

BUCKNELL UNIVERSITY DEPARTMENT OF THEATRE AND DANCE PRESENTS



# *The Bacchanae*

APRIL 8, 9, 10, 11, 2011

**Bucknell**  
UNIVERSITY

Bucknell University Department of Theatre and Dance presents

# THE BACCHAE

DIRECTED BY ANJALEE DESHPANDE HUTCHINSON

**Written and adapted by Bucknell University Ensemble:** Margo Cain '13, Eve Carlson '11, Emma Case '13, Diego Chiri '11, Christina Cody '12, Kobi Davis '11, Matthew Dranzik '13, Brenna English-Loeb '11, Sheridan Gates '14, Emily Hooper '14, Prof. Anjalee Deshpande Hutchinson, Alison Keller '12, Katrina Medoff '13, Victoria Moyers '13, Samuel Nelsen '11, Edward Paillet '11, Parker Phillips '11, Katharina Schmidt '13, Michael Strauss '14, John Thiel '12, Stephanie Walters '11, and Banner White '14

Assistant Director ..... Brenna English Loeb  
Choreography ..... Kelly Knox  
Stage Manager ..... Emma Case  
Sound and Lighting Design ..... Heath Hansum  
Scene Design ..... Jenny Kenyon  
Costume Design ..... Paula Davis

## CAST LIST

Dionysus ..... Sam Nelsen  
Pentheus ..... Michael Strauss  
Zeus/ Cadmus ..... John Theil  
Tiresias ..... Edward Paillet  
Pentheus Entourage/Military Obi ..... Matt Dranzik  
Pentheus Entourage/Military Luxe ..... Kobi Davis  
Agave ..... Christina Cody  
Semele/ Theban Woman Ilium ..... Stephanie Walters  
Ino/ Theban Woman Penelope ..... Emily Hooper  
Autonome/ Theban Woman Manatea ..... Margo Cain  
Maenad Syriana ..... Victoria Moyer  
Maenad Tanissa ..... Katrina Medoff  
Maenad Shadosah ..... Katharina Schmidt  
Maenad Micca ..... Ali Keller  
Hector the Satyr ..... Diego Chiri  
Everyman Chorus Banner ..... Banner White  
Everyman Chorus Eve ..... Eve Carlson  
Everyman Chorus Parker ..... Parker Phillips

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*Directly following the performance on April 9, there will be a forum on this production. Guest speakers include Stephanie Larson and Kevin Daly of the Classics Department at Bucknell University. Also taking part in the forum will be the director, cast and crew. Hope you can join us!*

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**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.

## PRODUCTION STAFF

Assistant stage manager	Kaitlin Marsh '14
Costume shop manager	Pam L. Miller
Costume design intern and Maenad wig design	Lauren Allmeyer
Costume TAs	Bithy Goodman '12, Alexandria Hammond '14, Kaitlyn Marsh '14 Jessica Napoli '13, Haley Thomas '14
Assistant scene design and puppets	Christine Kobza '11
Makeup and hair design	Lindsay Hooper '11, Madison Stevens '14
Wardrobe	Kelsey Dowd '11, Hilary Holmes '12, Jane Siebold '11, Jaclyn Simon '11
Lightboard operator	Jess Petrie '11
Live sound mix	Noel Lampazzi '13
Sound board operator	Palmer Hilton '14
Run crew	Sarah Talbot '14
Script Supervisor	Sheridan Gates '14
Technical direction and set construction	Mark Hutchinson
Scenery and lighting production	Ryan Abercrombie '11, Jillian C. Baumbach '14, Emma Case '13, Tyler Chadwick '13 Zac Cooper '11, Dana Germano '13, Matt Hacker '12, Skyler Harwood '14, Christine Kobza '12, Madison Lane '14 Kaitlin Marsh '14, Jess Petrie '11, Mattea S. Rossettie '14, Sarah Talbot '14, Lisa Treidel '12, Andrew Vogl '11
Publicity	Stephanie Walters '11, Christina Cody '12, Matt Dranzik '13, Anjalee Deshpande Hutchinson

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## TIMELINE

The first performance of *The Bacchae* at Bucknell University was in fall 1974, directed by Harvey Powers.

The second performance was in fall 1986 during Parents Weekend. It was directed by Richard Humphrey '74 with a choreographer and stage manager from the Broadway performance of "The Buried Child." It was the first production staged in the Tustin Theatre and used a modern minimalist stage design by Elaine Williams.

This performance marks the third production at Bucknell of *The Bacchae* and is an original adaptation written and performed by Bucknell students.

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## DIRECTOR'S NOTES

I didn't raise my hand. When a well-known playwright came to campus this past semester, he asked who amongst us were playwrights. At that moment I was knee deep in rewrites on *The Bacchae*, but I didn't raise my hand. I didn't raise my hand because I wasn't the kind of playwright he described. The kind who demands his words are honored, above all else. The kind that says the most important person in the theatre is the writer and that every one else's work is merely set dressing. The kind that says that the playwright is the creative artist in the artistic team and all other members are interpretational artists. Although I don't deny there is a merit to the kind of theatre he describes, it wasn't the kind of theatre our group was making. As devisors, our ensemble was committed to 'writing from the stage,' that is to say we honored all parts of the collaboration as both artistic and interpretational. Every theatrical element was equal in its ability to convey both the meaning and the story we were committed to telling. Lighting, sound, architectural space, movement, costume, color, texture, shape and words helped tell our story equally. And it was our story. The students spent hours and hours inside and outside of rehearsal asking themselves what the story of *The Bacchae* meant to them, as Bucknell University students and as people coming of age in a changing world. They wrote, created songs and movements all in service to answering the questions that *The Bacchae* asked. And then came the hard part. They had to work together to decide what worked and what didn't. Letting go of ego, they learned to 'hold on tightly and let go lightly' to the ideas they brought so fully to the table in service of our work together. It isn't easy to let go of an idea you love in service of the greater project, and it's harder still to learn to see just why some ideas work and others don't. These are the same skills professionals in theatre spend their whole lives mastering. It is the art and craft of collaboration at its core. The ability to hear others fully, to offer your own ideas without reservation and to then see the work as its own entity. An idea conceived by not one but many. An idea better than anyone could have come up with alone.

No I didn't raise my hand. I'm not that kind of playwright. But my students, my colleagues, and I, we are artists of the theatre. For us it is less about who creates the work and more about how we interpret the world we live in, in order to make it a better place to live.

# CIVILIZING DIONYSUS

Stephanie Larson, *Associate Professor of Classics*

Sleep filled him with dreams of fruit and leaves;  
Wakefulness kept him from picking even a mulberry.  
And the two together divided his limbs among the Bacchae.  
*Pentheus*, by George Seferis

How easy it seems to characterize Dionysus as the god of wine and ecstasy! When we think a little harder, we sometimes fall back on the old Nietzsche-born dichotomy between Apollo and Dionysos: Apollo the god of order, civilization, and prophecy, with Dionysus the god of irrationality and chaos. Sometimes we falsely approach Apollo with more understanding, since we like to believe that we can control our environment, our futures, even knowledge, like he seemingly does. But if we really pause to ruminate on Apollo and Dionysus in tandem, we rather reconsider them as flipsides of the same ancient Greek coin. A famous sculpture provides a case in point: the west pediment of Olympian Zeus' renowned temple at the panhellenic cult site of ancient Olympia. Here, sculpted nearly in the round, Apollo stands in revengeful control over the scene as a mob of animalistic centaurs try to snatch away the honorable (and human) Lapith women: One detail that we may forget in this story is that this brawl took place at a wedding party in which everyone had imbibed just a tad too much wine, particularly the centaurs, who are never very good at holding their liquor anyway. In the ensuing battle, the civilized humans emerged victorious over the wild Lapiths. Why not read this mythic vignette as an oppositional kind of lesson about the triumph of Apolline order over Dionysiac chaos? Such a superficial reading just won't do. In offering a different interpretation to this scene from myth we instead should turn to the kinds of civilizing effects that Dionysus in fact provides himself. And so, we turn to Greek tragedy.

Greek tragedies from Athens, such as Euripides' *Bacchae*, produced in 406 BCE, were performed in front of a civic audience and in honor of the god of tragedy, Dionysos, worshipped in a multi-day civic festival for the god. Tragedy concerns the city directly by forcing major questions pertaining to the community to be acted out on stage in front of its citizens. In my opinion, the foundational question every tragedy asks is: what is the right balance? Different tragedies approach this question in terms of different issues, such as gender balance, balance between individuals vs. their community, and even balance within our own psyches. And that is exactly what Dionysos is all about: proper balance.

But how can this be, when Dionysos is a god whose worshippers roam free on mountainsides in ecstasy, tearing apart live animals with their bare hands? How does this kind of activity lend itself to balance? This activity is so uncontrollable and wild that it seem to fly in the face of everything one might consider civilized, but in a sense, this wildness is precisely the point. In order to integrate ourselves as a valid community, we must first tear ourselves apart to see what is really inside — only then can we truly be whole as a body of people living and working together for common aims. We must travel outside the realm of the normal in order to reposition what actually is the normal.

And so, enter Pentheus, the individual who most vividly undergoes transformation in the play. The only problem is that Pentheus' transformation is not successful, for he is never reintegrated back into his community. In religious terms, Pentheus provides the example of a ritualistic scapegoat for the entire community. At the same time, however, Pentheus also serves as a model for every viewer of the play on an individual level. The city must purge itself of Pentheus to be a healthy community, since he refuses to bend in the face of the reality that faces him: Dionysos is real and his necessary wildness must be confronted within the community in order to cleanse the city of wild destructive force and to become an integrated and healthy unit once again. So too, every human has the responsibility to confront his or her inner wildness and to ask: who am I really? What choices am I making, and how are my attitudes toward external reality helping or hindering my inner self and the larger community around me? If one goes one way or the other too far, one risks becoming like Pentheus: a human enwrapped so tightly by his own inner extremism, his own refusal to see what is right in front of him, that he cannot help but be destroyed.

We return, then, to the sculpture on the pediment of Zeus at Olympia. In the end the Lapith men defeat the centaurs at the wedding feast: it is human civilization, with the help of the gods, that has conquered the wilds. But the final Lapith position, as representatives of civil human society, could never have occurred without the wilds as part of the story, because the wild part of everything must be understood before it can be assimilated. In the end, the Greek conception of civilization is founded on an understanding of the balance between wildness and order.

## CAST BIOGRAPHIES

**Margo Cain '13 (Autonome/Theban Woman Mantinea)** *Shepardfest* (chorus); *Curtains* (dancing stagehand). Other BU performances: Musical Theatre Club Show (Elle Woods); Dance Showcase 2009 (dancer).

**Eve Carlson '12 (Everyman Chorus Eve)** *Blood Wedding* (ensemble); *Curtains* (Peg Prentice). Other BU performances: Musical Theatre Club Show 2009 (Glinda); *Two Past Midnight* (a cappella). High school: *Bye Bye Birdie* (Gloria Rasputin); *Tom Sawyer The Musical* (Sabina Temple); *Into the Woods* (Lucinda); *Les Miserables* (Grantaire). Other: Spotlighter's Theatre Young Actors Academy 2010 (staff).

**Emma Case '13** *Shading Silhouettes of Smaller Ones* (stage manager); *Five Women Wearing the Same Dress* (assistant stage manager). Other BU performances: Fall Dance Showcase/Fall Dance Concert (stage manager). Other: *Les Miserables* (stage manager).

**Diego M. Chiri '11 (Hector, the Satyr – HPT/devising debut)** *Really Trying Here*, a sketch comedy (ensemble); *No Exit* (the Valet); *Shepardfest* (video designer); Cocktail Theatre: *Ashes* (director). Community College of Philadelphia: *The Giant's Dance* (Archdruid Grigas); *Theatre Conspiratsi* (Lucas Alighieri). High School: *The Hunchback of Notre Dame* (Follo). Other: studied improvisation and Stanislavski technique in Lima, Peru. Diego would like to thank his parents and siblings for their constant support.

**Christina Cody '12 (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 Anjalee, cast, and crew for an unforgettable collectively creative experience!

**Kobi Davis '11 (Lux, Military Entourage – mainstage devising debut)** *lessons* (associate designer); *Shepardfest: Chicago* (Stu); Cocktail Theatre 2010: *10 Minutes to Doom* (director); *Shading Silhouettes of Smaller Ones* (James); *Five Women Wearing the Same Dress* (Tripp). Tulsa Community College Theatre Department: *A Midsummer Nights Dream* (Lysander), *The Dark at the Top of the Stairs* (Punky), Eagle Theatre: *On Tidy Endings* (Arthur). Upon graduation, Kobi intends to live in Europe or NYC collaboratively creating smart, bold and challenging new work.

**Matt Dranzik '13 (Pentheus Entourage/Military Obi)** *Curtains* (Harv Fremont); *Shepardfest: Gary Cooper* (Lobsterman, speaker). Other BU performances: Cocktail Theatre '09: *Superhero* (Leonard); Dance Showcase 2009/10 (dancer); *Tableaux Vivant* (performer); MTC Club Show 2009; Cocktail Theatre 2010: *Ledge, Ledger and the Legend* (director). High School: *Footloose* (Willard); *Grease* (Dani). Other: Sesame Place 2007–10 (performer). Thank you to the Theatre and Dance Department, and to the cast and crew for an amazing experience.

**Brenna English-Loeb '11 (assistant director)** *Shepardfest* (chorus); Cocktail Theatre: *Your Mother's Butt* (director); *Blood Wedding* (assistant stage manager). Geneva Theatre Guild: *She Loves Me* (Nurse/Waitress); *Pirates of Penzance* (Cop). Geneva High School: *Cats* (Jennyanndots); *Suessification of Romeo and Juliet* (Juliet); *Under Milk Wood* (various). Other: studied at The Actor's Workshop at Ithaca, summer 2010; internship with the egg at Theatre Royal Bath, spring 2010.

**Sheridan Gates '14 (script supervisor/devising debut)** *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). Princeton Day School: *A Chorus Line* (Diana), *Julius Caesar* (Cassius), *Sweet Charity* (Nicki), *The Crucible* (Mary Warren), *Working* (Grace-Millworker). Other: studied musical theatre in NYC and Michigan. Good luck to the cast and crew!

**Emily Hooper '14 (Ino/Theban Woman Penelope – devising debut)** *Savage/Love*; Cocktail Theatre 2011. Fairfield Ludlowe High School: *You Can't Take It with You* (Rheba); *Bye Bye Birdie* (Suzie); *To Kill a Mockingbird* (Mrs. Dubose); *The Music Man* (Maud Dunlop). Emily is so thrilled to be part of her first mainstage production at Bucknell! Much love and thanks to the cast and crew for a truly enlightening introduction to the world of devising, and to Mom, Dad, Jane, and Zoey for all their love and support.

**Lindsay Hooper '12 (hair and makeup designer)** *Really Trying Here*, *lessons*, *Shepardfest*, *No Exit*, *Curtains*, *Shading Silhouettes of Smaller Ones*, *bobrauschenbergamerica*, *Five Women Wearing the Same Dress*, *Blood Wedding*, *Twelfth Night*. Other: hair and makeup designer for *Be Fashion Magazine*.

**Allison Keller '12 (Maenad Micca)** *Twelfth Night* (Reveler); *The Outcome* (Lisa); *Five Women Wearing the Same Dress* (Meredith); *Shading Silhouettes of Smaller Ones* (Jane). Other BU performances: We Brake for Nobody comedy improv troupe; Spring Dance Showcase 2011 (dancer). Other: studied at William Esper Studio NYC, summer 2010; New Actor's Workshop NYC, summer 2009.

**Christine Kobza '12 (puppet designer/assistant designer debut at HPT)** Teaching Assistant for the Department of Theatre and Dance: *Mud*, *The Children's Hour*, *Five Women Wearing the Same Dress*, *bobraushenbergamerica*, *shading silhouettes of the smaller ones*, *Curtains*, *No Exit*, *Shepardfest*, *Lessons*, *Really Trying Here*, and *Cocktail Theatre* 2009 and 2010.

**Kaitlin Marsh '14 (assistant stage manager – debut)** Other BU performances: Fall Dance Showcase and Fall Dance Concert 2010 (stage manager). Other: *Fiddler on the Roof* (stage manager); *My Fair Lady* (assistant stage manager).

**Katrina Medoff '13 (Maenad Tanissa – devising debut)** *Shepardfest* (*Tongues*, chorus; *Thor's Day*, Waitress); *Cocktail Theatre* 2010: *A Whole House Full of Babies* (director); *Curtains* (ensemble, assistant stage manager); *Cocktail Theatre* 2009: *Your Mother's Butt* (Psychiatrist). Other BU performances: Fall Dance Showcase 2009 (dancer).

**Victoria Moyer '13 (Maenad Syriana)** *Be You [tiful]* (various roles); *Shepardfest* (Carol, Sally, *Tongues* chorus); *Curtains* (ensemble); *Cocktail Theatre* 2011 (director). Other BU performances: *The Vagina Monologues*, 2010/11; Musical Theatre Club, 2010.

**Sam Nelsen '11 (Dionysus)** *Really Trying Here*, a sketch comedy (director/ensemble), *Shepardfest* (various characters); *Curtains* (Oscar Shapiro); *bobrauschenbergamerica* (Phil the Trucker); *Blood Wedding* (Groom); *Twelfth Night* (Sir Andrew). Other: *East/West Project* (ensemble). Sam would like to thank Anjalee Hutchinson and the rest of *The Bacchae* cast for their incredible talent and friendship.

**Eddie Paillet '11 (Tiresias)** *lessons* (multiple characters); *Shepardfest* (Slim/Mac); *East/West Project* (ensemble); *Curtains* (Randy); *bobrauschenbergamerica* (Wilson); *Cocktail Theatre: Superhero* (director); *Blood Wedding* (Father of the Bride); *Mud* (Lloyd); *Cocktail Theatre: Ferris Wheel* (John); *Twelfth Night* (Sebastian). He would like to thank the Theatre Department for an out-of-this-world college experience, but he couldn't have done it without the unconditional love and support of the quad pod, Smama, Smasma, Magoo, and, of course, Tina. We get to play everyday with our friends... live it up!

**Parker Phillips '11 (Everyman Chorus Parker/HPT debut)** *Cocktail Theatre* 2010 (director: *Doubt*). Laguna Beach Playhouse: *James and the Giant Peach* (James). High School: *Kiss Me Kate* (Fred Graham), *Grease* (Danny Zucko).

**Katharina Schmidt '13 (Maenad Shadosah)** *Be You[tiful]* (ensemble); *Shepardfest* (*Gary Cooper*, Ide; *Cowboy Mouth*, Cavale; *Tongues*, ensemble); *Curtains* (Connie Subbotin); *bobrauschenbergamerica* (Phil's Girl/Charity). Stagedoor Manor: *42nd Street* (Maxine the Stage Manager); *Rent* (Mrs. Cohen/lead dancer/ensemble). High School: *Thoroughly Modern Millie* (Dorothy Parker/lead dancer/ensemble). CPCA (Children's Performing Company of Australia): *Around the World* (ensemble/dancer). Other: studied at Stagedoor Manor (2006–08); Papermill Playhouse (2006–07); CPCA (2003–04); Edinburgh Fringe Festival, Scotland (performed with the East/West devising program), summer 2011. Kat thanks every artist (*everyone*) who devoted creative energy to this production! Will miss the hugs... "We are one thought in motion."

**Michael Strauss '14 (Pentheus – devising debut)** *Shepardfest* (Pecos Bill); *Cocktail Theatre: Roadkill* (Joey). Film: Sony Screen Gems, *Easy A* (Singing Server; credited). National Forensic League Performance: *I Am My Own Wife* (Charlotte), *Lolita* (Humbert). Scarsdale High School: *Midsummer Nights Dream* (Demetrius), *Almost Maine* (director), *Anything Goes* (Billy), *Crucible* (Danforth).

**John Thiel '12 (Cadmus)** *Curtains* (Bobby Pepper); *Cocktail Theatre* 2009: *Your Mother's Butt* (The Client); *The Complete Works of Shakespeare Abridged* (ensemble). Other BU Performances: BDC Fall Dance Concert 2010; Fall Dance Showcases, 2009/10. Stockton Civic Theatre: *Damn Yankees* (Vernon, Eddie). High School: *Into the Woods* (Rapunzel's Prince); *Bye Bye Birdie* (Albert Peterson); *The Man Who Came to Dinner* (Beverly Carlton).

**Stephanie N. Walters '11 (Ilium/Theban Woman – final Bucknell performance)** *lessons* (senior performance); *Shepardfest: Just Space* (daughter); *Curtains* (Bambi); *Children's Hour* (Rosalie). Plans upon graduation: performing in the Edinburgh Fringe Festival with East/West; working in performance world in Philadelphia. Stephanie would like to thank her family for being supportive during the struggles and successes.

**Banner White '14 (chorus – devising debut)** Cocktail Theatre: *Ashes* (Joseph). Wyoming Seminary Theatre: *Letters to the Editor* (Tom); *Arcadia* (Bernard Nightingale); *Little Shop of Horrors* (Orin); *Titanic* (Ismay). Moravian Academy Theatre: *Children of Eden* (Cain).

## DEPARTMENT OF THEATRE AND DANCE

<b>Lauren Allmeyer</b> .....	costume design
<b>Paula D. Davis, chair</b> .....	costume design and history
<b>Christine Fry</b> .....	academic assistant
<b>Gary Grant</b> .....	theatre history, theory, directing
<b>Heath Hansum</b> .....	technical direction, lighting
<b>Er-Dong Hu, director of dance</b> .....	dance technique and theory
<b>Anjalee Deshpande Hutchinson</b> .....	acting and directing
<b>Mark Hutchinson</b> .....	technical coordinator
<b>Jenny Kenyon</b> .....	scenography (visiting)
<b>Kelly Knox</b> .....	dance technique and theory (on leave)
<b>Kristy Kuhn</b> .....	dance technique and theory (visiting)
<b>Pam L. Miller</b> .....	costume shop manager
<b>Dustyn Martincich</b> .....	theatre and dance technique (on leave)
<b>Samantha Phillips</b> .....	adjunct
<b>F. Elaine Williams</b> .....	scenography and costume design (on leave)

## SPECIAL THANKS

Stephanie Larson, Kevin Daly, Bethany Collier, Samantha Phillips, University Hair, Kathryn Kopchik, Mary Ann Stanton, and I Gusti Nyoman Darta

Generous support by the Bucknell Association for the Arts and the Richard A. Klein Theatre and Dance Endowment has made our 2010-2011 artistic season, guest artists' performances, master classes, workshops, and residencies possible.

### UPCOMING MAINSTAGE EVENTS

#### **Spring Dance Concert**

*Directed by Er-Dong Hu*

Weis Center for the Performing Arts

April 29 and 30 at 8 p.m.

### OTHER UPCOMING EVENTS

#### **Choreographer's Showcase**

*Directed by Kristy Kuhn and Er-Dong Hu*

Tustin Studio Theatre

April 15 at 8 p.m.; April 16 at 2 p.m. and 8 p.m.

## SUBSCRIBERS 2010-11

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