

BUCKNELL UNIVERSITY DEPARTMENT
OF THEATRE & DANCE PRESENTS

NEXT TO NORMAL

Music by **TOM KITT**
Book and Lyrics by **BRIAN YORKEY**
DUSTYN MARTINCICH Director

FRIDAY, SATURDAY, & MONDAY
FEB. 24, 25 & 27, 2017 at 7:30pm
SUNDAY, FEB. 26, 2017 at 2pm
Tustin Studio Theatre

*"I don't need a life that's normal.
That's way too far away,
but something next to normal
would be ok."*

Bucknell
UNIVERSITY

BUCKNELL UNIVERSITY DEPARTMENT
OF THEATRE & DANCE PRESENTS

NEXT TO NORMAL

Music by **TOM KITT**

Book and Lyrics by **BRIAN YORKEY**

Directed by **DUSTYN MARTINCICH**

Music Direction by Alex Golden '17
Movement Direction by Genevieve Hartnett '17
Stage Management by Lauren Scott '17
Scene Design by F. Elaine Williams
Costume Design by Rosalind Elise Parenzan
Light Design by Raymond Ockenfels
Sound Design by Drew Hopkins '20

CAST LIST

Diana Mukta Phatak '18
Gabe Brendan Trybus '18
Dan Nick Talbot '19
Natalie Midge Zuk '19
Henry Kyle Cohick '20
Doctor Fine/Doctor Madden Patrick Newhart '18
Nurse 1 Emma Miller '20
Nurse 2 Franz Schauer '20

PRODUCTION STAFF

Assistant Stage Managers Caitlin Kalsbeek '20, Emma Miller '20, Franz Schauer '20
Assistant Sound Design Allen Taylor '18
Assistant Costume Design Marita Mura
Costume Shop Manager Pam Miller
Light and Sound Supervisor Heath Hansum
Costume Design Assistant Marita Mura
Costume TAs Carolyn DeFalco '17, Lauren Eckermann '18, Mingjun Gao '17
Lena Madison '17, Emma Nicholson '18, Victoria Whitlock '20
Properties Master Alex Cohen '17
Makeup and Hair Design Delaney Clark '18, Amber McDonnell '17
Hair and Makeup Crew Amber McDonnell '17
Dresser Favour Unique '20, Joy Zhou '20
Master Electrician Raymond Ockenfels
Lightboard Operator Jack Lukens '20
Spotlight Operators Rachel Johnson '20, Caitlin Kalsbeck '20
Scenery and Lighting Production Crew Kyle Cohick '20, Guelmi Espinal '18
Evan Filion '19, Abigail Garrett '17, Troy Glenn '17, Chris Gregory '18
Kiran Grewal '19, Branden Hing '17, Drew Hopkins '20, Ethan Hu '20
Rachel Johnson '20, David Kading '17, Maxwell Kane '17, Jamie Kenney '18
Hayden Lindsey '20, Teweldeberhan Misghina '17, Lucas Nicolais '18
Nichole O'Connor '20, Dean Patterson '20, Alec Rogers '17, Jake Simon '18
Mallory Steffey '19, Tyler Strobel '20, Midge Zuk '19
Scene Painting and Design Assistant Kathryn Lenker '20
Publicity Jamie Kenney '18, Mallory Steffey '19, Megan Summers '19
Brendan Trybus '18, Casey Venema '18
Accompaniment by CustomBroadwayMidi.com

JOIN US FOR A POST-PERFORMANCE TALK BACK!

Directly following the performance on Sunday, Feb. 26, there will be a talk back with the cast and crew, facilitated by Gary Grant. Please join us!

CAST AND CREW BIOGRAPHIES

KYLE COHICK '20 (Henry) Bucknell Theatre: *Marisol* (Man with Ice Cream); Parkland High School: *Titanic the Musical* (Wallace Hartley), *Our Town* (Dr. Gibbs), *Pretty Trap* (Jim), *This Property is Condemned* (Tom); Westchester Theatre Competition: *California Suite* (Mort)

ALEX GOLDEN '17 (Music Director) Bucknell Theatre: *Carousel* (Mrs. Mullin), *Spring Awakening* (Wendla), *Identity Crisis* (Director), *The Actor's Nightmare* (Director), *Tartuffe* (Flipote), *The Mystery of Edwin Drood* (Beatrice/Miss Florence Gill). Other BU Performances: *Carousel* (Mrs. Mullin), *Two Past Midnight A Cappella* (Music Director '14-'16). The Summit Playhouse: *Shrek the Musical* (Princess Fiona), *Camp Rock* (Music Director). The Oakes Center: *Legally Blonde the Musical* (Elle Woods). Training: CAP21, NJPAC

GENEVIEVE HARTNETT '17 (Movement Director) Bucknell Performances: BDC Fall Dance Concert '16 (Choreographer), Fall Dance Showcase '15 (Choreographer), Choreographer's Showcase '15 (Choreographer), Choreographer's Showcase '14 (Dancer), Fall Dance Showcase '13 (Dancer), Bucknell Dance Company Member (2013-2017), *I Saw the Paintings Dance and Heard Their Melodies* (Photographer)

DREW HOPKINS '20 (Sound Engineer) Bucknell Performances: Fall Dance Showcase 2016 (Lighting Designer). Other: Episcopal Academy: *The Complete Works of William Shakespeare Abridged* (Set Designer), *You Can't Take it With You* (Set Designer), *Hairspray!* (Lighting Designer), *The Sound of Music* (Lighting Designer), various dance showcases (Lighting Designer)

CAITLIN KALSBECK '20 (Assistant Stage Manager) Bucknell Theatre: *All in the Timing* (Stage Manager); Shasta High School: *South Pacific* (Ensemble); Central Valley High School: *Oscar* (Theresa/Set Design), *The Brother's Grimm Spectaculathon* (Gretel/Girl/Set Design)

EMMA MILLER '20 (Assistant Stage Manager/Nurse 1) Bucknell Theatre: *Marisol* (Assistant Stage Manager) Northern Valley Regional High School at Demarest: *Louder I Can't Hear You* (Nurse); *Urinetown* (Stage Manager), *Hello, Dolly!* (Stage Manager), *Little Shop of Horrors* (Stage Manager).

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

MUKTA PHATAK '18 (Diana). Bucknell Theatre: *Marisol* (Homeless), *Spring Awakening* (Anna), *Radium Girls* (Irene/Miss Wiley), *101* (Bharathi). Hilltop Players: *Little Shop of Horrors* (Audrey II), *Children of Eden* (Eve/Mama Noah).

FRANZ SCHAUER '20 (Assistant Stage Manager/Nurse 2) Bucknell Theatre: *All in the Timing* (Jack). Santa Fe Christian School: *Godspell* (Judas), *Pure as the Driven Snow* (Uncle Jonathan). Francis Parker School: *Chicago* (Mary Sunshine), *Complete Works of William Shakespeare Abridged* (Actor).

LAUREN SCOTT '17 (Stage Manager) Bucknell Theatre: *Spring Awakening* (Stage Manager), *Hello Out There* (Stage Manager), Cocktail Theatre '13: *Slut Claus* (Troj). Other BU performances: Extreme Creativity Installation '15: *Unmasked* (Stage Manager and Performer), Choreographer's Showcase '15 (Stage Manager), BDC Fall Dance Concert '14 (Stage Manager), Choreographer's Showcase '14 (Light Board Operator)

NICHOLAS TALBOT '19 (Dan) Bucknell Theatre: *Marisol* (Lenny), *God of Carnage* (Alan), *Duck Variations* (Emil). K4K Productions: *The Music Man* (Harold Hill), *Sweeney Todd: The Demon Barber of Fleet Street* (Sweeney Todd), *Bison Chips A Cappella*

BRENDAN TRYBUS '18 (Gabe) Bucknell Theatre: *Spring Awakening* (Melchior Gabor), *Radium Girls* (Lee/Bailey/Drinker/Lovesick Cowboy/Male Shopper/Court), *101* (Jacob). Cocktail Theatre. Bucknell Opera Theatre: *Carousel* (Enoch Snow), *Company* (Paul). Bishop Guilfoyle Catholic High School: *Godspell* (Jesus), *You're a Good Man Charlie Brown* (Charlie Brown)

MIDGE ZUK '19 (Natalie) Bucknell Theatre: *Spring Awakening* (Martha), *Marisol* (Homeless), *The Actor's Nightmare* (Sarah), Cocktail Theatre '15: *90 Days* (Abby), Cocktail Theatre '16: *The Kiss* (Director), Fall Dance Showcase '16: L.K.T Performing Arts Center: *Thoroughly Modern Millie* (Millie), *Meet Me in St. Louis* (Esther). Candlelight Pavilion: *Shrek the Musical* (Fiona)

FROM THE DIRECTOR

This musical has a following, but I was not part of it. I have had reservations about most contemporary musical theatre. I don't really connect to the music. But when Alex Golden proposed this 319 project with such passion, I needed to give another listen.

With three Tony awards and a Pulitzer Prize, *Next to Normal*'s 2009 premiere was a big deal. It was one of the first musicals to frankly address the stigmas of mental illness and grief. It offered little relief for audiences, inviting you to grieve, deny, break out, cope, love, pursue, and accept alongside the characters. Like its predecessors (*Company*, *Rent*), it's a show of its time, in subject matter and sound. It's a rock musical. It doesn't have a hero or a happy ending.

So why stage this piece here and now? As Alex pointed out, Bucknell audiences will see themselves in the characters, these very human beings enacting roles of mother, husband, wife, child, savior, lunatic, etc. You might see yourself in them as they grapple with how the past is played out in their everyday lives, as they ride a swinging pendulum of mania and depression. With them, you might also recall that time you fell in love or broke free, or when a loved one disappointed you or you felt misunderstood and alone or when you let someone in. You might relate to this family unit who tries and fails and tries again to seek connection and understanding following loss — this family who seeks to build up their fractured home and selves under pressures of finding "good," "perfect," and "normal."

I finally connected to this show by discovering these character's complexities with the actors, designers, and crew. In rehearsals, the actors engaged in gestural exercises that developed a common vocabulary, created ensemble, and promoted understanding and empathy for these individuals. They drew character body maps, placing key phrases and songs in different parts of the body, and identified signature character objects. To build the world, they collectively drew blueprints for the house. To deepen our understanding of bipolar disorder, PTSD, and the treatments prescribed in the show we connected to experts on campus like Professor Flack.

As this show evolved, I realized our production is about acceptance and beginning again. Closing a circle and starting a new one. We might not like the process or the outcome, but we go on. As Diana says, "We'll live with what's real."

But "first of all, we need some light."

To share these stories with you is a great responsibility. It necessitates empathy, patience, respect for the craft, and devoting the best of ourselves as artists to the task. It also requires you to give the best of yourself- to engage, empathize, reflect, and now act. And if we can inspire that, we are grateful.

I have to thank Alex Golden for the education in contemporary musical theatre and this cast and crew for their exciting and respectful discoveries on this journey and for finding the levity along the way. For my family, for Vida. — **Dusty Martincich**

FROM THE MUSIC DIRECTOR

Musically, *Next to Normal* is unique. While classified as a pop-rock show, its style ventures into jazz waltzes, doo-wops, and even folk ballads. The score's lack of a unified form is part of what drew me to *Next to Normal*. In the words of composer Tom Kitt, "The story always drove the music." With lyricist Brian Yorkey, Kitt developed each song with the style of music he found necessary to tell the Goodmans' story at that point in the show.

This approach, in which content influences form, presented me with an exciting challenge in terms of music direction. The integrated nature of the score, in which song blends seamlessly into scene, meant that I was looking at far more than vocal technique and harmonies while working with the cast. Over the course of our rehearsal process, we explored why particular styles were used for each song, why certain melodies were paired with specific lyric lines, how a specific chord progression might inform a character's intention and emotional state and affect an actor's interpretation of the piece. We played with timbre, dynamics, and tone. And, of course, we looked at how each song is used to further the story of the Goodman family.

continued

A musical is, above all, a collaborative process. Without Professor Dustyn Martincich's willingness to jump aboard as stage director, and her commitment to forging a cohesiveness between the stage and music direction of our show, I would never have gotten this project off the ground. Similarly, our cast's eagerness to dive into this adventure with me, their keen investigation of their characters through the music of the show, and their commitment to doing this story justice is nothing short of astounding.

Many thanks to Dustyn Martincich and the cast and crew for throwing themselves without reservation into this massive undertaking. And of course, thank you to our department, and especially to Gary Grant, for believing in me and entrusting me with this show. I am undoubtedly in your debt.

I hope you enjoy what we have created together in this space. We are honored to share this remarkable show with you. — **Alex Golden**

SPECIAL THANKS

Evangelical Community Hospital Nursing Department, Hub's Home Oxygen and Medical Supplies, Transitions PA, Honors Council, Professor Bill Flack, Professor Kim Daubman, Lauren Scott, Emily Martin-Moberley, Kelsey Hicks and the Women's Resource Center, Bohemia (Arts Affinity House).

DEPARTMENT OF THEATRE AND 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	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
Pam Miller	costume studio manager
Shonorika Moss-Bouldin	visiting assistant professor
Marita Mura	assistant costumer
Raymond Ockenfels	entertainment technology assistant
F. Elaine Williams	scenography

UPCOMING MAINSTAGE EVENTS

Comedy of Errors

by William Shakespeare • directed by Anjalee Deshpande Hutchinson
March 31 – April 3, 2017 • Harvey M. Powers Theatre

Spring Dance Concert

directed by Kelly Knox
April 28 and 29, 2017 • Weis Center for the Performing Arts

OTHER UPCOMING EVENTS

Choreographer's Showcase

April 7 – 8, 2017 • Tustin Studio Theatre

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

2016-17 DEPARTMENT OF THEATRE AND DANCE CONTRIBUTORS AND SUBSCRIBERS

Jennifer Moore Aguilar	Erin Froehlich	Frederick Nowicki
Loren & Jane Amacher	Alexis Galiani	Marisa Patti
Chuck Arnao & Rosemary Watt	Matt & Laura Garman	Amy Pretz
Eric & Laura Axler	Wayne & Ilene Garrett	Jack & Sallie Pyper
Karen Beatty & Frank Ausilio	Kourtney Ginn	Rob & Katie Rastetter
Alysanne Brennen	A.J. & Jane Greulich	Beth Robinson
Jamie & Michael Brouse	Margaret Hackbarth	Todd Rosenlieb
John Brunner	Elizabeth Higgins	Melanie Samouhos
Alex Tang & Briana Burckhardt	Hope Hutchinson	Ivan Sandoval
Leslie Carney	Michael Kamtman	Jean Shackelford
Kim Cipolla	Richard Klein	Rachel Sherbill
Christina Cody	Maddie Kroll	Kurt & Leigh Skvarla
Kerri Conner	Courtney Lambert	MaryAnn Sigler Stanton
Hannah Cordes	Kimberly & Buck Linton	Chris Stokes
Fred and Eleanor Dallabrida	Eric Molitor	Thomas & Karen Suczewski
Colin & Emily Davidson	Kyle Montgomery	Jeffrey & Nancy Taylor
Nicole Davis	Douglas & Kristin Monty	Morgan Turner
David & Jane DeHaven	Christen Moribondo	Eric & Leanna Venema
Pat & Patti Flannery	Lisa & Paul Murphy	Adrienne Vischio

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 2016-17 artistic season possible.



The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The Kennedy Center American College Theater Festival 49th, part of the Rubenstein Arts Access Program, is generously funded by David and Alice Rubenstein.

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center of the Performing Arts' Kennedy Center American College Theater Festival.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; the Blanche and Irving Laurie Foundation; the Dr. Gerald and Paula McNichols Foundation; Beatrice and Anthony Welters and the AnBryce Foundation.

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.