

BUCKNELL UNIVERSITY DEPARTMENT OF THEATRE AND DANCE PRESENTS

THE WILD PARTY



HARVEY M. POWERS THEATRE
APRIL 13-16, 2012

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THE WILD PARTY

Book by **MICHAEL JOHN LACHIUSA** and **GEORGE C. WOLFE** • Music and lyrics by **LACHIUSA**

Stage Direction	Gary Grant
Choreography	Dustyn Martincich
Musical Direction	Lee Harris
Fight Choreography	Samantha Phillips
Scene Design	F. Elaine Williams
Costume Design	Paula D. Davis
Lighting Design	Heath Hansum
Sound Engineering and Design	Matthew Hacker '13
Stage Management	Kaitlin Marsh '14

CAST OF CHARACTERS

Queenie	Eve Carlson '12
Burrs	Michael Strauss '14
Jackie	John Thiel '13
Miss Madelaine True	Katharina Schmidt '13
Sally	Hannah Cordes '15
Eddie Mackrel	Simeon Smith-Wimbush '12
Mae	Sophie Dawson '12
Nadine	Molly Davis '14
Phil D'Armano	Matt Dranzik '13
Oscar D'Armano	Pat Shane '12
Dolores Montoya	Tina Cody '12
Gold	Cody Stahl '13
Goldberg	Adam Wennick '13
Black	Nick Muoio '15
Kate	Emily Singleton '12
Nora	Sheridan Gates '14
Hazel (does not appear onstage)	Katrina Medoff '13

MUSICIANS

Piano/Conductor	Lee Harris
Trumpet 1	Mislav Forrester
Trumpet 2	Kevin Hower
Trombone	Kevin Henry
Reed 1	Robert Hickey
Reed 2	Mark Burke
Reed 3	Judy Burke
Reed 4	Emily Shoemaker
Drums/Percussion	Josh Samuels
Bass	Tom Jordan

MUSICAL NUMBERS

"THE VAUDEVILLE"

Queenie Wazza Blonde/Marie is Tricky/Wild Party..... Queenie, Burrs, and the Company

"PROMENADE OF GUESTS"

Dry..... Jackie, Madelaine, Sally, Eddie, Mae, Nadine,
the Brothers D'Armano, Dolores and Burrs

My Beautiful Blonde..... The Brothers D'Armano

Welcome to My Party..... Queenie

Like Sally..... Madelaine

Breezin' Through Another Day..... Jackie

Uptown..... The Brothers D'Armano and Burrs

Eddie and Mae..... Eddie and Mae

Gold and Goldberg..... Gold and Goldberg

Moving Uptown..... Dolores

"THE PARTY"

Black Bottom..... Queenie

Best Friend..... Queenie and Kate

A Little M-m-m..... The Brothers D'Armano

The Lights of Broadway..... Nadine

Tabu..... Oscar

Takin' Care of the Ladies..... Black

Tabu Dance..... Oscar, Queenie, Black and Sally

Wouldn't It Be Nice?..... Burrs

Lowdown Down..... Queenie

Gin..... Burrs and the Company

Wild..... Burrs and the Company

Need..... Madelaine and the Company

Black Is a Moocher..... Kate and the Company

People Like Us..... Black and Queenie

"AFTER MIDNIGHT DIES"

After Midnight Dies..... Sally

Golden Boy..... Eddie and the Brothers D'Armano

The Movin' Uptown Blues..... Gold and Goldberg

The Lights of Broadway (reprise)..... Nadine

More..... Jackie

Love Ain't Nothin'..... Kate

Welcome to Her Party..... Burrs

What I Need..... Queenie

How Many Women in the World..... Burrs

When It Ends..... Dolores

"FINALE"

This Is What It Is..... Queenie

Marie Is Tricky (reprise)..... Burrs

Finale..... Queenie, Burrs, and the Company

THERE WILL BE NO INTERMISSION.

DIRECTOR'S AND CHOREOGRAPHER'S NOTES

In 1928, the story of America is changing. . . rapidly. As representative of this change, *The Wild Party* zeros in on a late night, after-the-show get-together of a troupe of vaudevillians, all on the brink of losing their whole world. In 1928, the vaudeville is dying, and new and polished spectacular revues appear on the horizon. Our players, these immigrants and transplants from midwestern towns and farms, scan this horizon searching for an audition to the next show. To turn a buck, they have refined a virtuosity that overtly defines their gender, race, and sexuality on stage. From animal acts to sister acts, to white and black black-faced ballad singers, to flashy tap acts, downtown vaudevillians sought to sell this identity to the public, mostly working-class men; but, after years of "shaking it down at the Bowery" in saloons and honky-tonks, the future for our vaudevillians is not so clear. Tony Pastor, P.T. Barnum, and other theatrical entrepreneurs have begun their quest to make these seedy underground players appropriate for women and family audiences. The big money men, like Ziegfeld and Billy Rose, have discovered that these sanitized vaudeville acts were the ticket for building their theatre empires "uptown" amidst the respectable chaos of Times Square. And even further "uptown" in the 1920s, in the age of women's suffrage, prohibition, and the Jazz Age, white producers and performers and black performers appropriate the acts, sounds, and language of Harlem nightclubs, ballrooms, and street corners to take their shot at the "big time" in front of Broadway's white audiences. Like the rest of America, basking in the glow of prosperity after the Allied victory in World War I, our vaudevillians carry on as if the "party" will last forever. Only vaguely, do they sense that they continue to party while standing on the brink of the unknown. Alienated from their roots, they are caught in between uptown, downtown, silent films, and the talkies.

Inspired by the insistent and hard-edged rhyming of James Moncure Marsh's 1928, banned-in-Boston poem, and the jazz-infused music of the era, Michael John LaChiusa's controversial and ground-breaking musical, *The Wild Party*, captures the desperation of this group of vaudeville performers in a dark and dangerous period in American history. As his opening lyrics suggest, LaChiusa uses the boozing and brawling, and the urbane and debonair zeal of an all-night party in the Roaring 20's as the setting for his look at a search for authenticity in a world based on successful role-playing:

*Queenie wazza blonde, and if looks could kill,
She would kill twice a day, in vaudeville.*

At the outset of our work, we asked the question: how can the theatre represent the optimism, depression, and the excesses of sex, drink, and drugs of the late 1920's in a way they will also help us to reflect upon the drug-infused and highly sexualized milieu of our own times. For an answer to this question, we looked to Bertolt Brecht, an innovative playwright and director whose "epic theatre" interrupts the typical emotional curve of an audience's feelings for and identification with the characters. Using rapid juxtapositions of style from realism to vaudeville to melodrama, by showing the actors transforming into their characters in full view of the audience, and by using text and photographs to provide a historical context, our production intends to "demonstrate" the play to encourage our audience to think about as well as feel for the characters.

GUEST ARTISTS

LEE HARRIS (Music Director) *The Wild Party* marks Lee's debut with Bucknell University. National Tours: *Little Women*, *Altar Boyz*, *Bye Bye Birdie*, *The Taffeta's*, *Forever Plaid*, *Civil War Voices*, *A Miracle on 34th Street*, *The Radio City Christmas Spectacular: Featuring The Radio City Rockettes*. Regional: *Harry Chapin: Remember When The Music, Always...* Patsy Cline, *Forever Plaid*, *Legally Blonde*, *Avenue Q*, *Tarzan* (Barter Theatre), *The Music Man*, *Hairspray* (Tri-Arts Playhouse), *The Light in the Piazza* (River Valley Rep.), *Cinderella*, *The Sound of Music*, *Annie* (Wagon Wheel), *The Who's Tommy*, *The Wild Party* (Lippa), *Pageant* (Column Award), *Thrill Me: The Leopold & Loeb Story* (Leon Rabin Nomination) (Uptown Players), *The Adventures of Tom Sawyer* (Column Award) (Irving Lyric Theatre). When back home in Dallas, TX, Lee works as Musical Director for Betty Buckley's Song Interpretation Class. Many thanks to Gary and the faculty of Bucknell and to the cast and crew of *The Wild Party*.

SAMANTHA PHILLIPS (Fight Choreographer) Actors Equity Association, Screen Actors Guild, Society of American Fight Directors. MFA in Opera/Theatre, Affiliate Artist with The Bloomsburg Theatre Ensemble, Artistic Director of FightTrix: a company that trains actors and students for Stage and Film Fighting. Credits: Bloomsburg Theatre Ensemble: *Macbeth* (Lady Macbeth) and Mrs. Elton in John Jory's adaptation of *Emma* (Mrs. Elton). She was nominated for Best Supporting Actress by The New York Innovative Theatre Artists Awards for *How I Learned to Drive* at T. Schreiber Studio and was a Guest Artist for Bloomsburg University: *Urinetown*, *The Musical*, (Penelope Pennywise, Guest Artist); The Electric Theatre Company: Zuppa Del Giorno's original, commedia dell'arte production of *Prohibitive Standards* (Rose), Dylan Thomas' *Under Milk Wood* (various characters); Film and TV: Nickelodeon's *Hi-Jinks!*, *Law & Order*, *Criminal Intent*, *Two Weeks Notice* and *Hitch*. www.samantha-phillips.com

WHO'S WHO IN THE CAST

EVE CARLSON '12 (Queenie) Bucknell: *Pride and Prejudice* '11 (Mrs. Bennet), *The Bacchae* '11 (Everyman Chorus), *Curtains* '10 (Peg Prentice), *Blood Wedding* '09 (Mother in Law).

TINA CODY '12 (Dolores) Bucknell: *Double Take Project*, *Pride & Prejudice* (assistant director), *East West Project*, *The Bacchae* (Agave), *Be You [tiful]* (director), *Shepardfest* (Joy, Maid), *Curtains* (Mona Page), *bobrauschenbergamerica* (Susan), *Five Women Wearing the Same Dress* (Trisha), *Mud* (Mae), *Arms* (Director), *Twelfth Night* (Tree).

HANNAH CORDES '15 (Sally) Bucknell: *Pride and Prejudice* '11 (Mrs. Hurst, Housekeeper), *Almost, Maine* '11 (Rhonda), *Night Train to Bolina* '11 (Sister Nora); Regional Theatre: *As You Like It* (Rosalind), *Much Ado About Nothing* (Beatrice), *Little Women*, *The Musical* (Meg March), *The Trojan Women* (Andromache), *Bye Bye Birdie* (Kim MacAfee)

MOLLY DAVIS '14 (Nadine) Bucknell: *Pride and Prejudice* '11 (Lydia Bennet), *Aria da Capo* '12 (Corydon), Cocktail Theatre '11: *A Whole House Full of Babies* (Sheila).

SOPHIE DAWSON '12 (Mae) Bucknell: *Shepardfest* '11 (Slue Foot Sue), *Curtains* '11 (Marjorie Cook), Cocktails '10: *The Funeral* (Susan), *Blood Wedding* '09 (Young Neighbor/chorus), *The Children's Hour* '09 (Helen Burton)

MATT DRANZIK '13 (Phil D'Armano) Bucknell: *Pride and Prejudice* (Mr. Bingley); *Bacchae* (Obi); *Shepardfest* (Lobsterman, Gary Cooper, Speaker); *Curtains* (Harv Fremont); Fall and Spring Dance Showcases '09–11, *1-800-ZOMBIES* (choreographer); Old Academy Players: *Singing in the Shower* (Rodriguez).

SHERIDAN GATES '14 (Nora) Bucknell: *Pride and Prejudice* (Charlotte Lucas), *The Bacchae* (script supervisor), *Shepardfest* (assistant stage manager), Cocktail Theatre (director '11, actor '10); Granbury Opera House, TX: *Joseph and Dreamcoat* (Asher and chorus), *Hello, Dolly!* (ensemble); McCarter Theatre: *A Christmas Carol* (Martha Cratchit); Princeton Day School: *A Chorus Line* (Diana Morales), *Julius Caesar* (Cassius), *Sweet Charity* (Nickie); Other: studied musical theatre in New York City and Michigan.

MATT HACKER '13 (Sound Engineer/Designer) A senior in his fourth year of a five-year program for a BS in Computer Engineering and a BA in Theatre, Matt has worked on shows with the Theatre Department since his freshman year. He also works as a technical assistant in the department as technical manager at Uptown, and as a supervisory technical assistant at Performance Services. When not behind the sound or lighting console, Matt enjoys playing raquetball and ultimate frisbee.

HILARY HOLMES '12 (Makeup Design) Bucknell: *Pride and Prejudice* (Makeup Design), *The Bacchae* (hair and makeup assistant), *Shading silhouettes of smaller ones* (Sarah), *The Children's Hour* (Lily Mortar).

KAITLIN MARSH '14 (Stage Manager) Bucknell: *The Bacchae* '11 (assistant stage manager), *Pride and Prejudice* '11 (sound operator), Fall Dance Showcase '11 (stage manager), Fall Dance Concert '11 (stage manager), Spring Dance Concert '11 (stage manager), Fall Dance Showcase '10 (stage manager), Fall Dance Concert '10 (stage manager).

KATRINA MEDOFF '13 (Hazel) Bucknell: *The Bacchae* '11 (Maenad), *Shepardfest* '10 (ensemble), *Curtains* '10 (ensemble), Cocktails: *Your Mother's Butt* '09 (Psychiatrist), *Savage in Limbo* '12 (director), Cocktails: *A Whole House Full of Babies* '10

NICK MUOIO '15 (Black) Bucknell: *The Zoo Story* (Jerry), *Almost, Maine* (East), *Savage in Limbo* (Tony Aronica)

VICTORIA MOYER '13 (Assistant Director) Bucknell: *Aria da Capo* (director), *Pride and Prejudice* (Jane Bennet), *The Bacchae* (Maenad), *Be You [tiful]*, *Shepardfest*, *Curtains*, *The Vagina Monologues*, and Cocktail Theatre. Theatre/English major.

JESSICA NAPOLI '13 (Costume Design) Bucknell: *Shepardfest* '10, *The Bacchae* '11, *Pride and Prejudice* '11, Spring Dance Concert '11, Fall Dance Concert '11. English and Theatre double major.

KATHARINA SCHMIDT '13 (Miss Madelaine True) Bucknell: *Night Train to Bolina* (Clara); *Pride and Prejudice* (Elizabeth Bennet); *The Bacchae* (Shadosah/Maenad); *Be You[tiful]* (ensemble); *Shepardfest*: Gary Cooper (Ide), *Cowboy Mouth* (Cavale), *Tongues* (ensemble); *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); Children's Performing Company of Australia: *Around the World* (ensemble/dancer).

PAT SHANE '12 (Oscar D'Armano) Bucknell: *Pride and Prejudice* (Mr. Bennet), *Really Trying Here* (writer/performer), *Shepardfest*, *Curtains* (Lt. Frank Cioffi), *bobrauschenbergamerica* (Bob, The Pizza Boy), *Blood Wedding* (Woodsmen), *Twelfth Night* (Officer/Serpent), *The Precipice Cocktail* (Man), *The Pink Fancy Cocktail* (Director); Member of We Brake for Nobody — Bucknell's Only Comedic Improv Group; Spring Dance Showcase '11 (lighting designer).

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Melissa A. Weber

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