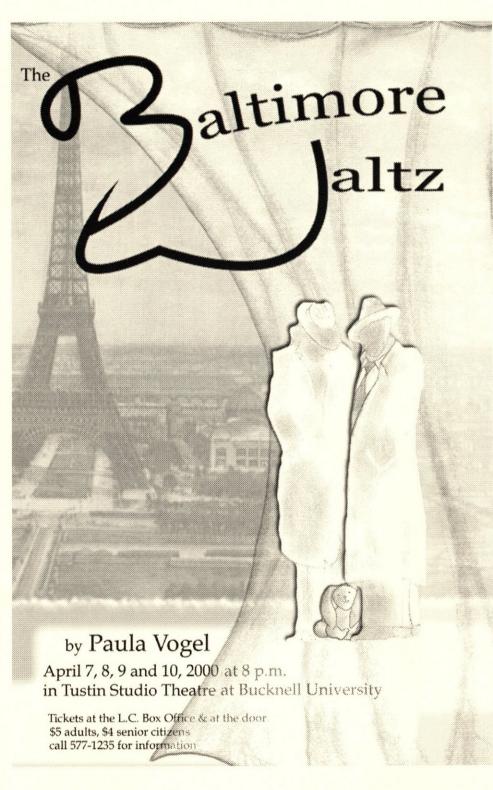
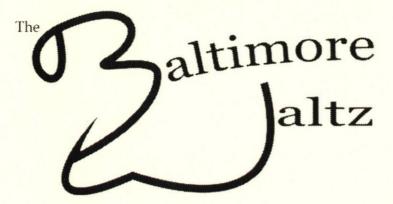
DEPARTMENT OF THEATRE & DANCE PRESENTS



Bucknell

BUCKNELL DEPARTMENT OF THEATRE AND DANCE

PRESENTS



by Paula Vogel

Director: Cassandra Pisieczko Scene Designer: F. Elaine Williams Lighting Designer: Heath Hansum Sound Designer: Richard M. Dionne Costume Designer: Amy Rinker Stage Manager: Mary Kokie

CAST

in order of appearance

ANNA	 	 	Ann Bonner
CARL, her brother	 	 	David Carpenter
THIRD MAN/CHORUS	 	 	John Mitchell
			Courtenay Mastain
			lan McNaugher
			Harlow Wetschler
			Danielle Yannece

The Baltimore Waltz takes place in a hospital lounge in Baltimore, Maryland.

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

PRODUCTION STAFF

Technical Director
Assistant Stage Managers Melissa Loftus, Angela Nostrand, Shauna Sobers
Soundboard Operator
Lightboard Operator
Sound and Electrics TA
Assistant Scene DesignerEric Hart
Props TAs Cassandra Pisieczko, Carolyn Jamison, Rachel Ziegler
Costumer
Costume Intern
Technical Direction Intern
Scene Shop TAsEric Charles, Charles Crosby, George Gibbons,
David Williams, Eric Loveland, Fred Stillman
Costume TAsReiko Kamiyama, Mary Kokie, Kelly Lybolt,
Stephenie Metz, Patricia McGrath
Dresser
Running Crew
Publicity & Box Office TAs Krista McCabe, Eileen Kennedy, Meghan Murphy
House Manager
UshersProvided by Cap & Dagger
Poster Design

At the time that this program was printed, a complete list of the production staff was unavailable. We would like to thank all those without whose help this show would not be possible.

UPCOMING EVENTS

Bucknell Dance Company Spring Concert Weis Center, April 28 & 29 8:30 p.m.

TO THE MEMORY OF CARL — BECAUSE I CANNOT SEW

In 1986, my brother Carl invited me to join him in a joint excursion to Europe. Due to pressures of time and money, I declined, never dreaming that he was HIV positive. This is the letter he wrote me after his first bout with pneumonia at Johns Hopkin's Hospital in Baltimore, Maryland. He died on January 9, 1988.

As executor of his estate, I give permission to all future productions to reprint Carl's letter in the accompanying program. I would appreciate letting him speak to us in his own words.

The Baltimore Waltz—a journey with Carl to a Europe that exists only in the imagination—was written during the summer of 1989 at the MacDowell Colony, New Hampshire.

P.V.

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March 1987

Dear Paula:

I thought I would jot down some of my thoughts about the (shall we say) production values of my ceremony. Oh God—I can hear you groaning—everybody wants to direct. Well, I want a good show, even though my role has been reduced involuntarily from player to prop.

First, concerning the choice between a religious ceremony and a memorial service. I know the family considers my Anglican observances as irrelevant as Shinto. However, I wish prayers in some recognizably traditional form to be said, prayers that give thanks to the Creator for the gift of life and the hope of reunion. For reasons, which you appreciate, I prefer a woman cleric, if possible, to lead the prayers. Here are two names: Phebe Coe, Epiphany Church; the Rev. Doris Mote, Holy Evangelists. Be sure to make a generous contribution from the estate for the cleric.

As for the piece of me I leave behind, here are your options:

- 1. Open casket, full drag.
- Open casket, burn up. (You know where to place the calla lilies, won't you?)
- 3. Closed casket, interment with the grandparents.
- 4. Cremation and burial of my ashes.
- 5. Cremation and dispersion of my ashes in some sylvan spot.

I would really like good music. My tastes in these matters run to the highbrow: Faure's "Pie Jesu" from his Requiem, Gluck's "Dance of the Blessed Spirits" from Orfeo, "La Vergine degli Angeli" from Verdi's Forza. But my favorite song is "I Dream of Jeannie," and I wouldn't mind a spiritual like "Steal Away." Also, perhaps, "Nearer My God to Thee." Didn't Jeanette MacDonald sing that di-vinely in San Francisco?

Finally, would you read or have read A.E. Housman's "Loveliest of Trees"? Well, my dear, that's that. Should I be lain with Grandma and Papa Ben, do stop by for a visit from year to year. And feel free to chat. You'll find me a good listener.

Love, Brother

I always saw myself as a surrogate who in the absence of anyone else, would stand in for him. And even now, when I'm in front of an audience and I feel good, I hearken back to that feeling, that I'm standing in for them

— Ron Vawter
From Breaking the Rules by David Savran

8888

"As he is about to clasp her he feels a stunning blow upon the back of the neck; a blinding white light blazes all about him with a sound like the shock of a cannon – then all is darkness and silence."

- Ambrose Bierce, An Occurrence at Owl Creek Bridge

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"A benign genocide is going on. We can deny the disease by sticking to our little conceptual boxes: white gays, black community, drug users. Sure, let us all die off. Why join forces? I can understand conspiracy thinking . . . How do we deny what's happening to us? And how can theatre be used to make us feel something again? We're not going to act if we don't feel. In order to survive on a daily basis we have to deaden ourselves. But that deadening is going to kill us."

- Paula Vogel, from an interview in 1992

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"It was then that I rediscovered something about the theatre that I had once known but forgotten: There is no past tense. Once can write in the past tense in fiction and poetry, but in the theatre, characters are always living in the present moment, with an ever impending future right up until the curtain falls."

-Paula Vogel, from the article, "My Brother, My Self" in 1998

Special Thanks: Nittany Travel, Fran McDaniel and the LGB Office, Jim Danko and Evangelical Hospital, Hub Surgical Company, Ziegler Health Center, Bloomsburg Theatre Ensemble, Mark Willis, Gary Grant, Danna Frangione, Er-Dong Hu, Paula Davis-Larson, Bob Gainer, Chris Fry and a fantastic cast and crew.

DEPARTMENT OF THEATE AND DANCE PATRONS 1999-2000

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Karen L. Beatty Lou and Joyce Betz

Mary and Douglas Candland

Jim Clarke

Paula Davis-Larson and Mark Larson Ann de Klerk and Barnard Taylor

John and Barbara Dromazos

Ann M. Fonville Karen Forgione

Danna and Bob Frangione

Chris and Gary Fry Bob and Iris Gainer Harry R. Garvin

Genie and John Gerdes

Brian Goldsmith

Joel Gori

Anthony Gosse

Gary and Nancy Grant

Annelies Gray

David and Sharon Grimm Heath and Jana Hansum

Mitch Hart and

Meenakshi Ponnuswami Er-Dong Hu and Lu-Ping Sun

Jess Kerper

Joseph and Carol LoGrippo

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John and Joyce Miller
Dick & Cindy Nickelsen
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Sharon Poff Betsy Powers

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Charles and Martha Root

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Rev. Ned & Katie Weller

F. Elaine Williams Chris & Neal Woodruff Stephanie Yezek

Martha & John Zeller

Corporate Patrons

The Greater Susquehanna Piano Conpany

DEPARTMENT OF THEATRE AND DANCE

Paula Davis-Larson, assistant professor costume design and history
Danna Frangione, director of dancetechnique and theory
Robert Gainer, director of theatreacting and directing
Gary Grant, chairtheatre history, theory, directing
Heath Hansum, technical director technical direction, lighting, sound
Er-Dong Hu, assistant professordance technique and theory
Laurie McCants, adjunct instructor
F. Elaine Williams, director of designscene design
Christine Frysecretary
Pam Miller
Melissa Dunbar
Amy Rinker