

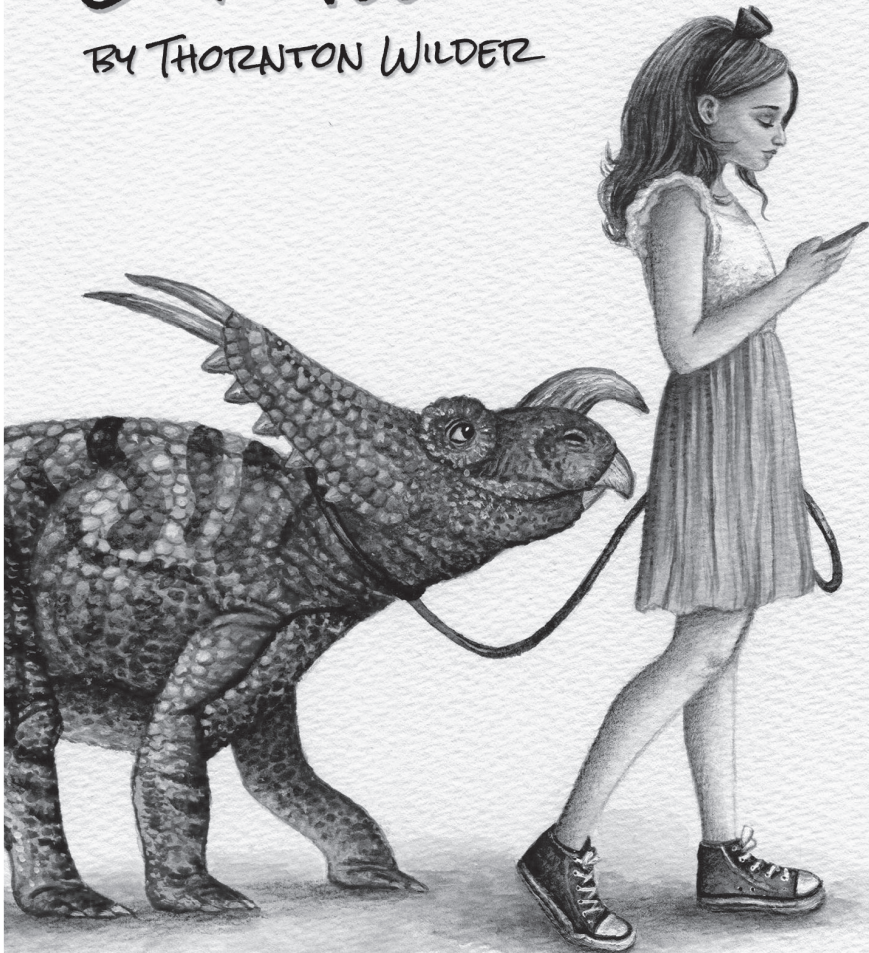


MarymountManhattan

Theatre Production Workshop presents

THE SKIN OF OUR TEETH

BY THORNTON WILDER



THE SKIN OF OUR TEETH

BY THORNTON WILDER

Direction by Owen Thompson

Choreography by Tymberly Canale

Scenic Design by Rob Dutiel

Costume Design by Sarah Thea

Lighting Design by F. Mitchell Dana

Sound Design by Toby Algysa

Projection Design by Ido Levran

Properties Design by Lilian Sun

Production Stage Management by Jessica Muñoz

November 16-19, 2016 at 8PM

November 20, 2016 at 2PM

There will be two 10 minute intermissions.

The Skin of Our Teeth is presented by special arrangement with SAMUEL FRENCH, INC.



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



CAST

in order of speaking

Announcers.....Troy Lingelbach,
Josh Miccio, Emmanuel Milfort, Michaela Jose, Sam O'Sullivan, Sofia Dobrushin, Leah
Schwartz, Kacie Reilly, Allie Willison, Kate Hopkins, David Epstein, Kayleigh Moran
Sabina.....May Yoshioka
Mr. Fitzpatrick.....Bryan Cortés
Mrs. Antrobus.....Christina Hart
Dinosaur.....Kate Hopkins
Mammoth.....David Epstein
Telegraph Boy.....Jamie Green
Gladys.....Kimberly Rios
Henry.....Akoni Steinmann
Mr. Antrobus.....Alex Jones
Miss T. Muse.....Sofia Dobrushin
Moses.....Emmanuel Milfort
Homer.....Matthew Zimmerman
Doctor.....Troy Lingelbach
Professor.....Leah Schwartz
Miss E. Muse.....Michaela Jose
Miss M. Muse.....Kacie Reilly
Denizens of Atlantic City.....Bryan Cortés,
Sofia Dobrushin, Jamie Green, Michaela Jose, Troy Lingelbach, Josh Miccio,
Emmanuel Milfort, Kayleigh Moran, Kacie Reilly, Leah Schwartz, Allie Willison,
Matthew Zimmerman
Fortune Teller.....Faith Taylor
Chair Pusher.....Sam O'Sullivan
Defeated Candidate.....Emmanuel Milfort
Broadcast Official.....David Epstein
Broadcast Assistant.....Kate Hopkins
Mr. Tremayne.....Sam O'Sullivan
Hester.....Allie Willison
Ivy.....Kayleigh Moran
Josh Miccio.....Himself

ACT 1 - Home, Excelsior, New Jersey
ACT 2 - Atlantic City Boardwalk
ACT 3 - Home, Excelsior, New Jersey

Production Staff

Technical Director: Rob Dutiel

Production Coordinator: Rob Chikar

Costume Supervisor: Karen Kinsley

Vocal Coach: Jeff Morrison

Electrics Supervisor: Ben Fichthorn

Assistant Director: Michael Koch

Assistant Scenic Designer: Courtney Ross

Assistant Costume Designer: Ivy Swinski

Assistant Technical Director: Nate Hamm

Assistant Stage Managers: Maggie Harrigan, Kayla Williams

Master Electrician: Andrew Nguyen

Properties Master: Aimee Caron

Scenic Charge Artist: Courtney Ross

Light Board Programmer/Operator: Maxwell Stroeher

Sound Board Operator: Jackson Harrington

Deck/Props Crew: Kyle Meisner, Max Hauze, Emily Howe, Kyle Meisner, Max Realyvasquez, Tony Russo

Costume Shop Supervisor: Damaris Cruz

Wardrobe Crew: Isabella Bucci, Domeneque Claude, Nicole Garamella, Olivia Lengyel, Nicholas Lynch,
Matthew Marvin, Mitchell Matyas, Yordy Rosso, Rikki Ziegelman

Costume Assistants: Lilian Sun, Ivy Swinski, Allison Treacy

Properties Shoppers: Olivia Faulkner, Mariah Plante

Scenic Carpenter: Ana Dratz

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

Properties Artisans: Aimee Caron, Anna Pocari

Carpenters: Frank Auletti, Heather Bithell, Cassidy Corbine, Julia Fisk, Maya Kates, Elanor Konrael, Beau
Lettering, Troy Lingelbach, Jake Mutch, Sean O'Donnell, Kilrairie Pinyard, Carlotta Ply-Garzotto, Katie Risko,
Dante Savanello, Owen Scoville, Matt Straub, Max Strother

Electricians: Nick Aragon, Cody Ayrrer, Sarah Bialkin, Alex Burnette, Rebecca Capano, Erin Cobb, Sarah Colt,
Maya Kates, Samantha Langmead, Alexa Liberthal, Valerie Maybaum, Lauren Paulis, Jonah Wagoner

Projection Technician: Matt Hacker

Scenic Artists: Nicholas Arango, Emmy Boisvert, Eric Cheung, Nickie Dubick, Ariana Finamore, Peter
O'Sullivan, Lauren Paulis, Emma Percy, Miguel Urbino

Costume Construction Crew: Emilia Boisvert, Stefanie Drinkwater, Sabrinna Fabi, Abigail Grubb, Ana
Maria, Hoyos Espada, Alyssa Tryon, Melody Walker, Stephanie Eng, Allison Treacy, Victoria Villier

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: Adam Bachir, Jaime Bartoletti, Nickie Dubick, Andie Lerner, Mitchell Lippitt, Katie
McCoy, Andrew O'Loughlin, Emma Percy, Nina Simisterra, Lilian Sun, Ivy Swinski, Allie Treacy

From the Director

When I was approached about directing a college production of *The Skin of Our Teeth* and contemplated how it might be received by a twenty-first century audience, a handful of questions presented themselves to me: Is there burning need to do this play now, in 2016? What does it have to say to a contemporary audience? And what value might it have for college-aged student performers in particular? Sure, everyone knows that it's a classic, canonical, Pulitzer Prize winning play that deals with universal themes of struggle, survival, and the renewal of the human spirit, but so what? Might not millennial actors and spectators find it both simultaneously abstruse and oddly old-hat, with its old-timey references and use of telegraphs, newsreels, and radio broadcasts? Might they not find the archetypal and occasionally two-dimensional aspects of the characters difficult to perform or appreciate? At the end of the day, what does this seventy-four year old play have to say to a modern twenty year old, whether he or she is onstage, backstage, or sitting in the house?

But as I read and re-read, it was Wilder's sincerity and his utter conviction in the enormous themes of *Skin* that resonated most deeply for me. And surely, I thought (and think), those themes and Wilder's commitment to them make it a play not only of his time, but of ours as well. Wilder himself wrote, "This being the most ambitious subject I have ever approached, I am faced as never consciously before with the question: do I mean it?" The greatest challenge of any production of *Skin* is for everyone involved to ask themselves the same question, and to answer it with a resounding yes. Indeed, the fact that we live with problems and achievements that Wilder could never have foreseen makes this play perhaps more relevant even than when it was first written. The issue of climate change seems particularly apposite for a play that (spoiler alert!) ends one act with ice engulfing the world and another with a cataclysmic flood. For millennials who have grown up in a country that in their short lifetimes has survived 9/11, Hurricane Katrina, the Iraq war, the spread of international terrorism, and now must face the reality of a presidential administration that so many of us find incomprehensible and terrifying, the predominating theme of *Skin* - that people find a way to come together and go on - could not be more pertinent and immediate. Why do *The Skin of Our Teeth* in 2016? Because at its core, it is a play about hope, and here in the suddenly and shockingly altered America we find ourselves in, we need hope as we have arguably never needed it before.

As Arthur Miller wrote, "The theatre is endlessly fascinating because it's so accidental. It's so much like life." We all know how many accidents (happy and otherwise) happen in the course of any production - and of every life. We have experienced such an accident very recently. The idea is to be prepared to meet these crises head on and to emerge on the other side better for having *(continued)*

From the Director *(continued)*

gone through the fire. It is precisely this that *The Skin of Our Teeth* so brilliantly dramatizes. At this uniquely challenging moment in our history, can there be any doubt about such a play's enduring value? What a gift it is, especially for young artists and those lucky enough to work with them! What an opportunity for them to learn! Not only about performing, but about the nature of struggle, survival, and the location of hope: in this play and in the human heart.

-Owen Thompson

PS: I am absolutely thrilled to be making my Marymount directorial debut: special thanks to Mary Fleischer, Ellen Orenstein, and Kevin Connell for extending the invitation and for welcoming me into the Marymount family so warmly!

Special Thanks

Irene Owens, Michelle Ross, Peter Schaefer, Cheryl Lynn Adriano. Sarah Wright and The Theresa Lang Center for Producing, Briana Fitzpatrick, the Student Development and Activities Office, Andy Markert and The Specialists Ltd., Bryan Maier at The Public Theatre, Jordan Horsley, Brian Rocco, 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.

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Who's Who Cast

Bryan Cortés (Mr. Fitzpatrick/Ensemble) 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 Directing Project *Evita*. Other credits include *Daughters of Troy* at Barton Booth Artistic Residency at Governor's Island, as well as *El Castillo Interior de Medea Camuñes* and *El Espeho de Justina* at Conde Theatre Company in Puerto Rico.

(Who's Who continued)

Sofia Dobrushin (Miss T Muse/Announcer/Ensemble) is a junior in the BFA Acting program and in the BA Theatre Arts program with a concentration in Directing. Previous MMC credits include the Directing Projects *WASP* and *Freak*.

David Epstein (Mammoth/Broadcast Official/Ensemble) 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 Directing Project *Evita*.

Jamie Green (Telegraph Boy/Ensemble) is a junior in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the TPW production of *Once Upon A Mattress*, the Musical Theatre Association production of *The 25th Annual Putnam County Spelling Bee*, and the Student Theatre at Marymount production of *Ivanov*.

Christina Hart (Mrs. Antrobus) 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 Musical Theatre Association production of *The Cable Car Nymphomaniac*. Other credits include *Outliers* with NYMF, and *Rabbit Hole* with August Theatre Company.

Kathryn Hopkins (Dinosaur/Ensemble) is a senior in the BFA Acting program. Previous MMC credits include the Directing Projects *Author's Voice* and *Far Away*.

Alex Jones (Mr. Antrobus) is a senior in the BFA Acting program. Previous MMC credits include *15 Minute Hamlet* at the Presidential Inauguration, and the Playwriting Project *Mom*.

Michaela Jose (Miss E Muse/Announcer/Ensemble) is a senior transfer from the Pacific Conservatory Theatre 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 *Evita*. Other credits include *Peter & The Starcatcher* at Bristol Valley Theatre.

Troy Lingelbach (Doctor/Announcer/Ensemble) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and minors in Musical Theatre and Psychology. Previous MMC credits include the January Projects *Zelda* and *South Pacific*, as well as the Directing Projects *The Potato Creek Chair of Death* and *Freak*. Other credits include *Shrek*, *Priscilla: Queen of the Desert*, and *Chicago* at Clear Space Theatre Company, as well as being a male silks and lycra finalist in the 2016 U.S. Aerial Championships.

Josh Miccio (Fred Bailey/Ensemble) is a junior in the BFA Acting program. Previous MMC credits include the TPW production of *'Tis Pity She's A Whore* and the Directing Project *The Whole Shebang*.

(Who's Who continued)

Emmanuel Milfort (Judge/Ensemble) is a senior in the BA Theatre Arts program with a minor in Musical Theatre. Previous MMC credits include the TPW production of *'Tis Pity She's A Whore*. Other credits include *Shrek the Musical* at Plaza Theatrical and *Dog Sees God* at Queensborough Community College.

Kayleigh Rose Moran (Ivy/Ensemble) is a sophomore in the BFA Acting program. Other credits include *Romeo & Juliet* at Porch Light Productions.

Sam O'Sullivan (Mr. Tremayne/Announcer/Ensemble) is a senior transfer from Sacramento City College in the BFA Acting program. Previous MMC credits include the January Project *South Pacific* and the Playwriting Project *Paranoid at 2*. Other credits include *Bye Bye Birdie* at River City Theatre Company, *Guys & Dolls* at City Theatre, *Twelfth Night* at Sacramento Shakespeare Festival, and *The Two Gentlemen of Verona* at Shakespare Lite.

Kacie Reilly (Miss M Muse/Ensemble) is a sophomore in the BFA Acting program. Other credits include *La Cage Aux Folles*, *Guys & Dolls*, and *Gypsy* at Rockaway Theatre Company.

Kim Rios (Gladys) is a senior in the BFA Acting program. Previous MMC credits include the Directing Project *Women and Wallace*.

Leah Schwartz (Ensemble) is a senior in the BFA Acting program. Previous MMC credits include the Directing Project *The Potato Creek Chair of Death*, The Club Mosaic production of *A Doll's House*, and the Student Theatre at Marymount production of *A Midsummer Night's Dream*.

Akoni Steinmann (Henry) is a junior in the BFA Acting program. Previous MMC credits include the TPW production of *Tartuffe* and the Student Theatre at Marymount production of *A Midsummer Night's Dream*.

Faith Taylor (Esmeralda) is a junior in the BFA Acting program.

Allie Willison (Hester/Ensemble) is a senior in the BFA Acting program. Previous MMC credits include the Directing Project *A Kind of Alaska* and the Club Mosaic production of *A Doll's House*.

May Yoshioka (Sabina) 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 TPW production of *Wonderland*, the Directing Project *The Potato Creek Chair of Death*, the Musical Theatre Association production of *The 25th Annual Putnam County Spelling Bee*, and the Club Mosaic production of *Flower Drum Song*.

Matthew Zimmerman (Homer/Ensemble) is a junior in the BFA Acting program. Previous MMC credits include the SPW production of *Spring Awakening*, the Directing Project *Icarus' Mother*, and the Playwriting Project *A Funeral Ode to Jeff & Adam, Who Were Fine*. Other credits include *The Trial of Mrs. Surratt* at Wandering Theatre Company.

Who's Who Production

Toby Algysa (Sound Designer/Composer) Marymount: *Our Country's Good*, *'Tis Pity She's A Whore*, *Dracula*, *Tartuffe*, *Polaroid Stories*, *The Beaux' Stratagem*, *Footloose*, *The Arsonists*, *Reckless*. NYC: *In The Room*, *Widower's Houses*, *Dark Vanilla Jungle/Tonight With Donny Stixx*, *H2O*, *Hard Love*, *Abundance*, *Natural Affection*, *Lost In Yonkers*, *Awake and Sing!*, *Philip Goes Forth*, *Tender Napalm*, *Whida Peru*, *Mosaic*, *Rosmersholm*, *Ringmaster*, *Human Variations*, *Pratfalls*, *Where's My Money*, *The Invested*, *Hamlet*, *Fantasy Football: The Musical?*. Regional: Hartford Stage, Barrington Stage Company, Northern Stage, Shakespeare Theatre of New Jersey, Lyric Theatre of Oklahoma, Trinity Shakespeare Festival, City Theatre - Pittsburgh, Portland Stage, People's Light and Theatre, WHAT, Asolo Rep., South Coast Rep., La Jolla Playhouse. MFA UC San Diego.

Tymberly Canale (Choreographer) has been a collaborator and performer with New York City based Big Dance Theater for the past 20 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 *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 Annie-B Parson on the choreography for *the public domain*, a 1000 person public choir performed at Lincoln Center, with original music by David Lang and conducted by Simon Halsey. Originally from Pittsburgh, PA, Canale received her MFA in Dance in 2009 and currently serves as an adjunct faculty member at NYU Tisch School of the Arts and Marymount Manhattan College.

F. Mitchell Dana (Lighting Designer) has designed over 600 productions, including several on Broadway. He has designed more than 40 Off-Broadway including at MTC and Roundabout Theatres; over 90 operas including work for NYCOpera, the Royal Opera at Covent Garden, the 1984 Olympic Arts Festival, and Wembly Arena for Expo'92, Barcelona's Gran Llicieu, the LA Opera, and many other US and Canadian Companies. He has designed for more than 200 major LORT productions and another 250 plays and musicals. He is currently National VP of United Scenic Artists 829.

Robert Dutiel (Scenic Designer) is an Associate Professor of Theatre Arts at MMC and is the Technical Director for the Theresa Lang Theatre. Previous scenic design credits include *The Wild Women of Wongo* at the Parkside; *No Exit* for the Parabolic Theatre Company (New York); *The Heart of My Mystery: The Hamlet Project* for Wordplay (New York); *Crimes of the Heart* and *Proof* for the Nebraska Repertory Theatre; *Inherit the Wind* at University of Nebraska-Lincoln; and *Reckless*, *Girl Gone*, *A Month in the Country*, *Native Son*, *The Wild Party*, *The Inspector General*, *Arcadia*, *Betty's Summer Vacation*, *The Arsonists*, *Polaroid Stories*, and *Tartuffe* for the MMC mainstage. Technical direction credits include *Name Day* for the Immigrant's Theatre Company; *No Exit* for the Parabolic Theatre Company;

(Who's Who continued)

Robert Dutiel (Scenic Designer, continued) *Salome*, *Turandot*, and *Candide* for the Des Moines Metro Opera; *You're a Good Man, Charlie Brown*, *Into the Woods*, *A Christmas Carol*, and *A Philadelphia Story* at University of Nebraska-Lincoln; *Art and Jake's Women* for the Nebraska Repertory Theatre; and all theater department productions for the MMC mainstage. Lighting design credits include *The Dominie's Wife* for the Pella Opera House, *The Yellow Star Opera* at Iona College and *Spatial Dialogues* for the MMC Dance Department. Robert received his BS in Education and MFA in Scenic Design & Technical Production from University of Nebraska-Lincoln.

Ido Levran (Projection Designer) is always thrilled to be back at MMC. Some of his credits include: MMC: *columbinus*, *The Three Sisters*, *Ruined*, *Rags*, *The Good Soul Of Szechuan*, *Sweet Charity*, *Bright Lights Big City*, *Girl Gone*, *Thoroughly Modern Millie*. Broadway: *The Columnist*. Off-Broadway: *Troilus & Cressida* at Shakespeare in the Park, *Second Chance* at The Public Theatre (Asst. Proj. Designer), *Completeness* at Playwrights Horizons (Asst. Proj. Designer), Shen Wei Dance Arts (Projections Director). Reginal: *45 Plays for 45 Presidents* at MRT. Other credits include design around the world for productions such as *Peter Pan*, *Seven Ages Of Man*, *Genesis*, *Earth*, *It's Me*, *24 Ba'Ratzif* and *Rockdeem Oscar* among others.

Jeff Morrison (Vocal Coach) teaches Voice, Speech, and Dialects to BFA and BA acting students at Marymount Manhattan College. He has taught at the American Repertory Theatre's Institute for Advanced Theatre Training at Harvard University, the Moscow Art Theatre, the Old Globe School in San Diego, Tufts University, San Diego State University, the University of Northern Iowa, and the Heifetz International Music Institute. He is a Certified Associate Teacher of Fitzmaurice Voicework (2000) and has assisted Catherine Fitzmaurice at workshops and certifications since 2002. As a performer, he has created or collaborated in new works for dance and theater that have appeared in New York, Philadelphia, Boston, Seattle, San Diego, St. Louis, Madison, and Cleveland. He has coached for stage and television in New York City, Los Angeles, Boston, and San Diego. He has published articles on the cultural dimensions of voice training and the neurological implications of flow experiences in learning breath support and is the Editor-in-Chief of *The Voice and Speech Review*.

Jessica Muñoz (Production Stage Manager) is a senior in the BA Theatre arts program with concentrations in Producing & Management and Theatre Performance. Previous MMC credits include the TPW production of *'Tis Pity She's A Whore* (Asst. Stage Manager). Other credits include *Julius Caesar* and *As You Like It* with Hip to Hip Theatre (Asst. Stage Manager).

Lilian Sun (Props Design) is a senior at Marymount Manhattan College working towards a BA in Theatre Arts with a concentration in Design & Technical Production. Some credits include: Scenic Design: *American Idiot* (NJSDA); Asst. Scenic Design: *The Widow of Tom's Hill* (Scripts Up!) and *Tartuffe* (MMC); Property Master: *Dracula*, *the Musical* and *A View from the Bridge* (MMC). Current shows include *The Motherfucker With the Hat* (T. Schreiber Studios) and upcoming projects include *Spring Awakening* (NJSDA). Visit liliansun.com for more.

(Who's Who continued)

Sarah Thea (Costume Designer) is a New York City based costume designer. As the Resident Costume Designer for New Chamber Ballet, her costumes have been seen around the world including: Cologne, Germany [2013]; Bramante's Tempio in Rome, Italy (2016) (presented by the American Academy); and Universidad Francisco Marroquin in Guatemala City, Guatemala (2016). Sarah has designed over fifty productions in NYC. Featured design: Off-Broadway: *Honky* (2013, Urban Stages); downtown dance: *Still and Still Moving* (2015, Glnbey Dance); new works: *Dido of Idaho* (2015, Ensemble Studio Theatre). Recent: *A Flea in Her Ear* (2016, Lee Strasberg Theatre and Film Institute), *Medea* (2016, Gene Frankel Theatre), AMDA College & Conservatory Musical Showcase (2016). Upcoming: MMC Dance Fall Repertoire Concert, a piece with Tito del Saz (Choreographer). Sarah is proud to be a Teaching Artist with Education at Roundabout Theatre Company. Also an artist and photographer, Sarah's dance photography was published in the March 2015 issue of *Dance Magazine*. flark.it/sarahthea

Owen Thompson (Director) is an award-winning director whose productions have been seen in New York City and across the country. He is also the producer of newTACTics, the annual festival of original plays presented by TACT (The Actors Company Theatre), and co-founded New York's Protean Theatre Company, for whom he directed the New York Premiere of *The London Cuckolds* as well as his own adaptation of Molière's *The Doctor in Spite of Himself*. Other NYC directing credits include *The Imaginary Invalid* and *Bad Fiction* for TACT, Tennessee Williams' *A Lovely Sunday for Crève Coeur* for the Triangle Theatre Company, several shows for the Abingdon Theatre Company, and *Lunt & Fontanne: the Celestials of Broadway* at the New York International Fringe Festival. Regionally, Owen has directed *How I Learned to Drive* at Queens Theatre in the Park, *The Mystery of Irma Vep* at Seven Angels Theatre, *Lettice and Lovage* starring Katharine Houghton, *Romeo & Juliet* at the North Carolina Civic Center, *A Flea in Her Ear* at the Ivoryton Playhouse, and *Lunt & Fontanne* at Classic Theatre of San Antonio, to name a few. As Producing Director of the River Rep Theatre Company, he directed numerous productions including *The Good Doctor*, *Bell, Book, and Candle*, and *The Mikado*, for which he received the Connecticut Critics Circle Award for Outstanding Director of a Musical. Owen is also an educator and has taught at such institutions of higher learning as Fordham University and CUNY's City Tech. He recently married Leda Zukowski, a Vice President at Morgan Stanley; they live together in the East Village. www.owenthompsondirector.com

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
Nathaniel Hamm
Brooke Harbaugh
Paul Ciraulo

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