



MarymountManhattan

Theatre Production Workshop presents



THEATRE SMASH

Music Direction by Doug Oberhamer

Associate Choreography by Kristine Bendul

Scenic & Props Design by Jim Morgan

Costume Design by Tyler Holland

Lighting Design by Steve O'Shea

Sound Design by Dan Miele

Video Design by Shelby Reilly

"News" Voice Over by Mark Brady

Production Stage Management by

Emilee Wermenchuk

CONCEIVED, DIRECTED, AND CHOREOGRAPHED BY

BILL CASTELLINO

March 21-24, 2018 at 8PM

March 24, 2018 at 2PM



The Ensemble

In Alphabetical Order

Steven Beem
Alex Burnette
Bryan Cortés
Alora Eisen
Fara Faidzan
Chris Huey
Anthony Ieradi
Jessie Rae Jordan
Max Lamadrid
Olivia Mattsey
Noah Pyzik
Henry Raber
Katie Risko
Journéé Wagner

***Theatre Smash runs approximately 75 minutes
and will be performed without an intermission.***

Special Thanks

Edrex Fontanilla, Sarah Wright, Kerry Walk, Carol Jackson, Paul Ciraulo, Richard Sheldon, Jacqueline Noel, Wayne Santucci, Maria Marzano, Pete Romain, Richard Formosa, Cherilynn Gonzalez, Randall Smith, James Cambria, Mike Emmons, MMC Facilities/Maintenance Staff, MMC Security Staff.

We wish to thank the TDF Costume Collection for its assistance in this production.

Episodes

I M I M
I AM WHAT I AM / ... ON SELF RELIANCE
OFFICIAL BUSINESS
I SING THE BODY ELECTRIC
I M I M (Reprise #1)
2G82B4G0TN (The Yearbook Song)
MISSING SON / YES, SIR, THAT'S MY BABY
BEAUTIFUL DREAMER / ON EDUCATION
I M I M (Reprise #2)
NIGHT SONG
#WORDUP
KIDSTUFF
NO MORE NO MORE NO MORE
I M I M (Reprise #3)
OK
BREATHE
MANIFESTO
EVERYONE IS LIKE ME
FINE
WEARY BLUES
GERTAWAN JIWA
I M I M (Remix)
BREAKING NEWS
MAGICAL THINKING
THE ROAD
CLEANING HOUSE
LIVING OUT LOUD
OFFICIAL BUSINESS (Reprise)

The list of the sources, writers, and performers for each SMASH episode will be available after the performance in THE SMASH GUIDE.

Director's Acknowledgements

I joyously acknowledge my co-creators of *Crash Club*: Christopher McGovern and William Whitefield. *Crash Club* was the theatrical antecedent to *Theatre Smash*. Our triumvirate explored identity, inclusion, detachment, adversity, community, and reality as it is experienced by adolescents. Our creative alliance profoundly contributes to *Theatre Smash*. *Crash Club* was also my first collaboration with Joshua Bergasse. It was this choreographic partnership wherein we used dance vocabularies from fraternity stepping, rhythm tap, and found object percussion. Thank you, Chris, Bill, and Josh.

Special thanks to David Hay. In 2000, David saw *Crash Club* and invited me to make a show at the University of San Diego (where he was then chairperson of the Theatre Department). We borrowed from the *Crash* themes and structure - and included known poems and songs as well as new works made by the students. At USD, I created a format that is the template for *Theatre Smash* at Marymount Manhattan College. Thank you, David.

More thanks: Again to Christopher McGovern for his wonderful vocal arrangement for "Beautiful Dreamer;" Michael Biello and Dan Martin for granting permission to use their beautiful "Breathe;" Mark Brady who generously gave his time to record the voice over for "Breaking News;" Jerold Kayden for giving permission to use the unique and haunting "Everyone Is Like Me" written by his mother, Mildred Kayden; Kristine Bendul whose choreographic expertise contributed mightily to the dances in *Smash*.

Tonight's *Theatre Smash* begins with a ritual: we assemble in a circle, become silent, shed the day, focus on the work at hand. We share secrets, stories, dreams, rage; these become song, poetry, rhythm, motion. Herein, seemingly disparate artistic pieces are smashed in an attempt to make something new and meaningful. We humbly share *Theatre Smash* as something chaotic, theatrical and personal. Thank you for supporting our efforts.

- Bill Castellino

Theatre Smash Production Staff

Production Manager for the York Theatre: Kevin Maloof
Production Manager for Marymount Manhattan College: Stacy-Jo Marine
Assistant Directors: Kalen Hughes, Mira Korry
Associate Set Designer: Michael Harbeck
Assistant Costume Designer: Ivy Swinski
Assistant Stage Managers: Mary Garrigan, Stephen Ruocco
Properties Master: Kevin Maloof
Scenic Artists: Michael Harbeck, Brooke Van Hensbergen
Light Board Operator: Luke Camp
Production Sound Engineer: Daniel Miele
Sound AI: Margaret Montagna
Wardrobe Supervisor: Erica Johnston
Wardrobe Crew: Chelsea Juarbe
Production Assistant: Brooke Harbaugh
Program Design: Matthew J. Land
Production Photography: Susan Cook
Box Office Staff: John Bracken, Mitchell Lippitt, Andrew O'Loughlin, Ima Otto-During, Valerie Stebbins

York Theatre Staff

Producing Artistic Director: James Morgan
Executive Director: Evans Haile
Marketing Director: Ryan Klink
Associate Artistic Director/Education Director: Michael Unger
Director of Development: Shana Farr
Development Assistant: Lindsay Bissonnette
Literary Coordinator: Seth Christenfeld
Company Manager: Mickey Lee Nelson
Marketing Assistant: Emery Major
Producing Associate: Amber Wallace
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Interns: Autumn Brathwaite, Max Feld, Becca Lewis, Savannah Mack, Glory Walsh

Who's Who Cast

Steven Beem (Ensemble) is a sophomore transfer from North Central College in the BA Theatre Arts program with a concentration in Theatre Performance. Other credits include *Grease* and *Jesus Christ Superstar* at LWA Summerstock Theatre, as well as *The Grand Duke* and *Parade* at North Central College.

Alex Burnette (Ensemble) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage productions of *Machinal*, *Wonderland*, and *Once Upon A Mattress*, as well as the staged readings of *Charlie & Algernon* and *Marty*. Other credits include *Jesus Christ Superstar* at Next Stage Theatre Co.

Bryan Cortés (Ensemble) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *The Skin of Our Teeth*, the Directing Project *Evita*, and the Playwriting Project *The Bedtime Story*. Other credits include *El Espejo de Justina* and *El Castillo De Medea Camunes* at Actor Conde, as well as *Oenone* at Daughters of Troy.

Alora Eisen (Ensemble) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the January Project *The Boys From Syracuse*, as well as *What I Want You To Know* at the Faison Firehouse Theatre.

Fara Faidzan (Ensemble) is a sophomore transfer from Valencia College in the BFA Acting program with a minor in Drama Therapy.

Chris Huey (Ensemble) is a junior in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the Mainstage productions of *Kiss Me, Kate* and *Wonderland*, as well as the Directing Projects *Mountain Language* and *Akhmatova*.

Anthony Ieradi (Ensemble) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage productions of *Kiss Me, Kate*, *Our Country's Good*, *Dracula*, *A View From the Bridge*, and *The Light in the Piazza*.

(Who's Who continued)

Jessie Rae Jordan (Ensemble) is a sophomore transfer from The University of the Arts in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Directing Project *Four Walls*.

Max Lamadrid (Ensemble) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Musical Theatre Association production of *Evelyn*. Other credits include *Hair* at Heights Players.

Olivia Mattsey (Ensemble, Dance Captain) is a senior in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *Dracula*, as well as the January Projects *The Boys From Syracuse* and *South Pacific*.

Noah Pyzik (Ensemble, Dance Captain) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Directing Project *School of the Americas*, as well as *Nightclub Cantata* at the York Theatre and *What I Want You to Know* at the Faison Firehouse Theatre.

Henry Raber (Ensemble) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance. Previous MMC credits include the Studio Production of *The Laramie Project*, as well as the Directing Projects *The Flick* and *Abroad*.

Katie Risko (Ensemble) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre.

Journée Wagner (Ensemble) is a freshman in the BFA Acting program with a minor in Musical Theatre. Other credits include *Sister Act*, *the Musical* at Colonial High School (FL), and *Beauty and the Beast* at Central Florida Arts.

Coming Soon!

The Servant of Two Masters

by Carlo Goldoni

adapted by Constance Condon

Translated by Christina Sibul

Further Adapted by
Christopher Bays and Steven Epp

19-21 April @ 8PM
21-22 April @ 2PM

All performances of *The Servant of Two Masters* will be in
the Theresa Lang Theatre at Marymount Manhattan College

Admission: \$15 • Students/Seniors: \$5

MMC Students, Alumni, Faculty, Staff w/valid ID: **FREE**

On sale 5 April at 11AM! - [mmc-servant.eventbrite.com](https://www.mmc-servant.eventbrite.com)

Info: (212) 774-0760

Who's Who Production

Bill Castellino (Director, Choreographer) World Premieres: *Cagney*, *Soulmates*, *Great Divorce*, *Grumpy Old Men*, *Jolson At The Winter Garden*, *Dr. Radio*, *Lizzie Borden*, *Heartbeats*, *Miklat*, *Fishwrap*, *House Divided*, *Singing Weatherman*, *Happy Holidays*, *Presidents*, *How To Be An American*, others. Also: *Desperate Measures* (opening June 2018 at New World Stages), *Marry Harry*, *Storyville*, *Ionescopade*, *Tarzan*, *Rent*, *Nightclub Cantata*, *Gypsy*, *Rap Master Ronnie*, *Rocky Horror*, *Spelling Bee*, *Carousel*, *Drood*, *Godspell*, *La Cage*, *Music Man*, *West Side*, *Joseph*, *Tommy*, *Little Shop*, *Beehive*, *Evita*, *Oliver*, *Cabaret*, *Abyssinia*, *Last Five Years*, *Spitfire Grill*, *Smokey Joe*, *Hair*, *Fame*, *Chess*, others. Awards: NY Outer Critics, Jeff, Telly, 4 LA Weekly, 11 Drama-Logue and numerous nominations including the Lucille Lortel, Carbonelle, San Diego and LA Theatre Critics and others.

Tyler M. Holland (Costume Designer) is an international Costume Designer based in NYC. He is classically trained in theatrical design at UNCSA for a BFA in Costume Design and a master's of fine arts from Carnegie Mellon in Costume Design. Tyler is happy to be returning to the York Theater having preciously designed *Marry Harry* in 2017.

James Morgan (Scenic Designer) As a scenic designer, he has designed some 300 productions in theaters around the country, on Broadway and Off-, including over 100 York productions. Recent designs: *Cagney* at the Westside Theatre; *Finian's Rainbow* at the Irish Rep; *The Mousetrap* (Cape Playhouse); *Vanya and Sonia and Masha and Spike* (Peterborough; NH Theater Award nomination); *Closer Than Ever*, *Cagney*, *Storyville*, *Inventing Mary Martin* (York); *Spamalot* (Geva). Various directing credits including *Taking a Chance on Love* and *LingoLand*. His graphic designs are seen on many posters, CDs, and the new scores and vocal selections of *Merrily We Roll Along* and *Closer Than Ever*.

(Who's Who continued)

Doug Oberhamer (Music Director) credits range from Broadway and Off Broadway to National and International Tours. He also works as a Composer, Arranger, Orchestrator, Music Producer, and Vocal Coach in New York and abroad. Original featured cast member and Associate Conductor/AMD of the Broadway Musical: *Swing!* Composer of the new musicals in development *Believe in Love* and *Errol and Fidel*. *Errol and Fidel* recently won "Best of the Fest" at the New York Musical Theatre Festival and Doug won Best Orchestrations. Music Directing/Supervising Credits include: *Swing!*, *Thoroughly Modern Millie*, *Saturday Night Fever*, *Crazy for You*, *We Will Rock You*, *The Man of La Mancha*, *Frankenstein*, *Nunsense*, *What Do Critics Know?*, *Dracula*, *Reel to Real*, *My Vaudeville Man*, *Wanda's World*, *Flight of the Lawnchair Man*, *I Got Fired*, *Women on the Verge*, *Seeing Stars*, *Rings*, and *Gemini*. Doug also subs on Broadway shows, most recently - keyboard 1 on *Rocky*. Doug can also be found in the Cabaret world as a Music Director, Arranger, and Orchestrator. He has performed at Birdland, The Zipper, The Triad, Joe's Pub, Feinsteins 54 Below, Don't Tell Mama's, and Rose's Turn with shows such as: *Steppin' Out*, *Little Death*, *Foreign Currency*, *Top Drawer*, *Sirens of the Silver Screen*, *Love Stories*, *The A**hole in My Head* and many others. Doug is the Music Supervisor and Vocal Director for Royal Caribbean Cruise Line Productions and Music Directed and created original vocal arrangements for *It's a Wonderful Life* at the Shakespeare Theatre of New Jersey. He can be heard as the featured trumpet soloist on the Sony Classics Grammy nominated recording of *Swing!* as well as MCA Records' Vanessa Daou's *Slow to Burn*. He was nominated for a Jefferson Award for his work on *Swing!* in Chicago and won a Bistro Award for excellence in Musical Direction and Arranging/Orchestrating for *Little Death*. Love to his wife Christine and daughters Scarlett and Natalie for their love and support.

Shelby Reilly (Video Designer) is a junior in the BA Theater Arts program with a concentration in Theater & New Media. She currently serves as the concentration representative on the Theater Arts Student Council. Her previous work was featured in the Theater and New Media Showcase Fall 2017.

Emilee Wermenchuk (Production Stage Manager) is a sophomore in the BA Theatre Arts program with a concentrations in Producing & Management and Digital Media & Video Production. Previous MMC credits include the Mainstage production of *An Enemy of the People* (Assistant Stage Manager), as well as the Playwriting Project *Blue* (Stage Manager).

Musical Theatre at Marymount Manhattan College

Special thanks to our Music Theatre Coordinator, Patricia Hoag-Simon, and the other MMC Music Theatre faculty:

Daily Dance Faculty: Emily Clark, Robyn DeGuzman, Bethany Christine Elkin, Roger Ellis, Stephen Harding, Elyse Daye Hart, Ed Kresley, John Vincent Leggio, Lori Leshner, Jessica McRoberts, Dana Moore, Kyle Pleasant-Segall, Tera-Lee Pollin, Jeff Shade, Karen Sieber, Mandarin Wu

Private Voice Faculty: Elijah Caldwell, Jessica Corbin, Matthew Deming, Adriel Orlando Garcia, Joyce Hall, Paul Katz, Tyler Knauf, Jonathan Price, Steve Purdy, Vivian Reed, Jane Seaman, Charlotte Surkin, John Tedeschi, Debra Vanderlinde, John Welch, Wilma Weaver

Performance and Classroom: Emily Clark, Bethany Christine Elkin, Roger Ellis, Mike Greco, Michael Montel, Christine O'Grady, MaryAnne Piccolo, Christine Riley, Patricia Hoag Simon, John Znidarsic

Accompanists: Justin Elliott Brown, Elijah Caldwell, Nick Ferla, Justin Fischer, Brett Kristofferson, William McDaniel

Marymount Manhattan College is an independent undergraduate liberal arts college located on Manhattan's Upper East Side that offers strong programs in the arts and sciences as well as substantial pre-professional preparation. The College's division of Fine & Performing Arts offers BA degrees in Art, Dance and Theatre Arts, and BFA degrees in Acting and in Dance, as well as programs in Musical Theatre and Arts Management. MMC's mission is to educate a socially and economically diverse student body by fostering intellectual achievement and personal growth and by developing an awareness of social, political, cultural and ethical issues. MMC utilizes its distinctive location in one of the most diverse and exciting cities in the world to provide a vibrant campus environment and offer students access to outstanding internships, community service and service-learning experiences, and the many historical and cultural resources of New York City. For information about Marymount Manhattan College, visit our website at www.mmm.edu.

SMOKING, EATING, DRINKING, THE TAKING OF PICTURES, AND THE USE OF RECORDING EQUIPMENT OF ANY KIND DURING THE PERFORMANCE ARE STRICTLY PROHIBITED. THANK YOU FOR YOUR COOPERATION.



GUIDE

THE SMASH GUIDE

“I M I M” (2018)

Words written by the Company

Performed by the Company

“I M I M” introduces the players, celebrates selfhood, and encourages individual expression. “I M I M” is a mega-poem built with words submitted by the cast at the first rehearsal. Each word is an important reflection of identity. “I M I M” is reprised throughout. MY NAME IS...

“I AM WHAT I AM” (1983)

A song from the musical *La Cage Aux Folles* by Jerry Herman

AND

“...ON SELF RELIANCE” (1841)

Words taken from an essay by Ralph Waldo Emerson

Performed by the Company with Henry on Guitar and vocals and Alora on vocals

The song and essay explore individuality as it relates to the rejection of conformity. TO BE GREAT IS TO BE MISUNDERSTOOD.

“OFFICIAL BUSINESS” (2007)

A dance from *Rhythm Rox*

Performed by the Company

“Official Business” employs “stepping.” This dance was born in African-American sororities and fraternities in the 1950s as a demonstration of the power of unity/precision. Herein, the individuals of *Smash* become a disciplined and determined ensemble.

“I SING THE BODY ELECTRIC”

by Michael Gore, Dean Pitchford

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A song inspired by a Walt Whitman poem (1855) from the movie *Fame* (1979)

Performed by Katie and Anthony, Jessie, Journ   with the Company

“I Sing the Body Electric” connects the individual with the universal, the corporal with the spiritual, the intellectual with the mystical.

I CELEBRATE THE ME YET TO COME.

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“2GR82B4GOTN - The Yearbook Song” (2000)

A song from the musical *Crash Club*

Words by Bill Castellino and music by William Whitefield

Performed by Alex, Katie, Bryan, and the Company with Henry on Bass and Stephen, Chris, and Alora on percussion

“The Yearbook Song” is the story of three students preparing to have their pictures taken for their yearbook. High school is a pivotal time, when self-image is central to happiness. It’s a time when an unflattering yearbook photo could feel like the end of the world. A bad picture in the yearbook? Everybody has one!

“YES, SIR, THAT’S MY BABY” (1925)

A song with words by Gus Kahn and music by Walter Donaldson

AND

“MISSING SON” (2006)

A short story from the album *Orphans: Brawlers, Bawlers & Bastards* by Tom Waits

Performed by Alex with Alora, Max, and the Company with Chris on vocals & ukulele

Alex found this story about being punked! This tall tale is smashed with a tap dancing “interrogation” and an old ditty of maternal pride! THAT’S MY BABY, NOW!

“BEAUTIFUL DREAMER” (1862)

A song by Stephen Foster with

A vocal arrangement by Christopher McGovern

(made for the musical revue *Beautiful Dreamer*, 1999)

AND

“ON EDUCATION” (Date unknown, assumed 1972) Author unknown

Performed by Anthony and the Company with Alora, Stephen on percussion

This song smashed with this poem studies the dreamer in all of us. “On Education” was found by Anthony; years ago, he bought a used vinyl copy of the *Pippin* Cast Recording. This poem was tucked inside. Little is known about the source of “On Education” but it widely speculated to be written by a student who, shortly after completing it, took his own life. The poem tells of a person unable to find the circumstance wherein he can express his individuality. “Beautiful Dreamer” encourages an escape into imagination with a mind free to wander. This smash up demonstrates the price often paid by the young creative mind as it is pressured by institutions and confined by rules. WEAR A TIE.

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“NIGHT SONG” (2000)

A song from the musical *Crash Club*

Words by Bill Castellino and music by William Whitefield

Performed by Jessie and Chris, Katie, Max, Noah, Olivia with Alex, Fara, Stephen on percussion

This song looks at first-time intimacy. During early *Smash* rehearsals, we discussed the impact of sex and our “hook-up culture.” The decision to engage for the first time with another is one of life’s big moments. Intimacy is a coveted and sometimes intimidating experience, but the decision to proceed can be a wonderful/terrible problem to have. SLEEP.

“#WORD UP” (1868-2018: smashed in 2018)

Words by Louisa May Alcott, Mohammed Ali, Maya Angelou, Frances Hodgson Burnett, Alora Eisen, Gillian Flynn, Allan Knee, Arthur Laurents, Bob Merrill, JoJo Moyes, Tennessee Williams

AND

“MAY THIS BE LOVE” (1967)

A song by Jimi Hendrix

Performed by Alora, Fara, Jessie, Journeé, Katie, Olivia with Anthony on guitar

In January, the cast was asked to submit literature with which they have a special connection. These shared words focused on topics important to the company: celebrity, social media, survival, ego. With further discussion, a common thread of womanhood emerged. “#Word Up” smashes lyrics, speeches, dialogue, poetry and a short story to explore what it means to be a woman at this time - how to deal with the complications of life. “May This Be Love” contributes a contemporary supportive backdrop – it is a driving song of hope, dreams, and love. PHENOMINALLY.

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“KIDSTUFF” (1984)

A song by Bill Castellino

from the musical *Brain Hotel*

Performed by Alex, Fara, Jessie, Noah

This rap describes the gauntlet called “growing up.” Every child matures at a different rate — every life, every circumstance is different. But, no matter the speed, there comes a time when we all feel the need to shed the “kidstuff,” embrace adulthood and accept responsibility. Sometimes, we grow impatient for this life-changing moment... no matter, it happens to all of us. We grow up. (The company, deeply affected by recent events in Florida and elsewhere, added the short reprise of “Kidstuff” in solidarity with their peers.)
NO MORE NO MORE NO MORE.

“OK” (2018)

A monologue by Alora Eisen

Performed by Alora

These words courageously confronts body image, peer pressure, and self-loathing. *Smash* attempts to take difficult topics (with which the young cast coexists) and bring them truthfully and artfully into the light. *Smash* shares personal experiences, world views, triumphs and challenges. “OK” is a beautiful and brave poem that *Smash* is proud to include.

“BREATHE” (1997)

A song from the musical *Breathe*

Words by Michael Biello and music & vocal arrangement by Dan Martin

Performed by the Company

The simple and beautiful necessity of breathing is herein celebrated. Calling attention to this unconscious life-sustaining act can provide healing and soothing effects - a way to handle the turns in life’s road. Here, we breathe, sing and perform a meditative tai chi-inspired dance.

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“MANIFESTO” (2018)

A rap/poem by Steven Beem

Inspired by the Bible, the Torah, the Qur’an and other teachings
AND

“WHITE RABBIT” (1967)

A song by Grace Slick

Performed by Anthony, Henry, Max, Steven, and the Company with Alex on accordion

An important topic to the *Smash* ensemble was religion. Many discussions led to smashing various life paths (holy and inspirational books, teachings, conventional wisdom, and personal beliefs) into a declaration of love and faith. Religion is often a polarizing topic; *Smash* sees it as a unifying theme. In “Manifesto,” love is a transcendent force with a power that unifies – not divides. We smash the psychedelic “White Rabbit” to support Steven’s original text – mind-expanding possibilities abound. Aluminum foil hats prevents mind reading and attracts interstellar messages. The *Smash*-made banners suggest the six forms of love as understood by the Ancient Greeks. LOVE IS PATIENT.

“EVERYONE IS LIKE ME” (1977)

A song from the musical *Ionescopade* inspired by a journal entry by Eugene Ionesco

Words and music by Mildred Kayden

Performed by Chris and Company with Henry on bass and Alex on accordion,

Noah on clarinet, Bryan & Steven on percussion

We are human: we are imperfect, make mistakes, have regrets AND we are powerful, joyous, and full of life. Inspired by the “Two Robertas” in Ionesco’s “Jack or the Submission,” seeming contradictions are reconciled. Kayden’s Parisian melody and lyrics reflects this oxymoronic truth. EVERYONE IS LIKE ME.

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“FINE” (2001)

A song from the musical *Crash Nation*

Words by Bill Castellino and music by William Whitefield

Performed by Olivia with Fara, Jessie, Katie, and the Company with

Noah on Piano and Alex, Alora, Journeé, Stephen on percussion

“Fine” tells the story of romance, regret, and reality. Herein, a young girl learns that there is consequence to every decision you make. The smallest mistake can change your whole life. SOMEDAY, I’LL BE FINE.

“THE WEARY BLUES” (1925)

A poem by Langston Hughes

Performed by Journeé

There is hate in the world. Some of us are targets of heartless epithets and evil deeds. Langston Hughes - with provocative imagery and profound insight - copes in a sometimes loveless world. Hughes smashes poetry and song; Journeé performs spoken word and sings the blues. “The Weary Blues” illuminates the dark path trod by those who are victims of hate. HE SLEPT LIKE A ROCK OR A MAN THAT’S DEAD.

“GETARAN JIWA” (1960)

A song by P. Ramlee

Performed by Fara and Company with Anthony, Jessie on guitar and

Noah, Max on percussion and Brian, Henry, Olivia on batik

Smash celebrates identity, diversity, and commonality. Fara shares

“Getaran Jiwa,” a classic pop song from Malaysia. In translation, we learn it is about the melding of meaning and melody: without one, the other would fade away. “Geteran Jiwa” is smashed with a joyous flag dance. The flags represent an Indonesian material made with wax on fabric called batik. Flagging was originally used in early nautical communications; it was rediscovered and embellished in the 1990’s in the discos of NYC.

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“I M I M” (Remix)

Performed by the Company

Smash spontaneously morphs to a block party. This is a celebration of their common identity as music/dance makers, truth-tellers, optimists, and poets. Themes from throughout the show are reprised and a dance from Puerto Rico called “Bomba” caps the party! All the while, the company makes a “home movie” about their *Smash* adventure!

“LIVING OUT LOUD” (2000)

A song from the musical *Crash Club* by William Whitefield

AND

“OFFICIAL BUSINESS” (Reprise)

Performed by the Company

The *Smash* ensemble emphatically demands the right to be happy.

“Living Out Loud” asks for a world that supports discovery, difference, and expression. The song is smashed with the expression of discipline, precision, and unity – “Official Business.” Stop hate. WE SAY THAT WE WILL ALWAYS BE LIVING OUT LOUD.

**THE SMASH GUIDE
WAS COMPILED BY
KALEN HUGHES AND
MIRA KORRY**