

RODGERS & HART'S THE BOYS FROM SYRACUSE

Music by Richard Rodgers
Lyrics by Lorenz Hart
Book by George Abbott

Based on *The Comedy of Errors* by William Shakespeare

Directed & Choreographed by Emily Clark

Musical Direction by Christine Riley

Lighting Design by Mike Pitsikoulis

Stage Management by Pedro Hernandez

ORCHESTRA

Conductor/Piano.....Christine Riley
Drums.....David Anthony
Bass.....Brian Killeen
Violin.....Mariana King

Dramaturg.....Leila Cheung
Assistant Choreographers.....Sarah Bialkin, Em Varney
Scenic Coordinator.....Miguel Urbino
Assistant Scenic Coordinator.....Ana Dratz
Assistant Stage Manager.....Julie Hoffmann
Wardrobe Coordinator.....Allyson Steele
Production Coordinator.....Rob Chikar
Production Photography.....Susan Cook

Musical Theatre Coordinator for Marymount Manhattan College:
Patricia Simon

The Boys From Syracuse is presented through special arrangement
with R&H Theatricals. www.rnh.com

The National Dance Institute Center for Learning & the Arts
217 W. 147th Street, New York, NY 10039



CAST

Aegeon.....Heather Bildman
Angelo.....Caroline Conceison
Antipholus S.....Paloma D'Auria
Sorcerer.....Alora Eisen
Dromio E.....Katie Haan
Courtesan.....Olivia Mattsey
Duke.....Julissa Miranda
Luce.....Amanda Mullin
Adriana.....McKenna Poe
Luciana.....Shelbi Schooler
Dromio S.....Courtney Silber
Sergeant.....Jordan Tyson
Antipholus E.....Samantha Walker

ENSEMBLE

Heather Bithell, Rebecca Borowik, Brianna Cortese, Mariella DeAngelis, Jessie Del Rio, Jessica Dowling, Sarah Glugatch, Christina Hart, Michelle Houle, Claire Idstrom, Mia Massaro, Kayla Miller, Jewell Noel, Chloe O'Connor, Annmarie Sykes, Lara Taylor, Emmie Thomas

UNDERSTUDIES

Heather Bithell (Sorcerer), Bebecca Borowik (Adriana),
Brianna Cortese (Sergeant/Angelo),
Jessie Del Rio (Dromio E & S), Jessica Dowling (Luciana)

When I sat down and begin thinking through the text of *The Boys from Syracuse*, I found myself reflecting on the origins of Marymount Manhattan College, once a Catholic women's institution. I initially intended on setting the production in a similar school in the 1960s, even holding auditions reflective of this concept. How would theatrical productions have been performed when there was no male population at the school? They would have been performed by a community of women. Then the production came to life: it would consist of a group of female students gathered to read and enact the text in a school gymnasium.

As the pre-production work was being done and the show developed during the election cycle of last year, I, like many others, found myself constantly confronted with disparaging comments about women on the news and social media. I felt emotionally and psychologically assaulted, for being me, a woman. When sitting in the audition room, seeing the freedom and revelry that the women had in the space, I knew I could no longer set this in some historical past. By distancing the show, it was as though these ideas about women somehow no longer existed, but they did, and this group of women, a cast of students, feel these projected on them daily. It was immediately clear that the show should be set now, in 2017, giving students an opportunity to confront issues within their own lives through the theatre.

The musical *The Boys from Syracuse* is titularly a "boys club" musical. The show represents women in three ways: wife (or high born woman who becomes a wife), servant (read slave) who is also a wife, or courtesan (read prostitute). In that respect there is very little room for representation of a woman as anything but. While some female characters have more "sass" than others, they remain relegated to these social positions. However, with women being given the opportunity to portray the male roles, I feel that there is an opportunity for change, realization, growth, and more. By playing a Duke, or a man in a position of power (which, all of them are in comparison to the women), the actors have the opportunity to explore for themselves that dynamic, within the relative safety of a classroom. Talking about sex and adultery so unabashedly, something that is still, for many, controversial, is important. I think we often take for granted that being recognized as a woman in a position of power or authority is difficult for many to accept.

It has truly been a pleasure seeing the confidence and strength these women have shown during the rehearsal and production process. The phrase "I never thought I could play a part like this" was heard often. I believe coming out of our production, both this cast and audiences will know that boundaries aren't always fixed. We challenged the text, commenting on the gender norms that inhabit the material throughout the performance. I know I am grateful for this opportunity and hope that we've learned and shown the audience that challenging is necessary and entertaining.

— Emily Clark, Director

MUSICAL NUMBERS

(Performed with one 15 minute intermission)

Act I

"I Had Twins".....Duke, Sergeant, Aegean, and Company
 "Dear Old Syracuse".....Antipholus of Syracuse
 "What Can You Do with a Man?"
Luce and Dromio of Ephesus
 "Falling in Love with Love"Adriana
 "The Shortest Day of the Year"
Antipholus of Ephesus and Adriana
 "This Can't Be Love"
Antipholus of Syracuse and Luciana

Act II

"Ladies of the Evening"Sergeant and Ensemble
 "He and She"Luce and Dromio of Syracuse
 "You Have Cast Your Shadow on the Sea"
Antipholus of Syracuse and Luciana
 "Come With Me"
Sergeant, Antipholus of Ephesus, and Company
 "Big Brother"Dromio of Ephesus
 "Sing For Your Supper"Adriana, Luce, and Luciana
 "Oh, Diogenes!"Courtesan and Company



Special Thanks to Mary Fleischer, Rob Chikar,
 Matt Land, Mike Pitsikoulis, The National
 Dance Institute Center for Learning & the Arts