THEATRE & DANCE 2017-18

# Les Liaisons Ida Grand

Play by Christopher Hampton From the novel by Choderlos de Lacios Directed by Anjalee Deshpande Hutchinson

Friday, Saturday & Monday Oct. 20, 21 & 23 • 7:30 p.m Sunday, Oct. 22 • 2 p.m. Harvey M. Powers Theatre

# The Bucknell University Department of Theatre & Dance presents



Play by Christopher Hampton
From the novel by Choderlos de Lacios
Directed by Anjalee Deshpande Hutchinson

Stage Management: Guelmi Espinal '18 Scene Designer: Gennie Neuman Lambert

Costume Designer: Paula Davis Light Designer: Heath J. Hansum Sound Designer: Heath J. Hansum

**Dramaturg: Julian Ledford** 

Fight Choreographer and Vocal Coach: Samantha Norton

Intimacy Consultant/Choreographer: Laura Rikard

Assistant Director: Kat Swank '20

Associate Sound Designer: Allen Taylor '19
Associate Lighting Designer: Chris Gregory '18

There will be a forum on this production directly following the performance on Sunday, October 22. The guest speakers will be Bucknell University Provost Barbara Altmann, PhD in Medieval French Language and Literature; and Julian Ledford, PhD in French Literature and Visiting Assistant Professor of French. Also taking part in the forum will be the director, cast and crew. Hope you can join us!

WARNING: INTENDED FOR MATURE AUDIENCES. CONTAINS SCENES OF SEXUAL AND VIOLENT NATURE.

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

## CAST

La Marquise de Merteuil	Zoe Davidson '18
Mme de Volanges	Delaney Clark '18
Cecile Volanges	Mukta Phatak '18
Major Domo	Kyle Cohick '20
Le Vicomte de Valmont	Nicholas Talbot '19
Azolan	Patrick Newhart '18
Mme de Rosemonde	Kate Franklin '20
La Presidente de Tourvel	Kate Donithen '20
Emilie	Casey Venema '18
Le Chevalier Danceny	Sean Conway '19
Adele	Maren Burling '18
Julie	Kat Swank '20

# PRODUCTION STAFF

Assistant Stage Managers	Allison Chen '21, Katharine Cognard-Black '21, Caitlin Kalsbeek '20, Jamie Kenney '18
Costume Studio Manager	Pam Miller
Costume Construction	Katie Cantagallo '20, Lauren Eckermann '18, Karen Hager, Yasameen Mohammadi '20, Emma Nicholson '18, Victoria Whitlock '20, Joy Zhou '20
Dressers	Allison Chen '21, Olivia Langa '18, Mallory Steffey '19
Assistant Scenic Design & Props	. Dean Patterson '20
Makeup Design & Hair Design	. Delaney Clark '18
Hair & Makeup Assistant	. Sarah Wochele '19
Hair & Makeup Crew	. Lydia Kappelmeier '21, Nina Limongelli '21, Jessica Mount '21
Lightboard Operator	. Orli Bernstein '21
Sound Board Operator	. Jack Lukens '21
Fly Crew	. Kiran Grewal '19, Mackenzie Gross '21, Emma Miller '20, Tarzan Munson '20, Libby Safir '21
Dramaturg	. Julian Ledford
Scenery & Lighting Production Crew	. Stephanie Beck '18, Orli Bernstein '21, Delaney Clark '18, Zoe Davidson '18, Guelmi Espinal '18, Evan Filion '20, Kate Franklin '20, Kiran Grewal '19, Alisa Hardy '18, Drew Hopkins '20, Liana Irvine '19, Rachel Johnson '20, Jamie Kenney '18, Camillo Lazarczyk '21, Nina Limongelli '21, Hayden Lindsey '20, Catherine MacKay '21, Matt McDonald '21, Gareth Messman '20, Teweldeberhan Misghina '18, Megan Munter '21, Lucas Nicolois '18, John Owen '21, Aaron Shirker '21, Jake Simon '18, Mallory Steffey '19, Tyler Strobel '19, Megan Summers '20, Kat Swank '20, Tia Tardy '21
Publicity	. Kate Donithen '20, Jamie Kenney '18, Mallory Steffey '19, Megan Summers '19, Casey Venema '18

Special thanks to Ghislaine McDayter, Nathalie Dupont, Julian Ledford, Hope Hutchinson, and Penn State School of Theatre

## DRAMATURG'S NOTES

# "THE REVOLUTIONARY MARQUISE DE MARTEUIL" BY PROFESSOR JULIAN LEDFORD, DEPARTMENT OF FRENCH & FRANCOPHONE STUDIES

Les Liaisons Dangereuses, Christopher Hampton's 1985 adaptation of Pierre Chanderlos de Laclos's 1782 epistolary novel of the same title, presents the newly articulated ambitions of a complacent and rather idle subset of the nobility in pre-Revolutionary France. Uninterested in the attempts at improving opportunities for upward mobility that animated the bourgeoisie and, with increasing fervor, the peasantry, the attentions of Laclos's particled characters centered on the amusement that parallel frictions could provide. But if members of the 18th-century nobility were already (in) famous for their heedless sexual morality, it is actually Laclos's daring, psychological exploration of the scheming Marquise de Merteuil that is considered revolutionary. The idea of a revolutionary Marquise — which is supported by 18th-century critics and by Hampton himself — becomes even more provocative: at a time when bigoted notions of la femme vertueuse (the virtuous woman) characterized public discourses about women, Laclos created an early prototype of la femme fatale. She is the Marquise de Merteuil. Comfortably seated a few rungs below the wealthiest aristocrats of the time, we see the widowed Merteuil and her ex-lover, the Vicomte de Valmont, share in a sort of dangerous, figurative card game, where the aim is to beget revenge and pride with sex. The prizes are Cécile Volanges, the fifteen-year old ingénue and La Présidente de Tourvel, the chaste wife of an absent incumbent. As their game enters its final round, pride and revenge awaken latent jealousy and all the vices of corrupted love that conspire to spin the play's fatal conclusion.

## DIRECTOR'S NOTES

#### BY ANJALEE DESHPANDE HUTCHINSON

When raised in a world of abundance it can be very easy to ignore anything outside of one's neatly crafted existence. A shallow view of the world can seem easier to embrace than one that requires a commitment to the well being of others. The 'bubble' of a culture that venerates shallow ideals can be very seductive. Yet, the seemingly exciting choice to enjoy a deeply damaging social scene can have catastrophic results, not only for the ones damaged in the short run, but also for the bubble's 'winners.' Christopher Hampton's Les Liaisons Dangereuses examines the dangers of devaluing meaningful connections in order to excel in a superficial world.

This play is about 18th century France. This play is about today. So much of our contemporary world strives toward autonomy and sees empathy as weakness. When we struggle to connect to people, to loved ones and to the ones we could love, our culture often tells us not concede any part of ourselves. Yet when we seek our innermost desire for authentic connection, we often do not even know how. Hampton's sensual, sexual, and daring play warns that a life of privilege lived without purpose is a painfully empty game. A game that no one can win, because intimacy without vulnerability ultimately deteriorates our sense of self and erodes our soul. No matter how skilled we become as players, winning the game means losing ourselves.

### GUEST ARTIST BIOGRAPHY

#### LAURA RIKARD: INTIMACY CHOREOGRAPHY

Laura Rikard (SAG-AFTRA/AEA) is a director, actor, stage movement specialist, intimacy choreographer, Assistant Professor of Acting, Directing and Movement at the University of Miami and a founding member of Theatre Intimacy Education. Directing credits include: *The Seagull; Dead Man's Cellphone; Spring Awakening; 13, the Musical; Romeo and Juliet,* and others. Acting credits include: *A Streetcar Named Desire, By the Bog of Cats, Two Gentlemen of Verona, Macbeth, The Last Night of Ballyhoo,* 

Rhinoceros, and others. Stage intimacy choreography includes: Butterfly Kiss, Spring Awakening, Memory of Water, Refuge, Tall Grass Gothic, Lady Aoi, Agatha Christie's The Patient, and The Red Paint. She has worked in film and television, NYC, regionally, on national tours, internationally and devised solo performance productions. She has been coaching and teaching for 18 years. Former students have won the National Shakespeare Competition at the Lincoln Center, been accepted to top training programs and are currently working on and off Broadway, in professional theatres in Chicago, Los Angeles, London, at top regional theatres and her students can also been seen in numerous films and television series. She taught workshops and presented on Staging Intimacy at the ATHE Conference, the ATHE Directing Pre-Conference, Rose Bruford Conservatory, Brown University, and most recently here at Bucknell University. Learn more about Laura at laurarikard.com.

## CAST & CREW BIOGRAPHIES

MAREN BURLING '19 (Adele, Understudy for Émilie, Cécile Volanges, and La Présidente de Tourvel)
Bucknell Theatre & Dance Department: 'Dentity Crisis' (Edith Fromage); The White Liars (Sophie Lemberg).
Two Planks Theater Company: Oliver (Nancy); Next to Normal (Natalie).

ALLISON CHEN '21 (Assistant Stage Manager) This is Allison's first Bucknell Theatre & Dance production.

**DELANEY CLARK '18 (Madame de Volanges)** Bucknell Theatre & Dance Department: Comedy of Errors (Antipholus of Ephesus); When Push Comes to Shove (Lucia); Radium Girls (Grace Fryer); 101 (Dana); Dead Man's Cell Phone (Jean); Woman's Honor (The Scornful One); The Long Christmas Dinner (Leonora). Mr. Kringle & Company: Mr. Kringle's Inventionasium (Razberry Hiccup). Commonwealth Shakespeare Company: Love's Labour's Lost (Jaquenetta u/s); Cymbeline (Cloten, CSC Apprentice Program).

**KATHARINE COGNARD-BLACK '21 (Assistant Stage Manager)** Gruesome Playground Injuries (director); Lend Me a Tenor, Legally Blonde, Much ado about Nothing, and The Addams Family Musical (set construction); Much Ado About Nothing (Beatrice); Lend Me a Tenor (Julia); The Least Offensive Play in the Whole Darn World (Shelly); Among Friends and Clutter (Melissa); Taming of the Shrew (Tranio); All's Well that Ends Well (Helena); Much Ado About Nothing (Ursula).

**KYLE COHICK '20 (Major domo)** Bucknell Theatre & Dance Department: Fall Dance Showcase (lighting designer); *Next to Normal* (Henry); *Marisol* (Man with Ice Cream Cone); *Almost, Maine* (master electrician).

**SEAN CONWAY '20 (Le Chevalier Danceny)** Bucknell Theatre & Dance Department: Cocktails – *Individuality of Street Lamps* (Andy). M&M Productions: *42nd Street* (ensemble). Neshaminy Summer Stock Productions: *Les Miserables* (Jean Valjean); *Carousel* (Billy Bigelow).

**ZOE DAVIDSON '18 (La Marquise de Marteuil)** Bucknell Theatre & Dance Department: Comedy of Errors (Adriana); Spring Awakening (Gretel); When Push Comes to Shove (assistant stage manager); Cocktails '15 (director); 101 (Isabelle); Dead Man's Cell Phone (The Other Woman/The Stranger); Woman's Honor (The Shielded One); The Long Christmas Dinner (Mother Bayard); Fall Dance Showcase '14, '17 (dancer); Choreographer's Showcase '16 (choreographer).

**KATE DONITHEN '20 (La Presidente de Tourvel)** Bucknell Theatre & Dance Department: *Comedy of Errors* (Duke/Balthazar); *All in the Timing* (Wife of Trotsky); Cocktail Theatre '16 (Earnest Young Woman).

**GUELMI ESPINAL '18 (Stage Manager)** Bucknell Theatre & Dance Department: *Spring Awakening* (light board operator); *Marisol* (sound board operator); *Comedy of Errors* (assistant stage manager).

**KATE FRANKLIN '20 (Madame de Rosemonde)** Bucknell Theatre & Dance Department: *All in the Timing* (Mar), *The Kiss* (Allison). Downtown Performing Arts Center: *The Drowsy Chaperone* (Drowsy). Golden Wings Theatre Company: *The Addams Family* (Morticia), *Fiddler on the Roof* (Chavah).

**CAITLIN KALSBEEK '20 (Assistant Stage Manager)** Bucknell Theatre & Dance Department: *Next to Normal* (assistant stage manager); Choreographer's Showcase (stage manager); *All in the Timing* (stage manager).

#### Cast & Crew Biographies continued

**JAMIE KENNEY '18 (Assistant Stage Manager)** Bucknell Theatre & Dance Department: Fall Dance Showcase (assistant stage manager); Choreographer's Showcase (co-lighting designer); *Almost, Maine* (co-lighting designer).

**PATRICK NEWHART '18 (Azolan)** Bucknell Theatre & Dance Department: *Next to Normal* (Dr. Fine/Dr. Madden), *Spring Awakening* (Hanschen), Cocktail Theatre '15: *After the Ball Drop* (Melvin). Other BU performances: Bucknell Opera Theatre: *Carousel* (Jigger).

MUKTA PHATAK '18 (Cecile Volanges) Bucknell Theatre & Dance Department: Next to Normal (Diana); Marisol (The Homeless); Spring Awakening (Anna); Radium Girls (Irene/Miss Wiley); 101: Knowledge Project (Bharathi); Woman's Honor (The Mercenary One/Boy). 100th Monkey Theatre Ensemble: 52:15 (devising/ensemble); Mostly Medea (devising/ensemble).

**KAT SWANK '20 (Assistant Director/Julie)** Bucknell Theatre & Dance Department: *All in the Timing* (Betty), *Paper Thin* (Punkin/Woman), *Comedy of Errors* (Nell/Abbess).

**NICHOLAS TALBOT '19 (Valmont)** Bucknell Theatre & Dance Department: Next to Normal (Dan); Marisol (Lenny); God of Carnage (Alan); Duck Variations (Emile). K4K Productions: Sweeney Todd (Sweeney); The Music Man (Harold).

**CASEY VENEMA '18 (Emilie)** Bucknell Theatre & Dance Department: *Comedy of Errors* (Antipholus of Syracuse), Wildwood Park (director), *Marisol* (Woman with Furs), Spring Awakening (Thea), *When Push Comes to Shove* (Hanka), *Hearing Aid* (director), *Radium Girls* (assistant director), 101 (Evelyn), So Tell Me About This Guy (Marla), The Long Christmas Dinner (Genevieve). 100th Monkey Theatre Ensemble: 52:15 (devising/ensemble).

## DEPARTMENT OF THEATRE & DANCE

Paula D. Davis	costume design and history
Christine Fry	academic assistant
Heath J. Hansum, director of theatre	lighting and sound design
Er-Dong Hu (on leave)	dance technique and theory
Anjalee Deshpande Hutchinson, chair	acting, directing, devising
Mark Hutchinson, director of theatre	technical coordination, stage management
Kelly Knox, director of dance	dance technique and theory
Dustyn Martincich	theatre and dance technique and theory
Pam Miller	costume studio manager
Gennie Neuman Lambert	visiting assistant professor of scenic design
Marita Mura	. assistant costumer
Titus O'Neil	entertainment technology assistant
Erin Stiefel	dance adjunct
Bryan M. Vandevender	theatre history, theory
F. Elaine Williams (on leave)	scenography

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 2017-2018 artistic season possible.

## THEATRE & DANCE CONTRIBUTORS 2017-2018

Maurice and Laurie Aburdene, Jennifer Aguilar, Loren and Jane Amacher,
Chuck Arnao and Rosemary Watt, Justine Bailey, Jamie and Michael Brouse, John Brunner, Kim Cipolla,
Christina Cody, Alex Cohen, Kerri Conner, Shirley Curry, Fred and Eleanor Dallabrida, Colin and Emily Davidson,
David and Jane DeHaven, Chelsea Dieck, Alania Eisenhooth, 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,
Michelle Haitz, Ashley Havican, Schelly Homan, Brittany Hurley, Hope Hutchinson, Michael Kamtman,
Michael and Faith Kimberling, Joseph Koletar, Courtney Lambert, Kimberly and Buck Linton, Mary Jane Liu,
Eric Molitor, Douglas and Kristin Monty, Christen Moribondo, Lisa and Paul Murphy, Frederick Nowicki,
Robert and Paula Nusslein, Marisa Patti, 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, Donna Spinweber, MaryAnn Sigler Stanton, Chris Stokes, Morgan Turner,
Eric and Leanne Venema, Adrienne Vischio, Rodney West

# THE KENNEDY CENTER

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KCACTF is part of JFKC: A Centennial Celebration of John F. Kennedy, inspired by five enduring ideals often ascribed to JFK: Courage, Freedom, Justice, Service, and Gratitude. Support for JFKC: A Centennial Celebration of John F. Kennedy is provided by Ambassador Elizabeth Frawley Bagley, Chevron, the Blanche Irving Laurie Foundation, and Target.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the 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 1,300 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.

# UPCOMING EVENTS

#### **UPCOMING MAINSTAGE EVENTS**

Fall Dance Concert directed by Dustyn Martincich featuring faculty, student, and guest artist choreography December 1 & 2, 2017 ● Harvey M. Powers Theatre

Emilie: La Marquise Du Châtelet Defends Her Life Tonight by Lauren Gunderson, directed by Casey Venema '18 February 16–19, 2018 • Harvey M. Powers Theatre

#### Crazy For You

Music by George Gershwin, lyrics by Ira Gershwin, book by Led Ludwig, directed by Dustyn Martincich April 13–16, 2018 ● Harvey M. Powers Theatre

**Spring Dance Concert** directed by Kelly Knox April 28 & 29, 2018 • Weis Center for Performing Arts.

#### OTHER UPCOMING EVENTS

Fall Dance Showcase directed by Kelly Knox.
November 10 & 11, 2017 ● Harvey M. Powers Theatre

Cocktail Theatre One Act Plays, directed by Directing I students.

December 4 & 5, 2017 •Tustin Studio Theatre

Choreographer's Showcase directed by Er-Dong Hu and Choreography I students April 20 & 21, 2018 •Tustin Studio Theatre



