



BEECHMONT PLAYERS
EST. 1959

**DIRECTED BY
ARLENE BALCZO**

**PRODUCED BY
KIYA FIX &
MICHAEL YARICK**

MUSIC NUMBERS

Opening

Welcome To Our House
On Maple Avenue

Medium Alison:
Not Too Bad

Come To The Fun Home

Can We Watch TV?

Helen, Bruce and Roy

Tough Titty

Changing My Major

Maps

Raincoat of Love

Pony Girl

Ring of Keys

Days

Bruce at the Piano

Telephone Wire

Edges of the World

Finale

**MUSIC BY
JEANINE TESORI**

**BOOK & LYRICS BY
LISA KRON**

**BASED ON THE
GRAPHIC NOVEL BY
ALISON BECHDEL**

CAST:

Alison: Betsy Bossart
Medium Alison: Rachel Scardina
Small Alison: Giselle Aagaard
Bruce Bechdel: Dan Cohen
Helen Bechdel: Sarah Cohen
Joan: Gabi Homonoff
Pete/Roy/Mark/Bobby: Michael Yarick
Christian Bechdel: Sam Level
John Bechdel: Pearl Gipston

CREW:

Producers: Kiya Fix
& Michael Yarick
Director: Arlene Balczo
Vocal Director: Amy Prestridge
Choreographer: Arlene Balczo
Stage Manager/Dramaturg:
Nor White

CREW CONT'D:

Set Design: Dan Dermody
Master Carpenter: Don Phillips
Properties: Doug Bruening
Costumer: Jan Fisher
Asst. Costumer: Hannah Richardson
Lighting Design: Chuck Ingram
Lighting Execution: Nor White
Sound Design/Execution: Eric Bardes
Set Decor: Kiya Fix
Master Scenic Painter: Audrey Gorman
Hair & Makeup: Helen Chandler-Meyer
ASL Interpreter: Eileen Earnest
Audition and Rehearsal Pianist: Gloria Murry
Backstage Manager: Mary Jo Bissmeyer
Backstage Crew: Lane Flerlage, Erin Level
House Manager: Donna Surber
Photography: Kiya Fix
Projection Design: Nor White
Lobby Display: Jimmy Curtis, Jill Herzner
Intimacy Coordinator: Anna Hazard
Program: Kiya Fix, Gabi Homonoff,
Michael Yarick
Original Art: Kiya Fix, Gabi Homonoff,
Michael Yarick
Publicity: Kiya Fix, Mary Stone, Michael Yarick
Stunt Coach: Catherine Dresbach
Box Office: Heidi Beck, Jennifer Binder, Laura
Eaton, Anna & D'Waughn Hazard, Gordon
Spindler
Ushers: Chris Ciccarello, Carolyn Kramer,
Annette Lakes, Cathy Phelan, Katy Phelan,
Steven Phelan, Diana Reynolds, Ray Smith,
Edward Topmiller, Jim & Lee Anne Waldfogel

SPECIAL THANKS:

Footlighters, Inc., Elaine
Michael, Mariemont Players,
Village Players, Epiphany United
Methodist Church, Cherry Grove
United Methodist Church, Abby
Urban, Dick & Norma Martin

SET PAINTERS:

Jen Mahuet, Ava Aagaard,
Giselle Aagaard, Victoria
Aagaard, Arlene Balczo, Jessica
Bibbs, Sarah Cohen, Kiya Fix,
Gabi Homonoff, Erin Level, Sam
Level, Jessica Owens, Amy
Prestridge, Rachel Scardina,
Christine Vaughn, Michael
Wright, Michael Yarick

SET CONSTRUCTION:

Steve Balczo, CJ Bossart, Chris
Gorman, Kay Kollsmith, Ken
Kollsmith, Pat Leibreich, Brian
Level, Tim Prestridge,
Michael Wright

A NOTE FROM THE DIRECTOR:



Arlene Balcza

I first became aware of the Broadway show, *Fun Home*, when I saw Sydney Lucas sing *Ring of Keys* at the 2015 Tony Awards. At that moment I knew I had to learn all I could about *Fun Home the Musical* and one day hopefully direct it. Thank you, Beechmont Players!

I feel this show needs to be seen, heard, and felt. *Fun Home* dives into many relevant topics which most people can relate to in one fashion or another, from dealing with family secrets to being true to oneself to searching for understanding when looking into the past. It also explores gender identity, suicide, and family dysfunction. Sounds heavy, I know, but like life itself, Alison's story has tender moments, tough moments, and also very humorous moments.

The show is a journey, Alison Bechdel's journey, a journey many of us might have been on, a journey to understand human nature and its impact on family life. It's also a coming-of-age story, and a relationship story, most particularly between Alison and her father, Bruce. *Fun Home* moves between the past and present, as Alison reflects on moments in her life which leads many of us to look at our own selves from the inside out, finding the truths we so need to see and feel. We have worked as a team to put together a powerful show which invites our audiences to be vulnerable, to laugh and cry with us, and to embrace truths and understanding.

Thank you to Lisa Kron (book and lyrics) and Jeanine Tesori (music) for creating this absolutely beautiful story. And thanks to all of you for coming out here today to embrace Alison's story and the talent on and off this stage, and also to perhaps have your own moments of reflection.

A NOTE FROM THE DRAMATURG:



Nor White

In the 1970s, the family was a primary focus of American culture, and at its center was the father. Is it any wonder why, while this is lesbian cartoonist Alison Bechdel's story of her growing to accept herself, it is also a reckoning with her father?

Throughout the musical we the audience witness her childhood and growth toward adulthood while her family must balance her father's desires for a richer and fuller life which seems just out of reach. They must also balance knowing that their patriarch is gay, and therefore ultimately an outcast of their town and the perfect American lifestyle they strive to cultivate.

The Stonewall Rebellion in New York City's Greenwich Village in 1969 awakened the American public to the fight for LGBTQ+ rights, and shortly afterward Gay Unions began to become more popular on liberal college campuses like Oberlin College in Ohio. Bechdel makes it clear that while we never see these events in her graphic memoir, *Fun Home: a Family Tragicomic*, for which the musical is named, they do affect her feelings and how her father experiences the 1970s.

To Bechdel, being gay is a joyful, human experience, as it is for most queer individuals. We see Small Alison recognize herself when she sees a delivery driver, a butch lesbian, and Medium Alison finds community and first love in the gay union and Joan. This contrasts deeply with Bruce who is isolated except for when he engages in self-destructive behaviors. What saves Alison is her desire to grow beyond her father, and to acknowledge and accept one's truth, something vital to the queer experience.

Originally Produced on Broadway by
Fox Theatricals Barbara Whitman
Carole Shorenstein Hays

Tom Casserly, Paula Marie Black, Latitude Link, Terry Schnuck/Jane Lane, The Forstalls
Nathan Vernon, Mint Theatricals, Elizabeth Armstrong, Jam Theatricals, Delman
Whitney, and Kristin Caskey and Mike Isaacson

The world premiere production of FUN HOME was produced by The Public Theater
Oskar Eustis, Artistic Director Patrick Willingham, Executive Director
In New York City on October 22nd, 2013

FUN HOME was developed, in part, at the 2012 Sundance Institute Theatre Lab at
White Oak and the 2012 Sundance Institute Theatre Lab at the Sundance Resort.

FUN HOME is presented by arrangement with Concord Theatricals.
www.concordtheatricals.com



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