



MarymountManhattan

Theatre Production Workshop presents



Myth, Mirth, Music

The Medieval World in Performance

Conceived and Directed by David Mold

Music Direction by Rebecca Fasanello

Choreography by Tymberly Canale

Scenic Design by Courtney Ross

Costume Design by Jessica Corcoran, Stephanie Eng,
and Allison Treacy

Lighting Design by Phil Monat

Puppet Design by Stefano Brancato and Stephanie Eng

Properties Design by Anna Porcari

Production Stage Management by Julian Olive

April 20-22, 2017 at 8PM

April 22-23, 2017 at 2PM

There will be one 15 minute intermission.



Theresa Lang Theatre
Marymount Manhattan College
221 East 71st Street
New York, NY 10021



CAST

Act I

The Conversion of the Harlot Thais
by Hrotsvit of Gandersheim, 10th century, Germany
translated by Katharina Wilson

Pafnutius.....Jahmorei Snipes
Disciples.....Caturah Brown, Madeline Canfield, Alexandra Cowan
.....Sophia Gutchinov, Ashley Patten, Gabrielle Rechler
Lovers.....Sarah Colt, Mildred Gil, Taylor Harris-Butler, Mariah Plante, Reina Rouzaud
Thais.....Lia Fitzsimmons
Abbess.....Macarena Ramos
Antonius.....Hannah Denson
Paul.....Caturah Brown

The Debate of Winter and Summer
from the Van Hulthem Manuscript, 14th century, Netherlands
translated by Johanna C. Prins

Prologue.....Jackson Harrington
Summer.....Taylor Harris-Butler
Winter.....Reina Rouzaud
Lazybones.....Derek Walsh
Handsome.....Ethan Verchot
Blabber.....Mariah Plante
Braggart.....Tristan Land
Tramp.....Ean Schultz
Venus.....Mildred Gil

Ruben, A Farce
from the Van Hulthem Manuscript, 14th century, Netherlands
translated by Johanna C. Prins

Ruben.....Jackson Harrington
The Wife.....Benjamin Hull
Gosen.....Joey Mulvey

--INTERMISSION--

CAST

Act II

The Play of Robin and Marion
by Adam de la Halle, 13th century, France
translated by Richard Axton and John Stevens

Marion.....Sarah Colt
The Knight.....William Nolan
Robin.....Gregory Archer
Gautier.....D. Henry Hanson
Baudon.....Adam Bachir
Huart.....Tristan Land
Peronelle.....Madeline Canfield

Myth, Mirth, Music: The Medieval World in Performance Ensemble

Gregory Archer, Adam Bachir, Caturah Brown, Madeline Canfield, Sarah Colt, Alexandra Cowan,
Hannah Denson, Lia Fitzsimmons, Mildred Gil, Sophia Gutchinov, D. Henry Hanson,
Jackson Harrington, Taylor Harris-Butler, Benjamin Hull, Tristan Land, Joey Mulvey, William Nolan,
Ashley Patten, Maria Plante, Macarena Ramos, Gabrielle Rechler, Reina Rouzand, Ean Schultz,
Jahmorei Snipes, Ethan Verchot, Derek Walsh

Special Thanks

Jill Stevenson, Adrienne LaFrance, Ivy Swinski, Lilian Sun, Mary Fleischer, Karen Kinsley, Carol Jackson, Paul Ciraulo, Richard Sheldon, Jacqueline Noel, Wayne Santucci, Maria Marzano, Pete Romain, Richard Formosa, Cherilynn Gonzalez, Tom LaPointe, James Cambria, Anthony Hoti, Mike Emmons, MMC Facilities/Maintenance Staff, MMC Security Staff.

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

Production Staff

Technical Director: Rob Dutiel

Production Coordinator: Rob Chikar

Costume Supervisor: Karen Kinsley

Voice Coach: Melissa Kollwitz

Puppetry and Movement Director for *The Play of Robin and Marion*: Stefano Brancato

Electrics Supervisor: George Gountas

Dramaturg: Maya Kates

Assistant Directors: Allison Lehman, Alexandra Mandell, James Mura, Philip Siciliano

Assistant Costume Designer: Victoria Villier

Assistant Lighting Designer: Andrew Nguyen

Assistant Technical Director: Nate Hamm

Assistant Stage Managers: Emily Howe, Avery Wrenn

Master Electrician: Emma Percy

Scenic Charge Artist: Courtney Ross

Light Board Programmer: Andrew Nguyen

Light Board Operator: Jeremy Kovak

Deck/Props Crew: Daniella Farkas, Leah Valentine Hull, Nicholas Hathaway, Hailey Buger

Costume Shop Supervisor: Damaris Cruz

Makeup Assistant: Olivia Roldan

Wardrobe Crew: Elizabeth Adamson, Eric Berkeley, Gabrielle Iarocci, Allison Miller, Erica Melhorn, Cierra Potter, Alana Sackman

Costume Assistants: Lilian Sun, Ivy Swinski, Allison Treacy

Properties Shoppers: Nikki Nunziata, Penny Pun

Scenic Carpenter: Ana Dratz

Technical Assistants: Kate Hopkins, Katie McCoy, Melissa Nelson, Emma Percy

Carpenters: Lilian Boyd, Jacob Buck, Paxton DeForest, Gabriella Figueroa, Mary Garrigan, Hannah Henderson, Lauren Hovland, JK Larkin, Dineen Markey, Lainey McCabe-Plenge, Natalie Nielsen, Layne Seaman

Electricians: David Alderman, Lily Blackman, Caroline Conceison, Scott Devenny, Sofia Dobrushin, Francesca Endres, Elizabeth Garrett, Brent Jones, Logan Mace, Taylor Newsom, Haylee Weatherly, Emilee Wermenchuk

Scenic Artists: Eric Cheung, Nickie Dubick, Arianna Finny, Elise Garrett, Mary Garrigan, Peter O'Sullivan, Sarah Ott, Christina Payson, Emma Percy, Doni Rotunno

Costume Construction Crew: Emilia Boisvert, Ana Maria Hoyos Espada, Sabrinna Fabi, Ivy Swinski, Alyssa Tyron, Melody Walker

Production Assistant: Brooke Harbaugh

Production Art/Program Design: Matthew J. Land

Theatre Staff Supervisors: Brooke Harbaugh, Matthew J. Land

Production Photography: Susan Cook

Production Videography: Alex Pearlman

Front of House Staff: Jaime Bartoletti, Nickie Dubick, Kate Hopkins, Andie Lerner, Mitchell Lippitt, Emmanuel Milfort, Andrew O'Loughlin, Emma Percy, Leah Schwartz, Lilian Sun, Emilee Wermenchuk

A Note From the Director

In our Theatre History courses, students study medieval theatre. Part of our Theatre Arts faculty, Dr. Jill Stevenson is a noted medieval scholar, teaching courses on *Medieval Performance* and *Medievalisms: Past and Present*. MMC courses include *Medieval Art & Architecture*, *Medieval Literature*, *Medieval Philosophy*, and Religious Studies courses incorporate writings from medieval Christian saints. However, we have never produced a medieval play as a main stage production. As a teacher and theatre artist, I was interested in creating an opportunity for students to explore medieval drama through performance, either as actors or audience. Working with Dr. Stevenson, we found medieval plays with common themes and ideas that could be presented in *Myth*, *Mirth*, *Music*.

The Conversion of the Harlot Thais is by Hrotsvit, a 10th century German canoness. Considered the first dramatist in the Western world since the Romans, she is the first recorded female Western dramatist. Her writing is highly religious with themes of virtue versus wickedness. The ancient Roman comedic dramatist Terence was a model for her, and there is much humor in Hrotsvit's writing, especially in her examination of gender, emphasizing the strength of women and commenting on the behavior of men. *The Debate of Winter and Summer* and *Ruben* are from the Van Hulthem manuscript, a collection of 14th century Dutch stories and plays. The authors are unknown. The first is an example of what the Dutch call an "abele spelen" or profane play. It focuses on love as a theme and is one of the oldest surviving secular dramas in medieval literature. *Ruben* is a typical domestic farce of the era that presents the notion of the "wicked woman." Finally, *The Play of Robin and Marion* by Adam de la Halle is often referred to as the first musical as for the first time in drama characters sing to advance a play's plot, a dramatization of the medieval French song genre known as the pastourelle, songs about shepherdesses. The play was written while he was in exile at the court of Charles I of Naples and scholars believe that it was a poignant drama for members of the court homesick for France.

On the page, these plays are skeletal, with no information about character, setting, or staging. The designers had to invent a visual world for this production. The actors, through physical exploration and improvisation, had to create relationships and plot lines. Originally, these plays were performed in church sanctuaries or on pageant wagons in the streets. *(continued on next page)*

A Note From the Director *(continued)*

For *Myth, Mirth, Music* we kept the spirit of medieval performance while using contemporary theatrical practices. In addition to rehearsals that explored these plays physically and examined the heightened language of the texts, the actors learned to sing medieval music, explored choreography and puppetry styles appropriate to the plays and, to further prepare for these performances, shared research on daily life, politics, society, and religion in 10th century Germany, 13th century France, and 14th century Netherlands. They also examined the theatre practices, art, dance, and music of each country and century. Through this research, we discovered the importance of community in these plays, whether it was a community of cloistered women, a town gathered in celebration, or a community living in exile. We learned how to express character through language and rhetoric that provide emblematic ideas but not the psychology of contemporary playwriting. We discovered how singing and dancing together creates a community, and how the philosophy and humanity found in plays written almost a thousand years ago can still resonate today.

— David Mold, Director

From the Music Director

While the music for *The Play of Robin and Marion* was written for that play by poet/musician Adam de la Halle, all the other music you hear in *Myth, Mirth, Music* was found through our research and added to the plays to enhance the world of the production with period music. The opening chant for *The Conversion of the Harlot Thais* is *Sancte Bonifati martyr inclite Christi*. It was probably written in Germany around 900 CE by an unknown composer and only discovered in the last days of 2014! It is said to be the earliest known manuscript of practical choral music written for more than one voice part. The text implores St. Boniface, patron saint of Germany, to intercede for the chanters in his prayers. During the play, Thais prays for mercy in an improvised Kyrie eleison, then sings the first half of an antiphon dedicated to Wisdom, considered the feminine manifestation of God. *O virtus sapientiae* is by 12th century mystic and nun Hildegard von Bingen. The antiphon translates, “O virtuous Wisdom who circling, circles enclosing all in one path that has life. Three wings you have.” The song at the end of this play, *Stella splendens in monte* is from the *Llibre Vermell de Montserrat*, a 14th century collection of pilgrimage pieces — *(continued on next page)*

From the Music Director *(continued)*

many of which are devotional texts set with ancient popular dance and song tunes. The Latin text for this translates: “Splendid star on the serrated mountainside with miracles shining like a sunbeam, hear the people... From everywhere they gather, young and old, rich and poor... having obtained indulgence from their sin, they kneel and cry out: Ave Maria!”

The Debate of Winter and Summer begins with a lusty drinking song from the profane texts of *Carmina Burana*. These texts are said to be written by goliards, groups of renegade students and heretical clerics who roamed through England, France, and Germany in the 12th and 13th century. In *Taberna*, which our cast harmonizes in the medieval style called organum, recounts the typical tavern scene of drinking, gaming, and debauchery: “When we are in the tavern, we take no heed of the grave... some gamble, others drink, some without shame live it up... No one is afraid of death, but cast dice in the name of Bacchus.” Bacchus, the god of intoxication, ecstasy, and theatre, joins forces with Venus, goddess of love, fertility, and victory, in *Bache bene venies*, the musical transition from *The Debate of Winter and Summer* into *Ruben*. This *song of spring*, also from *Carmina Burana*, declares “This wine, good wine... makes a man noble. Bacchus entering [men’s] veins with hot liquor sets them afire with the heat of Venus.”

The Play of Robin and Marion is written in the pastourelle style, which typically consists of dialogue between a knight and a peasant girl. Most of the songs were likely meant to be performed a cappella (without instruments) and for a court or public square audience.

Learning music in the 10th through the 14th century when the written word was scant, was taught largely by oral transmission. In an attempt to stay true to that process, words and melodies were initially taught to the cast in the same way. The option of musical notation was never offered them. The students in this production — some of whom at first claimed not to be singers — are to be commended for their trust in learning unfamiliar mediaeval tunes, styles, and regional Dutch and German Latin pronunciation by ear. Their success, I believe, was due to learning mostly by call and response, listening and repeating, and internalizing the pieces through the phenomenon of collective memory — when some might forget a melody or bit of text, some others might remember. So, as a community, they brought each other along without the aid of sheet music.

— Rebecca Fasanello, Music Director

About the Plays

Myth, Mirth, Music: The Medieval World in Performance illuminates human connections, humor, and the historical context of the Middle Ages. Although commonly referred to as the “Dark Ages,” a label that might discourage thoughts of a strong artistic culture, this period was in fact abundant with dynamic religious and secular performance traditions. There are many challenges in translating medieval texts to a contemporary production, especially since little evidence of performance art survives from the period. Yet, it quickly became apparent during preparation and rehearsals that these plays offer a rich understanding of the Middle Ages, while still evoking iron-ic and inherently human comedy that feels contemporary. This production challenges our un-derstanding of medieval art, exposing not just a Christian worldview but also individual secular social qualities and needs that exist in our community today.

We might not anticipate comic irony from a 10th century Christian play; however, the characterization of men and the performance context of Hrotsvit of Gandersheim’s plays, among them *The Conversion of the Harlot Thais*, may suggest otherwise. Early in the play, male characters appear as ignorant students who lament the difficulty of understanding philosophy, and later as one-dimensional figures, seemingly defined only by their sexual desires. It is important to note then that the play was not only written by a woman but also likely read aloud by Hrotsvit’s fellow canonesses who “performed” these male roles. This implies a social commentary on gender roles within the play that is further highlighted through performance.

More overtly secular performance traditions also existed in the Middle Ages, as illustrated by *The Debate of Winter and Summer* and the farce *Ruben*. These 14th century Dutch plays present inherent human needs, and depict sexuality as a basic desire equivalent to eating or sleeping. Consequently, as one character ruminates on the twining of lovers’ naked legs, another is concerned with the immediacy of food and shelter, a difference that propels the debate. While the *Debate* depicts these needs allegorically, the farce that follows shifts to the familiar realm of the domestic, which has always been a source of comedy for playwrights.

As in the Dutch plays, *The Play of Robin and Marion* depicts sexuality as natural and often comically human, rather than immoral. Using the pastourelle genre, Adam de la Halle juxtaposes the coarse, even vulgar dialogue against well-known folk music verses. This choice would have evoked nostalgia for the French in Charles’ court, one of the play’s original audiences that was likely watching *(continued on next page)*

the performance while in exile. Adam’s young peasant lovers attempt to exemplify the ideals of 13th century courtly love, though they repeatedly miss the mark. The peasants imitate the upper class, at first possessing dignity and relishing in romance, but swiftly fall back into innuendo, vulgarity, and communicative misunderstanding. This form of class caricature persists in comedy throughout the ages.

The themes of gender, human desire, domestic strife, and class that these medieval pieces explore continue to serve as inspiration for contemporary artists and playwrights. Perhaps, then, medieval performance should not be defined by what is different or unknown, but instead by how it reveals what is timeless within human experiences and joins us all together.

– Maya Kates, Production Dramaturg

Who’s Who Cast

Gregory Archer (Robin) is a junior in the BFA Acting program. Previous MMC credits include the Theatre Production Workshop *Our Country’s Good*, the Studio Production Workshop *Spring Awakening*, and the Directing Project *Women and Wallace*.

Adam Bachir (Baudon) is a sophomore in the BFA Acting program. Previous MMC credits include the Directing Projects *The Victors* and *Evita*.

Caturah Brown (Paul, Disciple) is a senior in the BFA Acting program. Previous MMC credits include the Studio Production Workshop *On Striver’s Row*, the January Project *Ratcatcher*, the Directing Project *WASP*, the Playwriting Project *Paranoia at 2*, and the MMC Spectrum production of *A Memory, A Monologue, A Rant, and a Prayer*.

Madeline Canfield (Peronelle) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the staged reading of *Marty* at the York Theatre.

Sarah Colt (Lover, Marion) is a junior in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the Directing Project *Evita*, the staged reading of *Charlie & Algernon* at the York Theatre, and the Club Mosaic production of *A Doll’s House*.

(Who's Who continued)

Alexandra Cowan (Disciple) is a senior transfer from the State College of Florida in the BFA Acting program. Previous MMC credits include the Directing Project *Fifteen Minutes*. Other credits include *Crimes of the Heart*, *Mrs. Bob Cratchit's Wild Christmas Binge*, and *The Diary of Anne Frank* at Studio 84 Productions.

Hannah Denson (Antonius) is a senior in the BFA Acting program. Previous MMC credits include the Studio Production Workshop *Spring Awakening*, the Directing Project *Welcome to the Moon*, the Student Theatre at Marymount production of *Ivanov*, and the Musical Theatre Association production of *The Drowsy Chaperone*.

Lia Madeline Fitzsmmons (Thais) is a junior in the BFA Acting program. Previous MMC credits include the January Project *Ratcatcher* and the Directing Project *Now We're Really Getting Somewhere*.

Mildred R. Gil (Venus) is a junior in the BFA Acting program with a minor in Business Management. Previous credits include *Romeo and Juliet* at York College Theatre, as well as *South Pacific* and *Into The Woods* with Pompeii Players.

Sophia Gutchniov (Disciple) is a senior in the BFA Acting program with a minor in Neuroscience. Previous MMC credits include the MMC Spectrum production of *A Memory, A Monologue, A Rant, and A Prayer*, the staged reading of *The Death Party*, as well as The MMC V-Day production of *The Vagina Monologues*. She has also appeared in numerous capstone films for students in the Communication Arts department and twice participated in the Stand Up-Speak Out film festival. Other credits include *Binary Car* at Navigators Theatre Company.

D. Henry Hanson (Gautier) is a sophomore in the BFA Acting program with a minor in Arts Management. Previous MMC credits include the Directing Project *Now We're Really Getting Somewhere*, the Playwriting Project *D and Rosa*, as well as being a participant in the MMC 24 Hour Play Festival.

Jackson S. Harrington (Prologue, Ruben) is a junior in the BFA Acting program. Previous MMC credits include the Directing Projects *Icarus' Mother*, *Line*, and *The Cherry Orchard*.

Taylor Harris-Butler (Lover, Summer) is a junior in the BFA Acting program. Previous MMC credits include the Studio Production Workshop *On Striver's Row*.

Benjamin Hull (The Wife) is a junior in the BFA Acting program.

Tristan Land (Braggart, Huart) is a junior in the BFA Acting program. Previous MMC credits include the Theatre Production Workshop *'Tis Pity She's A Whore*, the Studio Production Workshop *On Striver's Row*, and the Playwriting Project *Blue*. Other credits include *Spring Awakening* and *Next to Normal* with Theatre on Main in Milwaukee, WI.

(Who's Who continued)

Joey Mulvey (Gosen) is a sophomore in the BFA Acting program. Previous MMC credits include the Directing Project *You Belong To Me*. Other credits include *Spring Awakening*, *Rock of Ages*, and *Shrek the Musical* at Square Foot Theatre, as well as *Pericles* at The Elm Shakespeare Company.

William Charles Nolan (The Knight) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance. Previous MMC credits include the Theatre Production Workshop *A View From The Bridge*, the Directing Project *Intermission*, as well as the January Projects *South Pacific* and *Ratcatcher*. He is also a member of the improv troupe America's Least Wanted.

Ashley Robyn Patten (Disciple) is a senior in the BFA Acting program with minors in Art Therapy and Drama Therapy. Previous MMC credits include the Directing Projects *Line* and *Pullman Car Hiawatha*. Other credits include *The Temple of the Skulls* at Elaine's Dinner Theatre.

Mariah Plante (Lover, Blabber) is a junior in the BFA Acting program.

Macarena Ramos (Abbess) is a junior in the BFA Acting Program as well as the BA Theatre Arts program with a concentration in Directing. Previous MMC credits include the Studio Production Workshop *On Striver's Row*, the Directing Project *Women and Wallace*, the Playwriting Project *D and Rosa*, and the MMC Spectrum production of *A Memory, A Monologue, A Rant, and A Prayer*.

Gabrielle Rechler (Disciple) is a junior transfer from New York University in the BFA Acting program.

Reina Rouzaud (Lover, Winter) is a senior in the BFA Acting program. Previous MMC credits include the Directing Project *Pullman Car Hiawatha*, the Student Theatre at Marymount productions of *Bobrauschenbergamerica*, *Ivanov*, and *A Midsummer Night's Dream*, as well as the staged reading of *Red's Widow*.

Ean Schultz (Tramp) is a junior in the BFA Acting program. Previous MMC credits include the Directing Projects *Nine-Ten*, *Pullman Car Hiawatha*, and *Men Without Shadows*.

Jahmorei Snipes (Pafnutius) is a junior in the BFA Acting program with a minor in Political Science. Previous MMC credits include the Studio Production Workshop *On Striver's Row* and the Playwriting Project *Mom*.

Ethan Emrys Verchot (Handsome) is a senior in the BFA Acting program and the BA Theatre Arts program with a concentration in Directing. Previous MMC credits include the Studio Production Workshop *Spring Awakening*. He is also a member of the improv troupe America's Least Wanted.

Derek Walsh (Lazybones) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Theatre Production Workshop *Our Country's Good* and the Directing Project *Evita*.

Who's Who Production

Stefano Brancato (Puppet Designer) is a professional puppeteer, designer and director living and working in New York City. As both a creator of original, devised work and a freelance artist, Stefano's work has been seen on Broadway, Off-Broadway, Regional Theater and international stages. Most recently Stefano was the associate puppet director on *Amelie* and puppet designer and puppet director on *Nibbler* at Rattlestick Theater. This Spring, he is co-puppet director and puppet designer on *Hood* at Dallas Theater Center. Stefano was the lead puppeteer and associate puppet director on Gotham Opera's *El Gato Con Botas* and was the shadow puppet designer and puppetry director on Frank Wildhorn's *Tears Of Heaven* in Seoul, Korea. His original production of *Icaral* will have a staged reading at The Public Theater in 2017. His other original production *The Indelible Mark On Edward Barron* was developed at the Henson Carriage House and The Drama League. Stefano is an adjunct Puppet Arts professor at Marymount Manhattan College where he teaches a variety of puppetry and devised theater courses. He has been the recipient of the Anna Sosenko Assist Trust in 2011 and 2013, was awarded two Jim Henson Foundation Grants, and was named one of Puppetry International Magazine's "40 artists under 40." He holds an MFA in Puppet Arts from The University of Connecticut. To see some of Stefano's work visit StefanoBrancato.org.

Tymerly Canale (Choreographer) has been a collaborator and performer with New York City based Big Dance Theater for the past twenty years (since 1995) and received a 2010 New York Dance and Performance Award (Bessie) along with the company. She performed with Mikhail Baryshnikov in *Man in a Case* in an extensive 2013/2014 United States tour. Choreographic credits include *The Skin of Our Teeth*, directed by Owen Thompson in the Theresa Lang Theater; *I HATE F*** MEXICANS*, written by Luis Enrique Gutierrez Ortiz Monasterio and directed by Danya Taymor; and the NYU MainStage Production of *Salome* under the direction of Kevin Kuhlke. This past summer she assisted on the choreography for *the public domain*, a 1000 person public choir performed at Lincoln Center with original music by David Lang and conducting by Simon Halsey. Originally from Pittsburgh, PA, Canale received her MFA in Dance in 2009 and currently serves as an adjunct faculty member at Marymount Manhattan College.

Jessica Corcoran (Costume Designer) is a senior in the BA Theatre Arts program with a concentration in Costume Design. She has been Assistant Costume Designer on other productions at MMC including *Tartuffe* and *A Chorus Line*.

Stephanie Eng (Costume Designer) is a senior in the BA Theatre Arts program with a concentration in Costume Design. She is currently the Production Management Apprentice at New 42nd Street Theatre. Previous MMC credits include Assistant Costume Design *'Tis Pity She's a Whore*, costume shop intern for *Othello* at New York Theatre Workshop, and puppetry assistant on *Nibbler* at Rattlestick Theater. In her free time, Stephanie is a cosplayer and cosplay competition judge.

(Who's Who continued)

Rebecca Fasanello (Music Director) has a degree in classical voice performance from Boston University and enjoys singing a range of styles from medieval chant to doom rock. She has studied and performed at Amherst, Boston, and Vancouver early music festivals, sang with the New York City Opera Associate Chorus, and is a proud member of AEA and SAG-AFTRA. Past Marymount Manhattan productions for which she served as music director are *The Crucible*, *The Grapes of Wrath*, and *Pericles*. Rebecca teaches mystical songs to students of all ages in the Special Studies program at Chautauqua Institution. She currently sings with Cerddorion and Choral Chameleon in NYC and is an award-winning producer at WNET New York Public Media, where she most recently produced the documentary *Treasures of New York: Settlement Houses*.

Melissa Kollwitz (Voice Coach) is a Visiting Assistant Professor in the Theatre Department where she teaches Voice & Speech. She is a certified Associate Teacher of Fitzmaurice Voicework (FV) and wrote her MFA dissertation on performance anxiety and FV. She has taught at New World School of the Arts, New York Conservatory for the Dramatic Arts, New York Film Academy, and has interned at the Yale School of Drama. She has coached in NYC both privately and for the New Light Theater Project, for the Young Vic (Off West End) in London, and in Miami during her time at NWSA. She received her MFA from the Royal Central School of Speech and Drama and is a proud MMC Theatre alum.

David Mold (Director) has directed *As You Like It*, *Merchant of Venice*, *Cymbeline*, *Love's Labour's Lost* and *Hamlet* for Hip to Hip Theatre Company in Queens, for which he serves as associate artistic director. At American Globe Theatre in Manhattan, he directed *Hamlet* and *Macbeth* for the What Makes Shakespeare Great lecture/reading series. He directed the staged concert version of the new opera *The Yellow Star* at The Museum of Jewish Heritage, as well as at Iona College. Other New York credits include the workshop production of the new play *Ophelia's Mother* at American Globe and *Action & Reaction* for the annual 15-Minute Play Festival, co-produced with Turnip Theatre; new plays for Naked Angels; the cabarets *66% Sondheim*, *Truly Content*, and *A Christmas "Carol"* at the Triad Theatre; *Blessing's Down the Road* for Third Eye Repertory; and Kafka's *Report to an Academy*, co-directed with Gunter Meisner at the Gene Frankel Theatre. Previously, Professor Mold was the artistic director of New Theatre in Boston, which was dedicated to the development of new American plays. In Boston, he also directed at the Alley Theatre, New Ehrlich Theatre, and Open Door Theatre, and was a co-founder and co-artistic director of The Theatre Company, Inc. In Chicago, he directed at DePaul University and worked as a dramaturg with the Bailiwick Repertory and the Goodman Theatre. In Indianapolis, Professor Mold directed at Edyvean Repertory and Butler University. MMC directing credits include Bogosian's *suburbia*, Garcia Lorca's *The House of Bernarda Alba*, *The Seagull* by Chekhov, Miller's *The Crucible*, Paul Green and Richard Wright's *Native Son: The Biography of a Young American*, John Steinbeck's *The Grapes of Wrath* adapted by Frank Galati, George Bernard Shaw's *Major Barbara*, *Geography of a Horse Dreamer* by Sam Shepard, Lynn Nottage's *Ruined*, *Stage Door* by Ferber and Kaufman, and Shakespeare's *Pericles*. Professor Mold is currently the Chair of the College's Division of Fine & Performing Arts.

(Who's Who continued)

Phil Monat (Lighting Designer) has been working in lighting design for over thirty-five years. His work has been seen all over the world and he is active in both theatrical and architectural design. He is delighted to return to MMC where he has previously designed many of their productions.

Julian Olive (Production Stage Manager) is a senior in the BA Theatre Arts program with a concentration in Producing & Management with a minor in Communications. Previous MMC credits include the Directing Project *Woyzeck* (Production Stage Manager), Student Theatre at Marymount's *Ivanov* (Production Stage Manager), the Theatre Production Workshops *The Light in the Piazza* (Assistant Stage Manager), *A View From the Bridge* (Production Stage Manager), *Wonderland* (Production Stage Manager), and the Musical Theatre Association's *The Drowsy Chaperone* (Production Stage Manager). Other credits include serving as the Production Stage Manager for Hip-to-Hip Theatre Company's summer touring season, which included the Shakespeare plays *As You Like It* and *Julius Caesar*. He has completed internships at the Off Broadway theatres Second Stage Theatre and The Atlantic Theatre Company, and is also the Business Manager of the Musical Theatre Association at MMC.

Anna Porcari (Properties Designer) is a senior in the BA Theatre Arts program with a concentration in Scenic Design. Previous MMC props credits include *Kiss Me Kate*, *Skin of Our Teeth*, *Our Country's Good*, *'Tis Pity She's a Whore* and *Dracula: The Musical*. Other credits include *The Mousetrap* and *The Nerd* with Parlor Room Theatre Company, *Professor Brenner* with New Worlds Theatre Project, and a summer apprenticeship with Art At Work in Washington, D.C.

Courtney Ross (Scenic Designer) is a senior in the BA Theatre Arts program with a concentration in Design and Technical Production. She is ecstatic to be a part of *Myth, Mirth and Music*. Previous MMC credits include *The Skin of Our Teeth* (Assistant Scenic Designer/Charge Artist), *Ivanov* (Scenic Designer), *'Tis Pity She's a Whore* (Scenic Artist), *Dracula: The Musical* (Scenic Artist), and *A View From The Bridge* (Scenic Artist), as well as being a scene shop student supervisor. Outside credits include *Into the Woods* (Scenic Artist).

Allie Treacy (Costume Designer) is a junior in the BA Theatre Arts program with a concentration in Costume Design. She is thrilled to be involved with *Myth, Mirth, Music!* Recent credits include *The Victors* (Costume Designer), and *Our Country's Good* (Assistant Costume Designer).

Theresa Lang Theatre Seat Dedications

For a contribution of \$1000, an inscribed plaque will be placed on the arm of a Theatre seat with your name or that of someone you wish to recognize or remember. There is room for two names on each individual plaque. Several persons can combine resources to name a Theatre seat (e.g. in honor of a favorite professor, graduating class, etc.). A company or corporation may also contribute a seat.

Please contact Professor Mary Fleischer at mfleischer@mmm.edu or at the following address:

Prof. Mary Fleischer
Dept. of Theatre Arts
Marymount Manhattan College
221 East 71st Street
New York, NY 10021



The Theresa Lang Theatre is owned and operated by Marymount Manhattan College as a facility for student work as well as an urban showcase for professional theatre, dance, and music. The College is a private institution offering BA and BS degrees in liberal arts as well as BFA degrees in Acting and in Dance.

For information about the college, call (212) 517-0430 or visit our website at www.mmm.edu. For information about the Theatre Department, its productions, or any of its programs, call (212) 774-0760. To join our mailing list, please call (212) 774-0760 or email us at theatreoffice@mmm.edu.

Theresa Lang Theatre Staff:

Producing Artistic Director
Managing Director
Technical Director
Production Coordinator
Assistant Technical Director
Administrative Coordinator
VP for Administration & Finance

Mary Fleischer
Matthew J. Land
Robert Dutiel
Rob Chikar
Nathanial Hamm
Brooke Harbaugh
Paul Ciraulo

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