



Marymount Manhattan

Theatre Production Workshop presents



WONDERLAND

MUSIC BY FRANK WILDHORN

BOOK BY JACK MURPHY AND GREGORY BOYD

LYRICS BY JACK MURPHY

Direction & Choreography by Emily Clark

Music Direction by Christine Riley

Scenic Design by James Morgan

Costume Design by Kathleen Doyle

Lighting Design by Chris Steckel

Properties Design by Daniel Logan

Stage Management by Julian Olive

April 6-9, 2015 at 8PM

April 9-10, 2015 at 2PM

Wonderland runs approximately 100 minutes
and will be performed without an intermission.



CAST

in alphabetical order

Queen of Hearts.....Patrice Danae Bell
Ensemble.....Emé Bentancur
Ensemble.....Alex Burnette
Ensemble.....Brian Fender-Shirley
Ensemble.....Megan Hoxie
Ensemble.....Chris Huey
Alice.....Katelyn Lisowski
Ensemble.....Ashley Nicole Martin
El Gato.....Dillon McPherson
Chloe.....Marie Oppert
Rabbit.....Pasquale Piccinonno
Ensemble.....Cierra Potter
Jack/The White Knight.....Jacob Rice
Caterpillar.....Sklenny Senat
Mad Hatter.....Nicolette Shin
Ensemble.....Courtney Silber
Morris.....Adam Daniel Stedman
Ensemble.....Emilie Thomas
Ensemble.....Bryce Valle
Ensemble.....May Yoshioka

BAND

Dave Anthony - Drums
Greg Chudzik - Bass
Pedro Rodriguez - Guitar
Christine Riley - Conductor/Piano

TIME & PLACE

Wonderland takes place in current day in New York City.

Musical Numbers

“Worst Day of My Life”The Company
“Home”Chloe
“Down the Rabbit Hole”Alice
“Drink Me”Voices
“Welcome to Wonderland”Alice and Wonderlandians
“Advice From a Caterpillar”Caterpillar, Alice, and Legs
“Go With the Flow”El Gato, Alice, and Cats
“One Knight”White Knight and Knights
“A Tea Party”Morris and Wonderlandians
“The Mad Hatter”Hatter and Wonderlandians
“Love Begins”Jack and Alice
“A Nice Little Walk”Hatter, Chloe, and Morris
“Through the Looking Glass”Alice, Jack, Caterpillar, El Gato, Rabbit, and
.....Wonderlandians
“Through the Looking Glass” (Reprise).....Hatter, Morris, Jack, Caterpillar, El Gato, and
.....Wonderlandians
“Off With Their Heads”Queen, Court Ladies, and Wonderlandians
“Home” (Reprise)/”Once More I Can See”Alice
“Together”The Company
“I Will Prevail”Hatter and Wonderlandians
“Love Begins” (Reprise).....Alice
“Heroes”The Company
“Finding Wonderland”The Company

Special Thanks

Frank Wildhorn, Nick Cheng, Matey Checko, Matthew Clark, Doug Oberhamer, Mary Fleischer, Mac Smith, James Morgan and the staff at the York Theatre Company, Carol Jackson, Paul Ciraulo, David Podell, Richard Sheldon, Jacqueline Noel, Wayne Santucci, Maria Marzano, Pete Romain, Richard Formosa, Cherilynn Gonzalez, Tom Lapointe, James Cambria, Paul Treyman, Anthony Hoti, MMC Facilities/ Maintenance Staff, MMC Security Staff

Production Staff

York Theatre Production Manager: Chad Healy
Assistant Directors: Meredith Ginsburg, Michael Samhat
Assistant Choreographer: Emily Varney
Assistant Music Director: Quenton Ellis
Assistant Lighting Designer: Luke Camp
Assistant Stage Managers: Jordyn Boscia, Gillian Curry
Marymount Student Producer: Brianna Garza
Properties Master: Daniel Logan
Scenic Artist: Chad Healy, James Morgan
Light Board Operator: Luke Camp, Chris Steckel
Wardrobe Supervisor: Brenda Birkeland, Allyson Steele
Electricians: Manny Da Silva, Michael Harbeck, Mackenzie Meeks, Jimmy Mura, Mathew Weisgale
Production Assistant: Brooke Harbaugh
Production Art Design: Matthew J. Land
Program Design: Matthew J. Land
Production Photography: Susan Cook
House Manager: Daniel Lees
Box Office Staff: Emmanuel Milfort, Hannah O'Connor, Leah Schwartz, Nina Simisterra, Sydney Soucy, Ivy Swinski, Michaela Williams

York Theatre Staff

Producing Artistic Director: James Morgan
Interim Executive Director: Evans Haile
Director of Development: Ellen K. Weiss
Marketing Director: Ryan Klink
Management Consultant: Georgia Buchanan
Associate Artistic Director: Michael Unger
Producing Associate: Amber Wallace
Literary Coordinator: Seth Christenfeld
Associate General Manager: Brian Cummins
Videographer: Matthew Gurren
Audience Services Manager: Daniel Lees
Business Partnership Coordinator: Robert Goldberg
General Press Representative: Richard Hillman Public Relations: Philip Carrubba
Resident Casting Director: Geoff Josselson
Interns: Chloe Catoya, Bryant Gomez, Natalie Persia, Marly Valiente

From the Director

Upon re-reading (and re-reading) Lewis Carroll's novels in preparation for this production, the final paragraph of *Alice's Adventures in Wonderland*, particularly stood out to me. This passage is a description of Alice's older sister:

"Lastly, she pictured to herself how this same little sister of hers would, in the aftertime, be herself a grown woman; and how she would keep, through all her riper years, the simple and loving heart of her childhood: and how she would gather about her other little children, and make their eyes bright and eager with many a strange tale, perhaps even with the dream of Wonderland of long-ago: and how she would feel with all their simple sorrows, and find a pleasure in all their simple joys, remembering her own child-life and the happy summer days."

This passage dually affected me. The idea that Alice's sister knew about Wonderland and had experienced it herself as a child had never occurred to me. Of course, we are all children at one stage in life and all probably played in fantastical worlds with characters of our own invention, but, at the same time, we all grow up. In Alice's eyes, her sister is a representation of a stuffy Victorian adult, reading a book with "no pictures or conversations in it," and couldn't possibly have followed a white rabbit, grown and shrunk, or played croquet with a queen. While in this passage Alice's sister acknowledges that she once felt that free, and she hopes that her sister, Alice, is able to remain that way throughout her life, I was struck with the realization that Alice probably doesn't. She would have grown up herself and forgotten the carefreeness of her youth, as many of us do when we age and are faced with the responsibilities of adulthood. This idea is the root of where our musical *Wonderland* begins.

Our production presents a *Wonderland* for the 21st Century. Although set in contemporary New York City, *Wonderland* is, in essence, a sequel to the Carroll novels. Here Alice is a grown woman, with a daughter of her own, who, following a literary success, is swamped in doubt and by the difficulties of her everyday life. As a working mother, I constantly experience the struggle of being pulled in numerous directions, by multiple responsibilities. But being a part of a family means exactly that, being a part of the whole, which many players comprise. We did not want the show to be condemning working mothers, which, at first glance, it did. It was important to us that Alice not be the only who "had to change" by the end of the piece, and in our production, Alice isn't the only one who is affected by the experience in *Wonderland*, both Jack, her husband, and Chloe, her daughter, learn and grow from their experiences with the recognizably zany *Wonderland* characters, as well. They each discover ways that they can work together to better help each other, and admit that work remains to be done. Not all questions are answered and not everything is tied up in a bow by the end, but they are willing (*continued*)

From the Director

(continued from previous page)

to work and try, which is the most that many of us can say.

Audiences attend the theatre for a variety of reasons. Some choose to be challenged, others to escape. Some want to learn something new, while others see the performance as a few hours of entertainment. In the era of 24-hour news cycles, I am constantly reminded of the fears and horrors that individuals here and around the world face. The Marymount Manhattan College Community was reminded of this a few weeks ago when we lost a new member of the Alumni family in the bombings in Brussels. When I watched all of this unfold on the news and read the grief that several of my students, both current and former, were experiencing, I questioned going to rehearse *Wonderland*. It seemed somehow inappropriate. But then I recalled the sense of community, hope, and excitement that I felt going to see Broadway shows in the weeks following September 11th and remembered that we are here because, for some, *Wonderland* is exactly what is needed at this time. That is one of the many truly amazing powers of theatre and I feel blessed to be able to teach and practice it as a part of my daily life.

-Emily Clark, Director

Who's Who Cast

Patrice Danae Bell (Queen of Hearts/Ms. Everhart) is a junior in the BA Theatre Arts program with concentrations in Theatre Performance and Writing for the Stage and a minor in Musical Theatre. Previous MMC credits include the mainstage productions of *Tartuffe* and *O Pioneers!*, the directing project *Tumor*, and the Musical Theatre Association production of *Legally Blonde*.

Emé Bentancur (Ensemble, u/s El Gato) 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 production of *Pericles*, *Prince of Tyre* as well as the January projects *VOW* and *Sweet Bye & Bye*. Other credits include *Shrek: the Musical* at Plays-In-The-Park in Edison, NJ.

Alex Burnette (Ensemble, u/s Jack/White Knight) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance with a minor in Musical Theatre. Previous MMC credits include the mainstage production of *Once Upon A Mattress*.

(Who's Who continued)

Brian Fender-Shirley (Ensemble) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and minors in Musical Theatre and Music. Previous MMC credits include the mainstage production of *Stage Door* and the January projects *Bespoke Musicals* and *Elegies for Angels, Punks, and Raging Queens*. Other credits include the music video for Shaggy's "GFY," *The Second Coming Out* at Manhattan Repertory Theatre, and *Cybersex the Play* at Faison Fire House.

Megan Hoxie (Ensemble, u/s Alice), 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 *Once Upon A Mattress*, the January project *VOW*, and the Musical Theatre Association production of *The 25th Annual Putnam County Spelling Bee*. Other credits include *The Drowsy Chaperone* and *Urinetown* at Thunder Bay Theatre.

Chris Huey (Ensemble) is a freshman in the BFA Acting program with a minor in Musical Theatre. Previous credits include *Hairspray* at Showdown Theatre Arts, *Julius Caesar* at the Cradle Theatre Company, and *Prophets of Death* at Baltimore School for the Arts.

Katelyn Lisowski (Alice) 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 *Once Upon A Mattress* and *O Pioneers!*, the Musical Theatre Association production of *Legally Blonde*, and a choral member in Twyla Tharp's "Sweet Fields" as part of the MMC Dance 2014 Spring Repertoire.

Ashley Nicole Martin (Ensemble, Dance Captain/Swing) is a senior in the BA Theatre Arts program with a concentration in Theatre performance as well as minor in Dance. Previous MMC credits include the Musical Theatre Association production of *Legally Blonde*. Other credits include *Footloose* at the Laguna Playhouse.

Dillon McPherson (El Gato) is a senior transfer from Pace University 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 *Once Upon A Mattress* and *O Pioneers!*, as well as the January project *VOW* and the Musical Theatre Association staged reading of *First Year*.

Marie Oppert (Chloe) is a freshman in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous credits include *The Umbrellas of Cherbourg* at Theatre du Chatelet of Paris, *Sweeney Todd* at Opera of Reims/Grand Theatre of Calais, and *Alice: the Musical* at Theatre Clavel in Paris.

Pasquale Piccinonno (Rabbit) 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 January project *Elegies for Angels, Punks, and Raging Queens* and the Musical Theatre Association reading of *Alone in the U.S.*

(Who's Who continued)

Cierra Potter (Ensemble, u/s Mad Hatter, Queen of Hearts) is a sophomore in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the Musical Theatre Association production of *A Chorus Line*.

Jacob Rice (Jack/The White Knight) is a junior in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the mainstage productions of *Once Upon A Mattress* and *O Pioneers!*, as well as the Musical Theatre Association production of *Legally Blonde*. Other credits include *La Cage Aux Folles* at Arundel Barn Playhouse, *The Sound of Music* at Show Palace Dinner Theatre, and *The 25th Annual Putnam County Spelling Bee* at Shark Theatre.

Sklenny Senat (Caterpillar) 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 January project *South Pacific*. Other credits include *Rent* and *Zombie Prom* at Andrews Living Arts, as well as *Les Miserables* at Pembroke Pines Theatre of the Performing Arts.

Nicolette Shin (Ms. Quizzle/Mad Hatter) 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 projects *South Pacific* and *VOW*, as well as the Club Mosaic production of *Flower Drum Song*.

Courtney Silber (Ensemble) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and minors in Musical Theatre and Arts Management. Previous credits include *Little Women* at the Liberty Theatre Workshop.

Adam Daniel Stedman (Morris) is a junior transfer from the American Musical & Dramatic Academy in the BFA Acting program with a minor in Writing For the Stage. Previous MMC credits include the mainstage production of *Pericles*, *Prince of Tyre*, the Studio Production Workshop *Spring Awakening*, and the Directing Project *Fun*. Other credits include *The Cradle Will Rock* at Theatre 80 (NYC), *The Diary of Anne Frank* at NCT, as well as voice work for Pixar and Blue Sky.

Emilie Thomas (Ensemble) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and minors in Musical Theatre and Business Management. Previous MMC credits include the mainstage production of *Once Upon A Mattress*.

Bryce Valle (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 January project *South Pacific* and the Directing Project *Nine:Ten*. Other credits include *Bring It On: the Musical* and *Carrie: the Musical* at Broadway Workshop, and *Footloose* at Tony Bennett Concert Hall.

(Who's Who continued)

May Yoshioka (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 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*.

Who's Who Production

Emily Clark (Director/Choreographer) is currently a Visiting Instructor of Theatre Arts at Marymount Manhattan College. She teaches courses in Musical Theatre History, Musical Theatre Techniques, and in the Daily Dance Program. She is also a PhD Candidate in Theatre at the City University of New York Graduate Center. Recent work includes: *Seussical* (choreographer) and Marymount's *South Pacific* (choreographer). She would like to thank the entire Marymount Theatre Faculty for their constant support, as well as her family. Without them, she wouldn't be here. Thank you. BA Marymount Manhattan College. M.Ed. University of LaVerne. M.Phil. CUNY Graduate Center. SDC Associate Member.

Kathleen Doyle (Costume Designer) designs costumes and puppets for theater, opera, dance, and animation. Recent projects include *Sunfish* (Daegu Opera House, South Korea), *The Magic Flute* and *A Midsummer Night's Dream* (Boston Symphony Orchestra), *Lollapalooza* (Jazz at Lincoln Center), *The Light Princess* (The New Victory, American Repertory Theater), *The Snow Queen* (Here), *Sassy Swings Tokyo* (La MaMa), *Gideon's Knot* (59E59), *Cendrillon* (Manhattan School of Music), *Fireweather* (The Joyce Theater), *Girl of The Golden West* (New Ohio Theater). Doyle is the recipient of many awards and grants including two Fulbrights. Her artwork was recently exhibited in a solo show in Brazil. She also assisted Tony Award winning designer Susan Hilferty on the original Broadway production of *Wonderland*. M.F.A in Theatrical Design, NYU. M.A. in Dramaturgy, Villanova.
www.kathleendoyledesign.info

Chad Healy (Production Manager) is a 2015 BFA scenic design graduate of the State University of New York at Fredonia. 1st place winner of 2015 Southeastern Theatre Conference undergraduate scenic design award. Assistant Scenic designs at Merry-Go-Round Playhouse: *West Side Story*, *Sweeney Todd* (2015). The talent that he has been met with from Marymount is incredible. Special thanks to James Morgan for this opportunity.

(Who's Who continued)

James Morgan (Scenic Designer) is the Producing Artistic Director at the York Theatre Company. He has designed over 300 productions around the country, on Broadway and Off. The York's *Sweeney Todd*, *Pacific Overtures*, *The Musical of Musicals (The Musical!)*, *Merrily We Roll Along*, are some of his favorites—and numerous productions at Irish Rep, Circle in the Square, Cape Playhouse, Coconut Grove, and many other regional theaters. After a successful run at the York in 2015, his most recent design can be seen in the commercial Off-Broadway transfer of *Cagney* now playing at the Westside Theater.

Julian Olive (Production Stage Manager) is a junior in the BA Theatre Arts program with a concentration in Producing and Management. Previous MMC credits include the mainstage productions of *A View From The Bridge* (Production Stage Manager), *The Light in the Piazza* (Assistant Stage Manager), and *Pericles, Prince of Tyre* (Light Board Operator), as well as the Directing Project *Woyzeck* (Stage Manager). Other credits include *Jake's Women* (Production Stage Manager) and serving as a Stage Management intern for the Off-Broadway production of *King Liz* at Second Stage Theatre.

Christine Riley (Music Director) is a Music Director, Vocal Coach, and Arranger in NYC. National Tour and NYC Credits include: *A Moment in Time* (a new musical with Stewart F. Lane), *My Vaudeville Man* (The York Theatre), *Thoroughly Modern Millie* (National tour), *Gemini the Musical* (The Acorn), *The Quiet Clock* (Stage 72), *Romance, Romance* (The Glove Theatre), *Seesaw* (The Connelly Theatre), *Count to Ten* (Theatre at St. Clements), *Flight of the Lawnchair Man* (37 Arts), and *Mud Donahue and Son* (45th Street Theatre). Christine has previously served as the MD for *Shout! The Mod Musical*, *Edges*, *Sweet Charity*, *Rags*, and *Triumph of Love* at MMC as well as for many regional and university theatre productions including: *Frankenstein* (Casino Rama), *Nunsense* (Fallsview Casino); *The Who's Tommy*, *The Full Monty*, *The Pajama Game*, *Urinetown: The Musical*, *Cabaret*, *Cats*, *Miss Saigon*, *Gypsy*, *Guys and Dolls*, *Fiddler on the Roof*, *Honk!*, *Annie Get Your Gun*, *The Sound of Music*, *South Pacific* (all for the Prather Entertainment Group); *You're a Good Man, Charlie Brown*; *Cocoanuts*; *A Chorus Line*; *Once Upon a Mattress*, and *A New Brain*. Christine also arranged and conducted a new musical, *Caterina's Son*, in Florence, Italy. Ms. Riley received her BM from Ithaca College and an MM from Arizona State University. Proud mom to Scarlett.

Chris Steckel (Lighting Designer) is thrilled to be working with his alma mater on another show at The York! At MMC Chris worked on *RAGS* (ASM), *The Arsonists* (PSM), *columbinus* (LD), and *Footloose* (LD). Favorites at Second Stage: *The Bad Guys*, *The Other Thing*, *King Liz* (Lighting Crew), *Warrior Class* (PA). Favorites at York Theatre: *Once Upon A Mattress* (LD), *Cagney*, *Rothschild and Sons* (Lighting Programmer). Other credits include *Hip to Hip* (2014 Season – ASM), *Oceiana Cruses* (Asst. LD), and at the cell: *McGoldrick's Thread* (ASM), *Hard Times* (ASM), *An American Family...* (PSM), *The Biscuit Club* (Asst. Production Designer), and *The Savannah Disputation* (LD). www.chrisdsteckel.com

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, Edmond Kresley, Stephen Harding, Lori Leshner, Jessica McRoberts, Dana Moore, Kyle Pleasant, Tera-Lee Pollin, Rommy Sandhu, Jeff Shade, Ananda Bena Weber

Private Voice Faculty: Jessica Corbin, Matthew Deming, Adriel Orlando Garcia, Joyce Hall, Paul Katz, Tyler Knauf, William Foster McDaniel, Steve Purdy, Vivian Reed, Lisa Rochelle, Jane Seaman, David Sisco, Charlotte Surkin, Debra Vanderlinde, John Welch, Wilma Weber

Performance and Classroom: Emily Clark, Bethany Christine Elkin, Roger Ellis, Brett Kristofferson, Michael Montel, Christine Riley, Vivian Reed, Patricia Hoag Simon, Lennie Watts, John Znidarsic

Accompanists: Elijah Caldwell, Justin S. Fischer, Max Grossman, Steven Ray Watkins

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.



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