



Marymount Manhattan

Theatre Production Workshop presents

Polaroid Stories

by

Naomi Iizuka

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Direction by Ellen Orenstein

Scenic Design by Rob Dutiel

Costume Design by Sydney Maresca

Lighting Design by Phil Monat

Sound Design by

Toby Algysa and Jeff Sherwood

Projection Design by Rocco DiSanti

Stage Management by Alexandra Pattee

October 15-18, 2014 at 8PM

October 19, 2014 at 2PM

Polaroid Stories is produced by special arrangement with
The Dramatic Publishing Company of Woodstock, Illinois.

There will be one 10 minute intermission.



Theresa Lang Theatre

Marymount Manhattan College

221 East 71st Street

New York, NY 10021



CAST

in alphabetical order

Narcissus.....Tad D'Agostino
Eurydice.....Mariana Barbosa
Ensemble.....Ally Barrale
Ensemble.....Brian Fender-Shirley
Philomel.....Jenny Founds
Orpheus.....Michael Johnson
Persephone/Semele.....Daejanae Lettman
Echo.....Lita Lofton
Ensemble.....Nicole Maggio
Ensemble.....Luke Mazurek
Ensemble.....Nikki Miller
Ensemble.....Eunbyeul Min
Skinheadboy.....Patrick Mooney
Ensemble.....Sadye Naizer
G.....Franklin Ngwainmbi
D.....Charles Munn
Ensemble.....Michael Santee
Skinheadgirl.....Madison Yanofsky

Special Thanks

Patrick Mooney, Carol Jackson, Paul Ciraulo, David Podell, Richard Sheldon, Jacqueline Noel, Wayne Santucci, Maria Marzano, Pete Romain, Richard Formosa, Cherilynn Gonzalez, Kelvin Suriel, Peter DeCaro, James Cambria, Paul Treyman, Scott Golin, MMC Facilities/Maintenance Staff, MMC Security Staff

Cover/Show photography by Fred Smith. www.theonlyfredsmith.com
Photo from the book *Invisible Innocence: My Life as a Homeless Youth* by Maria Fabian and Fred Smith

Production Staff

Production Manager: Ray Recht

Technical Director: Rob Dutiel

Fight Choreographer: Dan O'Driscoll

Movement Consultant: Haila Strauss

Voice & Speech Coach: Ron Carlos

Electrics Supervisor: Martin Perrin

Assistant Directors: Joseph Maybloom, Nancy Pop, MacKenzie Yeager

Assistant Scenic Designer: Miguel Urbino

Assistant Lighting Designer: Lindsay Green

Assistant Costume Designer: Brenda Birkeland

Assistant Technical Director: Christopher Parrish

Assistant Stage Managers: Katherine Dunford, Matthew Weisgable

Master Electrician: Aya Hamasaki

Properties Master: Lilian Sun

Scenic Charge Artist: Miguel Urbino

Assistant Master Electrician: Matthew Weisgable

Light Board Operator: Lillian Sun

Sound Board Operator: Hannah O'Connor

Projections Operator: Justin Hermosilla

Deck/Props Crew: Tom Blushi, Jessica Del Rio

Wardrobe Crew: Michaela Brown, Irene Gonzalez, Ashley Patten, Devon Starr

Audio Technician: Marcus Mars

Costume Assistants: Molly Abraham, Brenda Birkeland

Costume Construction Crew: Olivia Arcuri, Joshua Aponte, Jessica Corcoran, Kayla Guminiak, Emma Hart, Hailey Haywood, India McKinney, Bevin McNally, Dana Rand, Tara Schreiber, Miguel Urbino

Properties Artisans: Abigail Grubb, Leana De Hoyos, Adolfo Jimenez

Scenic Carpenter: Judson Allen

Scenic Artists: Emmy Boisvert, Alex Fry, Kaitlin Hardy, Braden Houter, Lilian Sun, Michael Tatasciore, Patrick Zavorskas

Graffiti Design: Ogulcan Kus

Technical Assistants: Ana Dratz, Jenny Founds, Kate Hopkins, Melissa Nelson, Courtney Ross

Carpenters: Reanna Bell, Ian Campbell, Randy Ginsburg, Alex Luckham, Gabriela Nieves, Billy Nolan, Alexander Readmond, Gabrielle Rechler, Morgan Sullivan, Emily Varney, Ethan Verchot

Electricians: Jessica del Rio, Jake Everhart, Brian Fender-Shirley, Emily Garner, Chris Gornes, Grant Hale, Jonathan Katzias, Matt Lincoln, Devon Marra, Joshua Parham, Jarrett Reiche, Natalie Sannes, Rodolfo Soto, Morgan Sullivan, Emilie Thomas, Miguel Urbino, Francois Van Laer

Production Assistant: Brooke Harbaugh

Production Art Design: Matthew J. Land

Production Staff

Program Design: Matthew J. Land

Theatre Staff Supervisors: Brooke Harbaugh, Matthew J. Land

Production Photography: Gerry Goodstein

Production Videography: Johannes Holub

Front of House Staff: Brenda Birkeland, Ana Dratz, Thalya Garcia, Lauren Fischetti, Jessica Pandit, Samantha Pike, Leah Schwartz, Kelly Stauffer, Will Toborowski

About the Playwright

Naomi Iizuka is a nationally recognized contemporary playwright and also serves as head of the MFA Playwriting program at the University of California, San Diego. Iizuka's work discusses memory and ways of seeing, and often utilizes elements from various forms of media. Her plays focus on the moments during which our identity (dis)appears and folds or morphs into something else. She layers and juxtaposes multiple perspectives with a unique simplicity and sensuality.

In addition to *Polaroid Stories*, Iizuka's plays include *The Last Firefly*; *Ghostwritten*; *Anon(ymous)*; *At the Vanishing Point*; *17 Reasons (Why)*; *36 Views*; *Concerning Strange Devices from the Distant West*; *Language of Angels*; *War of the Worlds* (written in collaboration with Anne Bogart and SITI Company); *Aloha, Say the Pretty Girls*; *Tattoo Girl*; and *Skin*, among others.

Iizuka's plays have been produced around the United States and internationally, including at Actors Theatre of Louisville; Berkeley Repertory Theatre; Campo Santo at Intersection for the Arts in San Francisco; Dallas Theater Center and Undermain Theatre in Dallas; FronteraFest at Hyde Park Theatre in Austin, Texas; Printer's Devil Theater and Annex Theatre in Seattle; The Public Theatre, Geva Theatre Center, Brooklyn Academy of Music, Soho Rep and Tectonic Theater Project in New York; Sledgehammer Theatre in San Diego; Edmonton's Northern Light Theatre and Montreal's Alternate Theatre in Canada; and the Edinburgh Festival.

Iizuka is a member of New Dramatists and is the recipient of numerous awards, including the Whiting Award, a Rockefeller Foundation MAP grant, an NEA/TCG Artist-in-Residence grant, a McKnight Fellowship, a PEN Center USA West Award for Drama, the Stavis Award from the National Theatre Conference, Princeton University's Hodder Fellowship, and a Jerome Playwriting Fellowship.

About the Play

"The great virtue of this writer of fantasy, of improbable events, is that both his people and places are real, the landscape and motives credible, so that in the end, the impossible event, takes on the truth of symbol, becomes – of course! – perfectly natural."

-Rolfe Humphries on Ovid's *Metamorphoses*, 1954

Ovid's *Metamorphoses* endures as one of the most influential attempts to document the history and mythology of the culture of Ancient Rome. Its poetic form and thematic use of transformation have inspired a myriad of adaptations over the centuries. In 1997, Naomi Iizuka debuted *Polaroid Stories* at the Humana Festival of New Plays. Inspired by interviews with young prostitutes, drug addicts, and other teenagers living on the streets, Iizuka employed the myths of Ovid's *Metamorphoses* to illuminate the plight of homeless youth, displaying the horrors they face and giving voice to a group that is often overlooked.

To a modern day audience, the ancient myths serve as an entertaining window into the ancient world. Conversely, for ancient Greeks and Romans, the myths that Ovid adapted were religious stories that shaped their worldview. Every episode in *Metamorphoses* has a heightened significance due to the religious implications of these chronicles, and Iizuka plays on these mythic roots in order to offer a more meaningful perspective to the everyday characters of *Polaroid Stories*. The marginalized community of homeless youth in our culture does not have a distinct or influential voice. However, by combining the epic status of Zeus or Persephone with these characters, the allure of their stories grows. Iizuka imbues them with the power to take control of their destinies if only while inhabiting their own underground world. However, much like the Greek figures for whom they are named, the characters in *Polaroid Stories* suffer similarly self-destructive tragic fates.

The word metamorphosis implies transformation and it is in these moments of change that each myth's moral is revealed. Similarly, identity and self-destruction are recurrent themes throughout the play, and Iizuka examines these through the characters' many transformations, both magical and psychological in nature. By doing so, she gives a community that is often misunderstood the chance to tell its own stories. The characters find their own voices through the power of myth.

By attaching myths to the stories of these marginalized people, Iizuka gives us a specific lens through which to view the play. The tragedy inherent in ancient myths allows us to see how the characters' struggle for control and how they use the mythic figures to provide themselves with some semblance of power. However, these forgotten people cannot survive without recognition, just as the Greek pantheon could not survive without their worshippers: they are victims of circumstance and fate, just like the epic figures they evoke. The play's tragic structure and theme are heightened through this connection to the world of Ancient Greece and Rome, providing audiences with an assemblage of past, present, and future that is captured momentarily by the snapshots of the *Polaroid Stories*.

- Joe Maybloom, Dramaturg

In Brief - The Myths

Narcissus and Echo

Echo, a nymph, falls in love with a conceited young man named Narcissus. Narcissus is so beautiful that all who see him love and long for him, but he is too arrogant to offer his love in return. One day Echo follows Narcissus through the woods while he hunts for stags. Bound by a curse from Hera, she is unable to speak to him but can only repeat what he says. Narcissus hears something behind him, but when Echo reveals herself and embraces him, he immediately pulls away and tells her to leave him alone. Narcissus, cursed to see his own reflection in a pool, falls in love with his reflection and is unable to leave that spot. He withers away and the gods take pity on him, turning him into the narcissus flower. Echo is left heartbroken, becoming the barest shred of what she was, until all that is left is her voice.

Persephone

Demeter, the goddess of the crops and harvest, and Zeus, the king of the gods, have a daughter, Persephone. One day while Persephone is gathering wildflowers she is abducted by Hades, the god of the underworld. Demeter scours the Earth for her daughter, and finally learns the dreadful fate that befell Persephone. Demeter pleads with Zeus to free her daughter and at first Zeus refuses. However, when Demeter threatens to end the crop harvest, Zeus agrees to bring Persephone back as long as she didn't eat anything while in the underworld. When Demeter is reunited with Persephone, Persephone admits that she has eaten a few pomegranate seeds. Because of this, she must spend part of the year in the underworld as Hades' queen and the remainder of the year on Earth with her mother. While Persephone is in the underworld, her mother mourns and will not allow the crops to grow, with the harvest beginning when Persephone is reunited with Demeter back on Earth.

Dionysus

Dionysus is the son of Zeus and Semele, daughter of the founder of Thebes. Hera, Zeus' wife, jealous of her husband's mistress, disguises herself as Semele's old nurse and goes to see the pregnant Semele, who confesses that Zeus is the father. Hera challenges her to prove her claim by asking Zeus to appear in his true form, which she does. However, the sight of him is too much for a human to bear, and Semele is turned to ash. Before she dies, Zeus pulls their unborn child, Dionysus, out of her womb. Slicing open his thigh, Zeus places the unborn child inside and carries him until his birth. Years later, Dionysus travels to the underworld and brings Semele back to Mount Olympus, where she is granted immortality.

Philomel

Daughter of the King of Athens and Zeuxippe, sister of Procne, Philomel's name is derived from Ancient Greek meaning "loving song." Procne's husband, King Tereus, agrees to travel to Athens and escort Philomel to Thrace for a visit. Tereus lusts for Philomel on the voyage,

(cont'd.)

In Brief - The Myths (Cont'd.)

and upon arriving in Thrace, he forces her into a cabin in the woods, rapes her, and cuts out her tongue. Philomel, in her isolation, sews her story into a quilt and delivers it to her sister, who comes to her rescue. They exact revenge on Tereus, and he pursues them. As they flee Procne is turned into a swallow and Philomel is turned into a nightingale.

Orpheus and Eurydice

While dancing among naiads at her wedding, Eurydice is fatally bit on heel by a viper. Orpheus discovers her body and is overcome with grief. He plays such mournful songs that all the gods and nymphs hear and feel his pain. The gods weep and grieve with him, and on their advice, Orpheus travels to the underworld to retrieve Eurydice. With his music, he softens the hearts of Hades and Persephone, who agree to allow Eurydice to return with him to earth. This agreement comes with one specific condition: he must walk in front of her and not look back until they have both reached the mortal world. He sets off with Eurydice following behind. As soon as he arrives in the human world, he turns to look at her, forgetting the condition, and she vanishes. Orpheus doomed to a life without his beloved, lives the rest of his life in grief and despair.

Theseus and Ariadne

In the story of Theseus, King Minos of Crete has won a war over the Athenians. He demands that, at nine-year intervals, seven Athenian boys and seven Athenian girls be sent to the Labyrinth created by Daedalus in Crete. In the Labyrinth, the Minotaur, a half-man, half-bull monster, devours these Athenian girls and boys. Theseus volunteers to slay the monster. When he arrives in Crete, King Minos' daughter, Ariadne, falls in love with him at first sight. She gives him a ball of string so he can find his way out of the Labyrinth. That night, Ariadne escorts Theseus to the Labyrinth, and Theseus promises that if he returns from the Labyrinth he will take Ariadne with him.

As soon as Theseus enters the Labyrinth, he ties one end of the ball of string to the doorpost and draws his sword, which he has kept hidden in his tunic. Theseus follows Ariadne's instructions and come to the heart of the Labyrinth, where he discovers the sleeping Minotaur. He slays the monster and escapes the Labyrinth with all of the Athenian youths. On the way to Athens, Theseus and his crew stop on the island of Naxos, where he abandons Ariadne. Dionysus discovers her and takes her for his bride. Upon her death, Dionysus turns her into a constellation in the sky.

For Further Reading

For more information on the Greek myths in our production, please see:

1. *The Greek Myths* by Robert Graves. Penguin Books, 2012.
2. *Mythology* by Edith Hamilton. Back Bay Books, 2013.
3. *Metamorphoses* by Ovid, in a translation by Rolfe Humphries. Indiana University Press, 1955.
4. *Invisible Innocence: My Life as a Homeless Youth* by Maria Fabian and Fred Smith

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Who's Who Cast

Mariana Barbosa (Eurydice) is a junior in the BFA Acting program with a minor in Musical Theatre. Previous Marymount credits include the mainstage productions of *The Three Sisters* and *The Beaux' Stratagem*, the January Project *Elegies for Angels, Punks, and Raging Queens*, and the Directing Project *Between Mouthfuls*.

Ally Barrale (Ensemble) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous Marymount credits include the Directing Project *Woyzeck*. Other credits include *Ghetto* at Theatre Lab and *The Happy Elf* at Adventure Theatre.

Tad D'Agostino (Narcissus) is a senior in the BFA Acting program. Previous Marymount credits include the studio production workshop *Unidentified Human Remains and the True Nature of Love*, the Directing Project *Picnic On The Battlefield*.

Brian Fender-Shirley (Ensemble) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and minors in Musical Theatre and Music. Previous Marymount credits include the mainstage production of *Stage Door*, the January Project *Elegies for Angels, Punks, and Raging Queens*, and the Directing Project *Woyzeck*. Other credits include the television shows *Blue Bloods*, *Broad City*, and *Girls*.

Jennifer Founds (Philomel) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous Marymount credits include the mainstage productions of *Stage Door* and *The Three Sisters*, the Directing Project *Intermission*, the MTA Reading of *First Year*, and the Homecoming Show *Glee Wall-to-Wall*. Other credits include *A Midsummer Night's Dream* at the PALCS Center for Performing and Fine Arts.

Michael A. Johnson (Orpheus) is a senior transfer from Covenant College in the BFA Acting program. Previous Marymount credits include the mainstage production of *Stage Door*, and the Directing Projects *After Miss Julie* and *A History of the Occupation of the Island of Kalaallit Nunaat in the 22nd Century*.

Daejanae Lettman (Persephone/Semele) is a senior transfer from SUNY Potsdam in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous Marymount credits include the MTA production of *Legally Blonde*. Other credits include *Antigone 5.9* and *Ruined* at SUNY Potsdam and *Little Shop of Horrors* at Millbrook Playhouse.

(Who's Who continued)

Lita Lofton (Echo) is a junior in the BFA Acting program. Other credits include *Miss Saigon* at Encore Repertory Company and *The Brothers Grimm's Snow White and The Seven Dwarves*.

Nicole Maggio (Ensemble) is a senior in the BFA Acting program. Previous Marymount credits include the studio production workshop of *Unidentified Human Remains and the True Nature of Love*.

Luke Mazurek (Ensemble) is a sophomore in the BFA Acting program. Previous Marymount credits include the January Project *Elegies for Angels, Punks, and Raging Queens* and the Directing Projects *Icarus' Mother* and *4 A.M. (Open All Night)*.

Nikki Miller (Ensemble) is a senior in the BFA Acting program. Previous Marymount credits include the mainstage production of *columbinus* and the Directing Project *Business Lunch at the Russian Tea Room*. Other credits include *42nd Street*, *Hello Dolly*, and *Miss Saigon* at Interlakes Summer Theatre, *New Voices* at Paper Mill Playhouse, *Count To Ten* at New York Musical Theatre Festival, and *A Christmas Carol* at Centenary Stage Company.

Eunbyeul Min (Ensemble) is a transfer student from AMDA in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. This is her first Marymount production.

Patrick D. Mooney (Skinhead Boy) is a junior in the BFA Acting program. Previous Marymount credits include the Directing Project *Woyzeck*. Other credits include *The Who's Tommy* with Broadway Cares: Equity Fights AIDS.

Charles Munn (D) is a senior transfer from Valencia Community College in the BFA Acting program. Previous Marymount credits include *The Three Sisters* and *Stage Door*, as well as the studio production workshop *Unidentified Human Remains and the True Nature of Love*. Other credits include *Romeo and Juliet* with Oddfellows Theatre Project.

Sadye Naizer (Ensemble) is a junior in the BA Theatre Arts program with concentrations in Design and Technical Production and Theatre Performance. Previous Marymount credits include the mainstage productions of *columbinus* (Ensemble and Asst. Costume Designer), *The Arsonists* (Asst. Costume Designer), *Triumph of Love* (Asst. Costume Designer), and the studio production workshop *Unidentified Human Remains and the True Nature of Love* (Costume Designer).

Franklin B. Ngwainmbi (G) is a junior in the BFA Acting program. Previous Marymount credits include the mainstage production of *The Beaux' Stratagem*.

(Who's Who continued)

Michael Santee (Ensemble) is a sophomore in the BFA Acting program. This is his first Marymount production.

Madison Yanofsky (Skinhead Girl) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance. This is her first Marymount production.



Professor Erin Greenwell

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Professor Edrex Fontanilla

Those interested in **Creating a Story: from Memory to Final Frame** will work collaboratively to pitch story ideas and shoot video to create an edited sample.

Those interested in **Playing with Sensors** will engage with sensing technologies to create an interactive project



221 East 71st St. NY, NY 10021

Space is limited, please RSVP to Professor Dixon at jdixon@mmm.edu

Who's Who Production

Toby Algysa (Co-Sound Designer) NYC: *Natural Affection*, *Lost In Yonkers* (TACT); *Awake and Sing* (NAATCO); *Philip Goes Forth* (The Mint Theatre); *Ringmaster* (Frigid NewYork); *Human Variations* (Blue Print Theatre); *Tender Napalm/Whida Peru/Mosaic* (59E59); *Pratfalls* (Abington Theatre); *Where's My Money* (Cherry Lane); *The Invested* (4th Street Theatre); *Rosmersholm* (The Pearl); *Fantasy Football: The Musical?/Moisty the Snowman* (NYMF); *Hamlet* (The Gallery Players). Regional: *Grounded* (City Theatre); *Abundance* (Hartford Stage); *Les Mis/The Little Mermaid/Spamalot/A Little Night Music/Big River/Will Rogers Follies/The King and I/Tarzan* (Lyric Theatre OKC); *The Tempest/The Comedy of Errors/Julius Caesar/The Merchant of Venice/Macbeth* (Trinity Shakespeare); *Barcelona/Fallow* (People's Light); *Oblomov* (WHAT); *Las Meninas* (Asolo Rep); *The Syringa Tree* (Portland Stage Company); *Hoover Comes Alive!* (La Jolla Playhouse). Education: UC San Diego, M.F.A.

(Who's Who continued)

Rocco DiSanti (Projection Designer) BROADWAY: Manhattan Theatre Club: *The Snow Geese*, *The Columnist*, *Wit*, *Collected Stories*, *Time Stands Still*. OFF BROADWAY: Playwrights Horizons: *Completeness*; Primary Stages: *Inner Voices*; The Public: *A Second Chance*; 59E59: *Lift*; The Wild Project/Partial Comfort Productions: *Bright New Boise* (Obie Award Best New Play); Pan Asian Rep: *Imelda the Musical*, *Monster*. REGIONAL: Signature Theatre: *The Threepenny Opera*, *Spin*, *Company*, *A Second Chance*; Crossroads Theatre: *Kansas City Swing*, *Lift*, *The Adventure of Fishy Waters In Bed With The Blues*. OPERA: La Mama: *I Fioretti in Musica*, *Alli Uccelli e Al Lupo*. TOUR: Shen Wei Dance Arts. AWARDS: Nominated for a 2012 Henry Hewes Design Award for *Completeness*, Winner Robert L.B. Tobin Director-Designer Showcase.

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 *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*, and *The Arsonists* for the MMC mainstage. Technical direction credits include *Name Day* for the Immigrant's Theatre Company; *No Exit* for the Parabolic Theatre Company; *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.

Sydney Maresca (Costume Designer) recently designed the costumes for *Hand to God* (MCC, EST), *When January Feels Like Summer* (EST), *16 Words or Less* (Clubbed Thumb), *Percy Jackson and the Lightning Thief* (TheaterWorksUSA), *Year of the Rooster* (EST), *Blood Play* (The Debate Society), *Finks* (EST), *Alice in Wonderland* (New York City Opera), and *Buddy Cop 2* (The Debate Society, Henry Hewes Nomination). Film work includes: *Sin Matador*, *Breakup at a Wedding*, and Movie 43's "Superhero Speed Dating". MFA: NYU. She is an Assistant Professor of Theatre Arts at Marymount Manhattan College.

Phil Monat (Lighting Designer) is a professional lighting designer with over 35 years experience working in the theatre, as well as in architectural and industrial design. He is pleased to work with Ellen Orenstein again and to continue his long association with Manhattan Marymount College.

(Who's Who continued)

Dan O'Driscoll (Fight Director) has choreographed over 300 fights in more than 100 national productions that have garnered him critical praise and four OOB (Off-Off-Broadway Review) awards in New York City. Dan is a certified teacher with the Society of American Fight Directors and teaches stage combat at Montclair State University and NYU-TSOA. His work was seen previously at MMC in this year's production of *The Beaux Stratagem*. Resume @ www.swordandtherose.com.

Ellen Orenstein (Director) is an Associate Professor of Theatre Arts and the Coordinator for Freshman/Sophomore Acting at Marymount Manhattan College. Productions directed at Marymount include: *The Arsonists*, *Reckless*, *Our Town*, *The Adding Machine*, *In The Boom Boom Room*, *This Property Is Condemned*. Other New York productions include: *The Human Variations* (25CPW Red Roots Gallery, NYC), *Allegro* (25CPW Gallery, NYC), *Largo* (CV Lounge at the Hotel on Rivington, NYC), *Scherzo* (Alice's Teacup, NYC), *Tartuffe* (SUNY Purchase), *Necropolis* (Manhattan Theatre Source), *The Seagull* (assistant director), featuring Dianne Wiest and Alan Cumming (Classic Stage Company), and the staged reading of *Surfacing* (Most Outstanding Overall Production of a Reading nomination, Planet Connections Theatre Festivity). In 2007, Ellen was a participant in the 8th Annual International Symposium for Directors with Andrei Serban, Yoshi Oida, Enrique Pardo, Putu Wijaya, Petar Todorov and Annie-B Parson (La MaMa Umbria International, Spoleto, Italy). Her writing has been published in American Theatre, TheatreForum International Theatre Journal and Theatre Journal. Ellen is the Co-Artistic Director/Founder of the Blueprint Theater Project, for which she co-created and directed *The Human Variations*. In addition to her courses at Marymount Manhattan, she has taught acting at New York University and the University of Washington, and she holds a BA from Wesleyan University and an MFA from the University of Washington.

Alexandra Pattee (Production Stage Manager) is a junior in the BA Theatre Arts program with a concentration in Producing and Management. Previous Marymount credits include the mainstage production of *The Beaux' Stratagem* (Asst. Stage Manager) and the Directing Project *Sick* (Stage Manager).

Jeff Sherwood (Co-Sound Designer) is pleased to join the MMC family this season. A graduate of Oklahoma City University, Sherwood holds a Bachelor of Fine Arts in Theatre Design and Production with an emphasis in Sound Design and Technology. Recent Sound Design credits include Totem Pole Playhouse (PA): *Godspell*, *The Foreigner*, *Steel Magnolias*; OKC Repertory Theatre (OK): *Much Ado About Nothing* and *The Importance of Being Earnest*; Lyric Theatre of Oklahoma (OK): *The Mystery of Irma Vep*. Special recognition includes two time award recipient of the KCACTF Region VI Sound Design Award and National Finalist; John and Helen Meyer Scholarship for Live Design Broadway Sound Master Classes (2012). Please visit <http://jeffsherwood.wix.com/sound>

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:

Managing Director
Technical Director
Operations Director
Assistant Technical Director
Administrative Assistant
VP for Administration & Finance

Mary Fleischer
Robert Dutiel
Matthew J. Land
Christopher Parrish
Brooke Harbaugh
Paul Ciraulo

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