powerful a work of literature for generations of readers, but rather its ability to acknowledge the demanding presence of brutal hardships, simultaneous, to the human necessity of seeking, and holding on to the “fiction” of joy.

THERE WILL BE A TEN-MINUTE INTERMISSION.

Please Note: Smoking, the taking of photographs, and the use of recording devices are strictly prohibited. Please turn off your cell phones and beepers before the performance begins. Thank you.

Directly following the performance on October 22, there will be a forum on this production. The guest speaker will be Professor Ghislaine McDayter of the English Department at Bucknell University. Also taking part in the forum will be the director, cast and crew. We hope you can join us!

Guest Artist Biographies

Choreographer: JULIE PETRY, MFA, SDC Associate Member

Assistant Professor of Theatre and Dance, Julie is entering her third year of teaching at Bloomsburg University. She holds an MFA from the University of Wisconsin-Milwaukee (dance) and a BFA from the University of Arizona where she studied dance, theatre, and music. Previously, she was a faculty member at Dominican University in River Forest, IL, where she taught both dance and theatre courses and had the opportunity to direct, choreograph, and collaborate on multiple productions. Julie worked professionally in the Mid-west/Chicago region for over 12 years wearing multiple hats ranging from aerial artist to dialect coach. A highlight from her time there includes receiving two Emmy nominations (Regional) for her work as a Director/Choreographer with HeartSong Communications. Additional Directing/Choreographic credits include: Summer Palace Theatre, WA; Centerlight Theatre, IL; Metropolis Performing Arts Center Theatre, IL, The King Center, FL (w/Heartsong Communications); Dance Chicago; Duets for My Valentine; Around the Coyote Festival; SoulStance Festival, among others. Performing includes: Kenny Rogers/ The Toy Shoppe National Tour; Light Opera Works, IL; The Southern Arizona Light Opera Company, AZ; Summer Palace Theatre, WA; Lira Dance Ensemble — a nationally touring Polish Dance and Music Company, which took her to Florida to perform with the Sarasota Opera; Ballet Entre Nous, IL; AMEBA Aerial and Acrobatic Dance Company; Tom & Susana Evert Dance Theatre, OH; and Ensemble Espanol Spanish Dance Theatre, IL. Julie most recently choreographed the world premiere of Jon Jory’s *Emma* for the Bloomsburg Theatre Ensemble.

Dialect Coach: SAMANTHA PHILLIPS, AEA, SAG, SAFD

Samantha holds an MFA in Opera and Theatre from the University of Maryland College Park, is an Affiliate Artist with The Bloomsburg Theatre Ensemble, and is the Artistic Director of FightTrix: a theatre company that trains actors and students for Stage and Film Fighting. Through the course of Bucknell University’s 2010–11 school year, Samantha had the opportunity to apply her singing and vocal coaching skills for the casts of *Shepardfest*, *The Bacchae* and individual students, Eddie Paillet, Stephanie Walters, Emily Hooper and Sheridan Gates. Other professional affiliations are Voice and Movement Instructor with the Electric Theatre Company and Improviser with the Commedia dell’Arte troupe, *Zuppa Del Giorno* in Scranton, PA.

As an actress Samantha received The New York Innovative Theatre Artists Awards for Best Supporting Actress in *How I Learned to Drive* and her role of *Penelope Pennywise* in *Urinetown*, *The Musical*. At The Bloomsburg Theatre Ensemble, Samantha recently assisted as the dialect consultant as well as playing *Mrs. Elton* in John Jory’s adaptation of *EMMA*.

Cast Biographies

John Brunner ’14 (Mr. Lucast/ Bucknell Theatre Debut) This is John Brunner’s first year and show at Bucknell University. He hopes to graduate with majors in Theatre and Political Science. He graduated last spring with high honors from Bentonville High School in Bentonville, Arkansas.

Eve Carlson ’12 (Mrs. Bennet) is a senior Psychology and Theatre double major. She recently played a spritely nun/secretary and stage managed *The Sculptress* at The Fells Point Corner Theatre in Baltimore. Her past Bucknell theatre roles include the mother-in-law in *Blood Wedding*, Peg Prentice in *Curtains*, and herself in a devised version of *The Bacchae*. She is a member of *Two Past Midnight*, Bucknell’s premiere coed a cappella group. She plans to pursue further education in counseling psychology and drama therapy upon graduation. She thanks the brilliant cast and crew for being so capitally dedicated and for coming together to tell this “hopefully romantic” story.

Christina Cody ’12 (Assistant Director) *Double Take Project*, *Bacchae* (Agave); *Be You [tiful]* (director); *Shepardfest* (Maid and Joy); East West Project (ensemble); *Curtains* (Mona Page); *bobrauschenbergamerica* (Susan); *Five Women Wearing the Same Dress* (Trisha); *Mud* (Mae), *Twelfth Night* (Tree), Cocktail Theatre: *Arms* (director), *Ferris Wheel* (Dorie). Thank you everyone for such an eye opening and inspiring adventure!

Hannah Cordes ’15 (Housekeeper/Mrs. Hurst/ Bucknell Theatre Debut) is a first year Theatre major at Bucknell University who is delighted to be making her Bucknell theatre debut in this year’s production of *Pride and Prejudice*. Most recently, Hannah played the role of Sheila in *The Boys Next Door* and Andromache in The Prout School’s production of *The Trojan Women*. Thanks to the cast and crew, break a leg everyone!

Molly Davis ’14 (Lydia Bennet) - Cocktail Theatre 2010: *A Whole House Full of Babies* (Sheila). Madrid Theatre: *Kiss Me Kate* (Lois Lane), *Ragtime* (Evelyn Nesbit), *Hello Dolly* (Minnie Faye), *Into the Woods* (Little Red Riding Hood), *A Christmas Carol* (Belinda Cratchit). Sherman Oaks CES: *Carousel* (Carrie Pipperidge), *Macbeth* (Witch 3), *Anything Goes* (Charity). Molly is so excited to be part of this wonderful production of *Pride and Prejudice*! Special thanks to her mom and dad, Anjalee, and the cast and crew for all of their hard work. She hopes you enjoy the show!

Matt Dranzik ’13 (Mr. Bingley) is a Theatre and Physics double major with a minor in Dance at Bucknell University. His latest performances on the Harvey M. Powers stage include *The Bacchae* (Obi), *Shepardfest* (*Gary Cooper or the Landscape, Tongues, Cowboy Mouth*), and *Curtains the Musical* (Harv Fremont). He is also involved in Dance productions, Bucknell’s Interdisciplinary Improvisational Ensemble, Theatre Department Publicity, and Cap and Dagger. Much love and thanks to all who made this romantic beauty come to life.

Sheridan Gates ’14 (Charlotte Lucas) BU Theatre: *The Bacchae* (script supervisor), *Shepardfest* (assistant stage manager), *lessons* (assistant stage manager); Cocktail Theatre 2010: *A Whole House Full of Babies* (Reno). McCarter Theatre: *A Christmas Carol* (Martha Cratchit). Granbury Opera House: *Joseph/Dreamcoat* (multiple roles), *Hello, Dolly!* (Ensemble). Princeton Day School: *A Chorus Line* (Diana), *Julius Caesar* (Cassius), *Sweet Charity* (Nicki), *The Crucible* (Mary Warren). Other: studied musical theatre in NYC and Michigan. Thank you to the entire cast and crew for helping to make a beautiful play!

Gwenn Gideon ’15 (Mrs. Gardiner/ Bucknell Theatre Debut) Rhinebeck High School: *Footloose* (ensemble) *The Diary of Anne Frank* (director) *The Laramie Project* (director). Gwenn, a Theatre and Psychology major, is so excited to be a part of her first production at Bucknell! She would like to thank Anjalee and the cast and crew for such an amazing experience!

Elyas Harris ’13 (Ball Guest/ Bucknell Theatre Debut) studied theatre at the Boston Arts Academy, a performing arts school in Boston, MA. During his time at the school he directed three main stage shows, wrote two performed plays, and appeared in multiple productions. His show *Street Lights* was recognized by Emerson College for it’s in depth look at urban death rates. It was called “the Spoon River” of Boston in 2008. Elyas’ plays have toured The San Fransico Bay area and a staged reading of his show *The Bluffs* will be read November 14 at Boston Playwrights Theatre of Boston University. Elyas was cast as the original Emmett Till in Janet Langhart Cohen’s *Anne and Emmett* which was showcased in Boston and Washington DC in 2009. Elyas later was awarded the Revere Bowl for this production. Elyas served as stage manager and lighting designer for senior Theatre major Yulissa Hildago’s *for colored girls who have considered suicide/when the rainbow is enufat* Bucknell University in 2011. As a junior, this is his first main stage theatre performance at Bucknell, yet he has been involved in several student productions at Bucknell. He is a Political Science and Education Major.

Emily Hooper ’14 (Caroline Bingley) considers *Pride and Prejudice* to be one of her favorite novels, and so the joy of bringing it to life has been quite a magical experience. Previous credits at Bucknell include *Savage/Love*, *Cocktails ’10* (Christina) and *The Bacchae* (Penelope). She is looking forward to future theatrical ventures, including the opportunity to direct her own cocktail this fall! Much love to the fabulously dedicated cast and crew, who have made this process so very charming and heartwarming indeed.

Logan Kauffeld ’15 (Col. Fitzwilliam/t/ Bucknell Theatre Debut) is excited to be making his Bucknell debut! Past credits include Sammy in *The Wedding Singer* and John the Baptist in *Godspell*. He plans to major in theatre and some more things if his schedule can handle it! He would like to thank his loving parents who got him this far.

Ali Keller ’12 (Lady Catherine) is a senior theatre major here at Bucknell University. She has been seen in the roles: Lisa (*The Outcome*), Meredith (*Five Women Wearing the Same Dress*), Jane (*Shading Silhouettes of Smaller Ones*), as well as other roles here at Bucknell. She has also directed the shows, *I Really Really Like You* by Neil LaBute, *Savage/Love* by Sam Shepard, and will be directing *How I Learned to Drive* by Paula Vogel here this spring. Tonight she appears as Lady Catherine de Bourgh and would like to thank the cast, Director Anjalee and Assistant Director Tina for the experience.

Lindy Knight ’13 (Kitty) is incredibly excited to be playing Kitty in *Pride and Prejudice*! She is a Jane Austen fiend and could not have asked for a better or more fun experience. Thanks so much to my family, my wonderful director Anjalee, and this wild and ridiculously awesome cast whom I LOVE LIKE CRAZY!!

Madison Lane ’14 (Stage Manager) is a Theatre and Psychology double major. She is so excited to be stage managing for her second time here at Bucknell, after also working on *Really Trying Here* last winter. She would like to thank the entire cast and crew, especially Anjalee and Tina, for making this such a wonderful experience. A very special thanks to Morgan and Eliza, because she couldn’t have done it without them! Enjoy the show!

Eliza MacDonald ’13 (Assistant Stage Manager) This is Eliza’s Bucknell debut show! High school productions include: *Pippin* (Catherine), *The Young and the Willing* (Muriel) – Mercersburg Academy; *Cinderella* (Cinderella), *The Odd Couple* Female version (Olive), *How to Succeed* (Smitty) – The Lovett School.

Victoria Moyer ’13 (Jane Bennet) is an enthusiastic Theatre and English/Creative Writing double major and has been involved in several Bucknell theatrical explorations, including *The Bacchae* (Maenad Syriana), *Be You[tiful]* (various characters), *Shepardfest* (*Red Cross* – Carol, *Chicago* – Sally, *Tongues* – chorus), *Curtains* (Jane Settler), Cocktail Theatre 2010 (director), and *The Vagina Monologues* 2010 and 2011.

John Pikowski ’13 (Mr. Collins) was last seen in Cocktail Theatre 2010: *Sherlock Holmes 10 Minutes to Doom* (Sherlock); Cocktail Theatre 2009 *The Pink Fancy* (Jose); Other BU Performances: *We Brake For Nobody* (Improv Comedy Troupe).

Katelyn Rothney ’15 (Georgiana/ Younger Ball Guest/Mrs. Lucas/Bucknell Theatre Debut), is extremely excited to be taking part in her first Bucknell Production. She intends to double major in International Relations and Theatre. Recent roles include Olive (*25th Annual Putnam County Spelling Bee*), Eve Ensler (*Vagina Monologues*), Tzeitel (*Fiddler on the Roof*), Lady Montague (*Romeo and Juliet*), Betty (*Sure Thing*), and recently directed the *Diary of Anne Frank*. Thank you to everyone involved for being so welcoming, and I hope the audience enjoys the show as much as the cast and crew does!

Katharina Schmidt ’13 (Elizabeth Bennet) Bucknell Theatre Department: *The Bacchae* (Shadosah/Maenad), *Be You[tiful]* (Ensemble); *Shepardfest* (Ide – Gary Cooper, Cavale – Cowboy Mouth); *Curtains* (Connie Subbotin); *bobrauschenbergamerica* (Phil’s Girl/Charity). East/West Project: *The American Family* (Devising/Ensemble). Stagedoor Manor: *42nd Street* (Maxine the Stage Manager); *RENT* (Mrs. Cohen/Lead Dancer/Ensemble). CPCA (Children’s Performing Company of Australia): *Around the World* (Ensemble/Dancer). Thank you Anjalee for this amazing opportunity and thank you to *all* the cast and crew who lifted this story off its pages and brought it to life.

Pat Shane ’12 (Mr. Bennet) Pat is extremely excited and privileged to be a part of this great cast. He is currently a theatre and economics double major, and part of Bucknell’s only improv troupe, *We Brake for Nobody*. Some of his past Bucknell credits include *Shepardfest*, *Really Trying Here*, *Curtains* (Frank Cioffi,) *bobrauschenbergamerica* (Bob, the Pizza Boy,) *Blood Wedding*, and *Twelfth Night*. Pat also participated in the 2011 San Francisco Mime Troupe’s Summer Workshop. Thanks to his parents for always supporting him, no matter what life decisions he may make.

Simone Spira ’13 (Mary Bennet/ Bucknell Theatre Debut): Cocktail Theatre 2009: *Superhero* (Rachel), Cocktail Theatre 2010: *Nightswim* (Rosie). Simone is a Theatre and Creative Writing major here at Bucknell and is so grateful to Anjalee, the cast, and the crew for an amazing first experience in a main stage production!

Haley Thomas ’13 (Livery Man 2 and Costumer for *Pride and Prejudice*) is a sophomore Costume Shop Assistant has worked on *The Bacchae* and *The Choreographers Showcase*. Haley is making her acting debut in *Pride and Prejudice*. A special thanks goes out to her parents, Wendy and Mike, for flying out from California to see the show.

Morgan Turner ’14 (Assistant Stage Manager) This is Morgan’s debut show at Bucknell and her first time working backstage on a production. Her high school productions include *W;t* (E.M. Ashford), *Seussical the Musical* (Chorus), *Lost in Yonkers* (Grandma Kurnitz), and *The Wiz* (Chorus; Uncle Henry). She loves Jane Austen and romance, so she was very excited to work with everyone for this production of *Pride and Prejudice*. She plans to remain involved in theater, thanks the cast and crew for being so wonderful, and hopes you enjoy the show!

Ethan Van Buskirk ’13 (Livery Man 1) is a Theatre and Studio Art double major. He has worked on *Shepardfest* (assistant costume designer) and is looking forward to directing “Getting it Back” from *Almost, Maine* as part of Cocktail Theatre One Acts. Ethan will also be performing in the upcoming *Aria Da Capo* as Cothurnus.

Adam Wennick ’13 (Mr. Wickam) is a Theater and Econ double major. This is his fourth main stage production at Bucknell. His past roles include Mazon in *Killer’s Head*, Carl in *Bobrauschenbergamerica*, and Daryl Grady in *Curtains*. He spent this past summer doing a six-week summer intensive at the Atlantic Acting School in NYC studying Practical Aesthetics. He would like to thank his family and friends for being so supportive and for driving all this way to see him. “just sayn”

Banner White ’14 (Mr. Darcy) is a Sophomore Theatre and English double major. He is excited and proud to be a part of his second Bucknell main stage performance. Past roles at Bucknell include playing himself in a devised version of *The Bacchae*, and Joseph in *Ashes* (Cocktail Theatre ’10). Most recent high school experience: Bernard Nightingale in *Arcadia*, Ismay in *Titanic*, Oren Scrivello in *Little Shop of Horrors*, and various other roles. Banner is also one of Bucknell’s Arts Merit Scholars for Theatre. He wants to thank an absolutely amazing cast and crew for making this one of the most amazing and rewarding experiences of his acting career.

Department of Theatre and Dance

Paula D. Davis, chair costume design and history
Sydney de Briel costume design intern
Anjalee Deshpande Hutchinson. acting and directing
Christine Fry. academic assistant
Mark Hutchinson. technical coordinator
Gary Grant. theatre history, theory, directing
Heath Hansum production manager, lighting, sound
Er-Dong Hu. dance technique and theory (on leave)
Kelly Knox, director of dance. dance technique and theory
Dustyn Martincich. theatre and dance technique
Pam Miller. costume shop manager
Samantha Phillips theatre adjunct
Sarah Surber dance technique, visiting
F. Elaine Williams scenography and costume design

Generous support by the Bucknell Association for the Arts and the Richard A. Klein Theatre and Dance Endowment has made our 2011-2012 artistic season guest artist residencies, master classes, and workshops possible.

SPECIAL THANKS
Prof. Ghislaine McDayter, Mark Hutchinson AKA “The Transition Guru”, Tom Patten and The Great Susquehanna Piano Company, Bloomsburg Theatre Ensemble, John Bravman, Wendy Wright, Carol McLaughlin Kennedy, Denny Wagner, Bucknell University Facilities, Barry Hannigan, Samantha Phillips, Pat Ringkamp, Gabrielle Heerschap, Diane Toyos and the Penn State School of Theatre, The Guthrie Theatre Costume Rentals.

Upcoming Events

MAINSTAGE EVENTS

Fall Dance Concert directed by Kelly Knox, featuring faculty, student, and guest artist choreography
December 2 and 3 at 8 p.m., Harvey M. Powers Theatre

Young Director’s Showcase Festival with directors Yulissa Hidalgo ’12, Katrina Medoff ’13, Victoria Moyer ’13
February 17 – 20 at 8 p.m., Tustin Studio Theatre

The Wild Party Book by Michael John LaChiusa and George C. Wolfe, music and lyrics by LaChiusa, directed by Gary Grant
April 13, 15 and 16 at 8 p.m. and Saturday, April 14 at 2 p.m., Harvey M. Powers Theatre

OTHER EVENTS

Fall Dance Showcase November 11 at 8 p.m. and November 12 at 2 p.m., Harvey M. Powers Theatre

Double Take Project December 4 at 8 p.m., Hunt Basement

Cocktail Theatre Directing I students present the play *Almost, Maine* by John Cariani
December 5 and 6 at 5 p.m., Tustin Studio Theatre

Choreographer’s Showcase
April 20 at 8 p.m. and April 21 at 2 p.m. and 8 p.m., Tustin Studio Theatre

How I Learned to Drive by Paula Vogel, directed by Ali Keller ’12
Saturday, April 28 at 2 p.m., Sunday, April 29 and Monday, April 30 at 8 p.m., Tustin Studio Theatre

Subscribers 2011-12

Laurie and Maurice Aburdene
Douglas W. Bastian
Ronald L. Beaver
Fred and Eleanor Dallabrida
Linda and John Dietrichson
Bob Frangione

Marie D. Jacob
Janet D. Jones
Arline Johnson
Joseph E. Koletar Jr.
David and Ruth McCord
J. Daniel Moss

Cindy Needham
John and Sallie Pyper
Ted Sallade
Evelyn Schneider
David B. and Louisa M Stone
Melissa A. Weber

Theatre & Dance Contributors 2011-12

Ryan R. Abercrombie
Maurice and Laurie Aburdene
A. Loren and Jane Amacher
Anonymous
Georgia Armstrong
Charles L. Arnao and Rosemary A. Watt
Courtney R. Bear
Karen L. Beatty
Ashley Bishop
Christen L. Braun
Tyler C. and Ellen Braun
Nicole Bradley Browning
Leigh A. Bryant
Jennifer M. Butler
Leslie K. Carney
Yabei Chen
Carla J. Christy
Kimberly M. Cipolla
Jacob C. Clark
The Columbus Foundation
Shirley Curry
Fred and Eleanor Dallabrida
Kenneth H. Dangman and Rebecca
G. Nisley
Peter B. and Mary K. Elder
Exelon
Lauren Feldhake

Allison Frayer
Katherine D. Fredrickson
G. Richard Garman and Maribeth Jones
Frederic and Linda Greenberg
Louis M. Groenheim
Lauren E. Hall
Angela J. Harris
Alan H. Johnson-McNutt
Johnson & Johnson Contribution Fund
Paul E. Kelleman
Paul and Kathryn S. Keller
Richard A. Klein
Kristy A. Kuhn
Megen LaVine
William H. Lembeck
Robert C. and Jane H. Mandel
Eric B. Molitor
Douglas B. and Judith Montgomery
Douglas J. and Kristin Monty
Samuel H. Nelsen
Suzanne R. Obolsky
Laura Odegard
Edward L. Paillet
Alexander and Amy Parsons
Emily J. Penick
Jess B. Petrie
John D. and Marie-Louise B. Petrie

Marilynn Pitman
Amy Pole
R. Paul Riggins and Marianne E.
Barg-Riggins
Riggins, Inc.
Arnold C. Ross
Amelia M. Schaeffer
Valentine H. and Mary A. Schaeffer
Evelyn Schneider
Andrew W. and Debra M. Sidman
Aaron J. and Mary Spak
Donna S. Spinweber
Robert C. Stokes
Robert M. and Eileen M. Stokes
Kelsey J. Tangel
Richard K. Tangel and Nancy
Toes-Tangel
Sarah K. Thalhamer
Marianne Thornton
David J. and Wendy H. Treidel
Reanna J. Trunk
Stephanie N. Walters
Judith Wheeler
Ashley E. Whittredge de Zablah
Ashlynn Billingsley Wright
Rodney J. Young
Lane F. Ziff