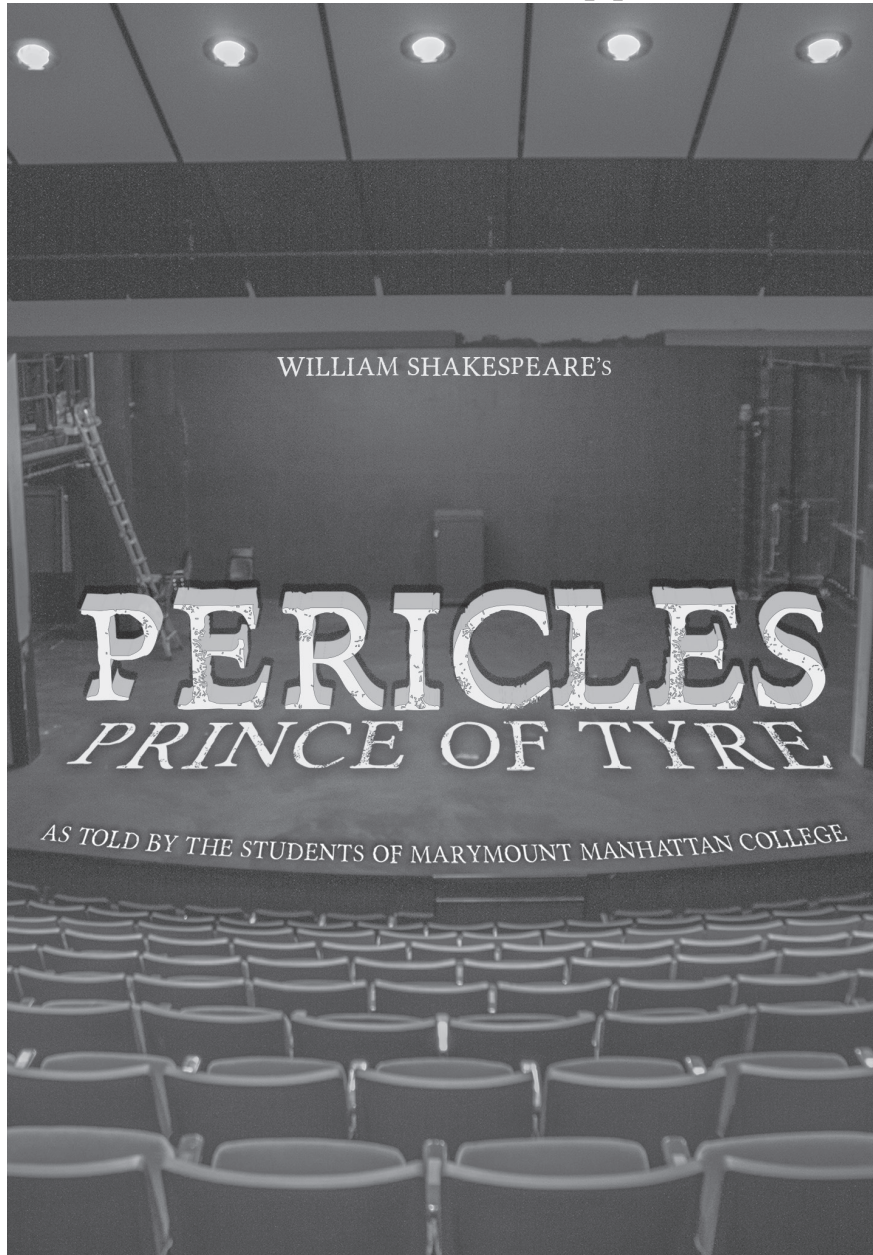




MarymountManhattan
a college of the liberal arts

Theatre Production Workshop presents



WILLIAM SHAKESPEARE'S
PERICLES
PRINCE OF TYRE

AS TOLD BY THE STUDENTS OF
MARYMOUNT MANHATTAN COLLEGE

Direction by David Mold

Scenic Design by Alexandra Fry

Costume Design by Molly Abraham & Brenda Birkeland

Lighting Design by Meghan Mirsch

Stage Management by Matthew J. Weisgable

April 22-25, 2015 at 8PM
April 26, 2015 at 2PM

There will be one 10 minute intermission.



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



PERICLES: PRINCE OF TYRE

AS TOLD BY THE STUDENTS OF
MARYMOUNT MANHATTAN COLLEGE

ACTING COMPANY

ANCIENT GOWER	JOSEPH HETTERLY, ADAM STEDMAN, KT O'CONOR
PERICLES, Prince of Tyre	ELIZABETH GRACIN
ANTIOCHUS, King of Antioch	WILL FLYNN
ANTIOCHUS' DAUGHTER	OLIVIA BUTLER
HELICANUS, Lord of Tyre	KELSEY JONES
ESCANES, Lord of Tyre	TAHSIN SAYEED NOOR
THALIARD	RAMON GUZMAN
CLEON, Governor of Tarsus	ALEX NARCOTTA
DIONYZA, Wife to Cleon	COLLEEN WOOD
SIMONIDES, Queen of Pentapolis	HOPE CATHERINE ANDREJACK
THAISA, Daughter of Simonides	SOFIA PANAGOPOULOS
LYCHORDIA, Nurse to Marina	LAURA BLACKWELL
CERIMON, Lord of Ephesus	EMÉ BENTANCUR
PHILEMON	ADAM STEDMAN
MARINA, Daughter to Pericles & Thaisa	NADIA BROWN
LEONINE, Servant to Dionyza	DEVON MARRA
PANDAR	KAREN FRANCO
BOULT	LUKE MAZUREK
BAWD	CHRISTOPHER EIFLER
LYSIMACHUS, Governor Mytilene	MICHAEL JOHNSON
DIANA	ALEXA WELCH

Lords, Ladies, Messengers, Fishermen, Knights, Sailors, Suppliants:

OLIVIA BUTLER, ANA DRATZ, CHRISTOPHER EIFLER, KAREN FRANCO, RAMON GUZMAN, JOSEPH HETTERLY, MICHAEL JOHNSON, MARTIN LEWIS, DEVON MARRA, LUKE MAZUREK, TREENEE MCGEE, TAHSIN SAYEED NOOR, JOSHUA NORIEGA, KT O'CONOR, KIO SHIJIKI, MORGAN SULLIVAN, ADAM STEDMAN, ALEXA WELCH

SETTING

Time: Right now

Place: Theresa Lang Theatre

Production Staff

Production Manager: Ray Recht
Technical Director: Rob Dutiel
Music Director: Rebecca Fasanello
Text & Speech Coach: Barbara Adrian
Movement Coach: Kristi Spessard
Electrics Supervisor: Martin Perrin
Dramaturg: Cristina Buffone
Assistant Directors: Andreza Barbosa, Irene Gonzalez, Josh Parham
Assistant Lighting Designer: Lindsay Green
Assistant Costume Designer: India McKinney
Assistant Technical Director: Christopher Parrish
Assistant Stage Managers: Montana Crissman, Heather Frew
Master Electrician: Tessie Barressi
Properties Master: Alexandra Fry
Scenic Charge Artist: Alexandra Fry
Light Board Operator: Julian Olive
Deck/Props Crew: Audrey Kurtz, Ashley LaCambria, Samantha Prosser
Costume Shop Supervisor: Audrey Nauman
Wardrobe Crew: Krissy Delahanty, Chelsea Eason, Lia Fitzsimmons, Lee Rubin
Costume Shop Assistants: Molly Abraham, Brenda Birkeland
Costume Construction Crew: Emma Hart, Hailey Haywood, Kayla Guminiak, India McKinney, Aidan McGovern, Bevin McNally, MacArena Ramos, Dana Rand, Jessie Sabanos, Tara Schreiber, Ivy Swinsky, Miguel Urbino
Properties Artisans: Emmy Boisvert, Miguel Christopher Urbino, Alex Luckham
Properties Shoppers: Paloma D'Auria, Sydney Soucy
Scenic Carpenter: Judson Allen
Scenic Artists: Judson Allen, Ana Dratz, Courtney Ross
Technical Assistants: Ana Dratz, Kate Hopkins, Alex Luckham, Melissa Nelson, Courtney Ross
Carpenters: Greg Archer, Emily Burger, Elizabeth Fahsbender, Sydney Holmes, Andie Lerner, Lita Lofton, Katie McCoy, Josh Miccio, Julissa Miranda, Brandy Ochoa, Emily Pappanastos, Jacob Presson, Alyssa Tryon, Molly Van Der Molen, Claire Zager, Matthew Zimmerman
Electricians: Bryanna Anglin, Heather Bildman, Zoe Camille Cipres, Olav Drangslund, Tierney Egan, Hunter Gause, Aya Hamasaki, Taylor Harris-Butler, Sydney Holmes, Amanda Hudson, Benjamin Hull, Jonathan Katzias, Luke Mazurek, Kayla Miller, Carianne Older, Sierra Paletta, Jacob Presson, Anna Porcari, Sophie Rapiejko, Sarah Rosenthal, Kasey Schmidt, Melissa Scotti, Alexalynn Sepede, Chris Steckel, Hannah Taylor, Alyssa Tryon, Olivia Von Opel, Adrianna White Eagle, Kristian Wilken, Summer Yamada-Scott, Michelle Zimms
Production Assistant: Brooke Harbaugh
Production Art Design: Matthew J. Land
Program Design: Matthew J. Land
Theatre Staff Supervisors: Brooke Harbaugh, Matthew J. Land
Production Photography: Susan Cook
Production Videography: Johannes Holub
Front of House Staff: Thalya Garcia, Sadye Naizer, Hannah O'Connor, Jessica Pandit, Samantha Pike, Leah Schwartz, Sydney Soucy, Kelly Stauffer

About the Play

Today, there are few names as iconic as William Shakespeare, but during the playwright's lifetime, one of the most celebrated writers was John Gower (c. 1330-1408). Although the story of Apollonius of Tyre has roots that reach back to the second century, it is through Gower's *Confessio Amantis*, published in 1390, that the tale reached Shakespeare.

Shakespeare breathed new life into Gower's tale, changing several elements of the story including renaming the character Apollonius "Pericles." In 1607, the first production of Shakespeare's *Pericles, Prince of Tyre* was staged. But another writer, George Wilkins, also borrowed from Gower's text; Wilkins' novel *The Painful Adventures of Pericles, Prynce of Tyre* was published in 1608. It is considered a novelization of the 1607 play, echoing much of the play's structure, language, and poetry, making it nearly identical to the first half of Shakespeare's *Pericles*. In fact, these similarities would later be used as evidence to support the claim that both Shakespeare and Wilkins together wrote *Pericles, Prince of Tyre*.

It was common practice for playwrights to collaborate with one another when writing their plays and William Shakespeare was no exception. However, the play was attributed solely to Shakespeare when it was first published in 1609. Yet in 1709, Shakespeare scholar Nicholas Rowe noticed a distinct difference between the first and second halves of the play. Scholars mostly agreed that the play's second half was the exclusive work of Shakespeare, but they disagreed over authorship of the first half. Although arguments about the play's authorship persist to today, the majority of scholars now believe some, if not all, of the play was co-written by Shakespeare and Wilkins.

For both men, *Pericles* marked a turning point in their careers. Wilkins was a junior playwright whose brief writing career would end the very next year. By 1607, Shakespeare was a well-established writer nearing the end of his career. That he had perfected the genres of tragedy and comedy would be difficult to contest; however, *Pericles* cannot be neatly defined as either a comedy or a tragedy. Instead, it appears to represent Shakespeare's first foray into the romance genre that would define his late style.

The two authors—a youthful Wilkins and the more mature Shakespeare—also offer a convenient parallel to the character Pericles in the two stages of his life. The turbulent Wilkins attempting to carve out a life for himself corresponds well with the young Pericles who is tossed from disaster to disaster. The older Pericles, like Shakespeare, reflects back on his adventures, successes, and failures and ends the play looking forward to a comfortable life of peace and prosperity.

—Cristina Buffone, Dramaturg

From the Director: Some Random Thoughts

My faculty colleagues in Dance refer to the process of choreography as "making dance." This term has influenced me as a director. For *Pericles, Prince of Tyre*: As Told by the Students of Marymount Manhattan College, we have worked in a collaborative process as directors, actors, designers, and crew to discover our vision for this production rather than having a vision imposed from the beginning by me as the director. We have discovered together how to tell this story. In this process, we have been in preparation for this performance where now you join us in "making theatre."

As a director, I am often interested in exploring the artifice of theatre: acknowledging that we are in a theatre and telling a story for an audience, rather than creating an imaginary world where the audience sees the play as real and is observing characters in their lives. In past productions at MMC, I have explored this to varying degrees, but the actors were always characters in the play. For *Pericles*, I was interested in exploring this idea in as extreme a fashion as possible: actors as actors telling the story. The process that I challenged us all to embrace was making theatre with a totally empty stage, as few costumes and props as possible, no recorded or amplified sound (only the human voice), and actors working to tell the story without the confines of gender. I believe the epic style of Shakespeare's *Pericles, Prince of Tyre* lends itself to this performance method where we tell the story with our bodies, movement, and sound.

Going to the theatre is an event, but usually it is an event in which there is separation between the participants: there are those making the event (actors) and those observing the event (audience). We strive in this production to create a world that minimizes that separation and allows all of us to participate in making event.

In addition to countless hours of physically demanding rehearsals, to prepare for this performance the cast has also shared research on: the Elizabethan and Jacobean English court, Queen Elizabeth and the status of women in Elizabethan and Jacobean England, daily life in Elizabethan and Jacobean England, family life in Elizabethan and Jacobean England, Elizabethan and Jacobean belief in the supernatural, foreigners and immigrants in Elizabethan and Jacobean England, theatre production in Elizabethan and Jacobean England, production history of *Pericles*, acting companies in Elizabethan and Jacobean England, playwrights in Elizabethan and Jacobean England, sources and the structure of *Pericles*, and analyses and interpretations of *Pericles*.

We can't recreate the Elizabethan and Jacobean theatre as it was. All we can do is speculate as to what it might have been like. We do know it could be a rowdy place, with the audience invested in the performances, so we have worked to create a style of performance that, although 21st century, might feel like the event that a theatrical performance was in Shakespeare's time.

—David Mold, Director

From the Cast

As an ensemble this has been a wonderfully challenging and rewarding experience because we are working in such a physical way to tell this story. As students it's so raw performing this type of material with little to no support in the form of a traditional set, costumes, or props. However, what is lost from the lack of props and platforms is found tenfold in the ensemble, which acts as a conscious, breathing set piece. This allows the actors speaking to be supported and underscored by the very environment they are playing in through a freedom in movement and sound that could never be replicated by planks of wood or metal railings. Throughout the rehearsal process, we have constantly gone back and asked the question—is this the best and simplest way to tell the story? What has been great about this production is that David is taking what is so innately a part of humanity as a whole and connecting it to our audience. We are relying on extremely traditional ways of telling a story. One actor recalls the way his mother told him bedtime stories, “she didn’t have lighting, sets, or costumes—none of that. She had to use her language and acting skills to convince me to believe that Godzilla was really destroying a town. In reality, my Beanie Baby Komodo dragon was knocking over my Lite-Brite.” We’re working with a lot of what the Globe had to work with, or lack thereof. We’re including the audience in our story. We’re making the most of the space that we were given. We are using the audience in a way that is somewhat unconventional in contemporary theatre. We pay adequate tribute to the role the audience plays in any theatrical production. Because their role is so great in this production it’s both thrilling and rewarding to think of the possibilities each run has: how different, challenging, and fresh each performance will be. Most importantly it was a phenomenal community that helped bring this production together. Of course theatre requires teamwork, and especially in this show as well. We are props and landmarks for each other; the oceans and waves. We are each other’s sound effects and music, and are forced to rely on each other so much. We think that is also necessary to persevere, we can’t do this alone; we all play a part in helping each other along and we encourage you, our audience, to help us along as well by being active participants in our story.

Follow the live performances of ***Pericles***,
Prince of Tyre on Twitter and Instagram



@mmcpericles



@mmcpericles

Who's Who Cast

Hope Catherine Andrejack (Simonides) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Media Studies. Previous MMC credits include the mainstage productions of *The Three Sisters* and *columbinus*, as well as the Directing Project *Fifteen Minutes*.

Emé Bentancur (Cerimon) 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 *VOW* and *Sweet Bye and Bye*. Other credits include *Shrek: The Musical* with Plays in the Park (Edison, NJ).

Laura Blackwell (Lychordia) is a senior transfer from Oregon State University in the BFA Acting program. Previous credits include *Agamemnon* at Linn-Benton Community College, *Steel Magnolias* and *The Miracle Worker* at Albany Civic Center.

Nadia Brown (Marina) is a junior in the BFA Acting program. Previous MMC credits include the mainstage productions of *Stage Door* and *Footloose*, as well as the Club FIERCE production of *All Shook Up*.

Olivia Butler (Ensemble) is a senior in the BFA Acting program. Previous MMC credits include the Directing Project *Boy Meets Girl*, and the Studio Production Workshop of *Unidentified Human Remains & the True Nature of Love*.

Ana Dratz (Ensemble) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance with a minor in Musical Theatre. Previous MMC credits include the Directing Project *Business Lunch at the Russian Tea Room* (Asst. Director).

Christopher Eifler (Ensemble) is a junior in the BFA Acting program. Previous MMC credits include the January Project *Elegies for Angels, Punks, and Raging Queens*, as well as the Directing Project *Business Lunch at the Russian Tea Room*. Christopher is also a member of the Dead Rabbits Society sketch comedy team and Nutz and Boltz improv club.

Will Flynn (Antiochus) is a senior in the BFA Acting and BA Theatre Arts program with a concentration in Directing. Previous MMC credits include the Directing Projects *Approaching the End of Summer* and *4AM (Open All Night)* (both Director). Other credits include *The Bad Years* (Asst. Director) at The Viewpoints Collective.

(Who's Who continued)

Karen R. Franco (Ensemble) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Psychology. This is her first MMC production.

Ramon Guzman (Ensemble) is a senior in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the mainstage productions of *Ruined* and *columbinus*, the January Project *Elegies for Angels, Punks, and Raging Queens*, the Directing Project *Woyzeck*, and the Musical Theatre Association production of *The 25th Annual Putnam County Spelling Bee*.

Joe Hetterly (Ensemble) is a senior in the BFA Acting program. Previous MMC credits include the mainstage productions of *The Arsonists* and *O Pioneers!*, as well as the Directing Project *Between Mouthfuls*. Other credits include *Hamlet* at the Delaware Shakespeare Festival, *Les Misérables* at Weathervane Repertory Theatre, and *Henry V* at Bad Quarto Productions.

Michael A. Johnson (Lysimachus) is a junior transfer from Covenant College to the BFA Acting program. Previous MMC credits include the mainstage productions of *Stage Door* and *Polaroid Stories*, as well as the Directing Projects *After Miss Julie* and *A History of the Island of Kaluallit Nunaat in the 22nd Century AD*.

Kelsey Jones (Helicanus) is a junior in the BFA Acting program. Previous MMC credits include the mainstage production of *columbinus*, and the Directing Projects *The Most Massive Woman Wins* and *Last Tuesday*. Kelsey is a member of the Dead Rabbits Society sketch comedy team.

Martin K. Lewis (Ensemble) is a sophomore in the BFA Acting program. This is his first MMC production.

Elizabeth Gracin (Pericles) is a senior in the BFA Acting program. Previous MMC credits include the Directing Projects *Sick* and *4AM (Open All Night)*.

Devon Marra (Leonine) is a junior transfer from City College of San Francisco to the BFA Acting program. Previous credits include *The Music Man* and *High School Musical* at Woodland Opera House.

Luke Mazurek (Ensemble) is a sophomore in the BFA Acting program. Previous MMC credits include the mainstage production of *Polaroid Stories*, the January Project *Elegies for Angels, Punks, and Raging Queens*, and the Directing Projects *Icarus' Mother* and *4AM (Open All Night)*.

(Who's Who continued)

Trenée McGee (Ensemble) is a junior in the BFA Acting program. This is her first MMC production.

Alex Narcotta (Cleon) is a junior in the BFA Acting program. Previous MMC credits include the mainstage production of *columbinus*. Other credits include *The Outsiders*, *The Laramie Project*, and *Hairspray* at Norwell Company Theatre.

Tahsin Sayeed Noor (Ensemble) is a junior transfer from St. Petersburg College in the BA Theatre Arts program with concentrations in Theatre Performance and Writing for the Stage. Previous MMC credits include participating in the 24-Hour Play Festival. Other credits include *Fool For Love* at St. Petersburg College.

Joshua Noriega (Ensemble) is a sophomore in the BFA Acting program. Previous credits include BCCH Cabaret for a Cure (Actor/Director), as well as *Hairspray* and *Oklahoma!* at Sentinel Stage.

KT O'Connor (Ensemble) is a senior in the BFA Acting program. Previous MMC credits include the Studio Production Workshop *Unidentified Human Remains & the True Nature of Love*.

Sofia Panagopoulos (Thaisa) is a senior in the BFA Acting Program. Previous MMC credits include the mainstage production of *Stage Door* and the Directing Project *Greenland*.

Kio Shijiki (Ensemble) is a senior in the BA Theatre Arts program with concentrations in Theatre Performance and Writing for the Stage. Previous MMC credits include the Directing Project *The Cuban Swimmer*, the Club Mosaic reading of excerpts from *Flower Drum Song*, and the MMC Feminist Club production of *The Vagina Monologues*. Other credits include *Second Honeymoon* and *Rashamen Tempura* at Shanghai Noodle Theatre Company.

Adam Daniel Stedman (Ensemble) is a sophomore transfer from AMDA to the BFA Acting and BA Theatre Arts program with concentration in Writing for the Stage. Previous MMC credits include the Directing Project *Fun*. Other credits include the films *Frozen* (Irish Dignitary & Additional Voices) and *Epic* (Additional Voices), as well as *Romeo & Juliet* at NCT.

Morgan Sullivan (Ensemble) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and minors in Gender and Sexuality Studies as well as Arts for Communities. This is his first MMC production.

(Who's Who continued)

Alexa Welch (Ensemble) 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 production of *12 Deadly Sins: A Cabaret*, as well as the January Project *Elegies for Angels*, *Punks*, and *Raging Queens*.

Colleen Wood (Dionyza) is a junior in the BFA Acting program with a minor in Arts Management. Previous credits include *Blithe Spirit* at The Woodford Theatre and *What She Found* at Actors Guild of Lexington.

Special Thanks

Jill Stevenson, Jennifer Brown, Mark Ringer, Ellen Anthony, Catherine Cabeen, Richard Niles, Mary Fleischer, Barbara Morrow, Emily Lee, Rosie Fishel, 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

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

About the Music

Included in the *Pericles* soundscape are two songs from Ancient Greece. The Seikilos, which was written as an epitaph between 200 BC and 100 AD, and was found in 1883 near Ephesus in Turkey. It is used in full in these performances equally effectively as both a song of mourning and a song to accompany a joyful dance. The translation is: "While you live, shine, don't suffer anything at all; life exists only a short while, and time demands its toll."

The other Ancient Greek song is a Delphic paeon (song of praise or thanksgiving). A portion of this paeon is sung in the temple scene with the approximate translation: "Hear, fair-armed daughters of loud thundering Zeus, who have as your protection deep-wooded Mt. Helicon! Come and celebrate with songs and dances your sibling, golden-haired Artemis."

—Rebecca Fasanello, Music Director



MarymountManhattan



Marymount Manhattan College Dance Department presents

Spring Repertoire 2015

Theresa Lang Theatre

Choreography by: Aszure Barton, Jae Man Joo,
Sonya Tayeh, Paul Taylor, Doug Varone

May 7 at 8pm, May 8 at 8pm, May 9 at 2pm and 8pm
May 14 at 8pm, May 15 at 7:30pm – Gala Benefit (Tickets \$100)
Saturday, May 16 at 2pm and 8pm

Tickets: General Admission \$15, Seniors/Students \$10, MMC Community Free w/ valid ID
Tickets can be purchased at <http://mmcdancesp15.eventbrite.com>
For more information please call the Dance Office at 212-517-0610

Who's Who

Production

Molly Abraham (Costume Designer) is a junior in the BA Theatre Arts program with a concentration in Design & Technical Production and a major in Art History. Previous MMC credits include the mainstage productions of *The Beaux' Stratagem* and *The Three Sisters* (Assistant Costume Designer). Other credits include *A Chorus Line* at Wildwood Summer Theatre (Costume Designer), as well as Costume Staff at Spooky Action Theatre.

Barbara Adrian (Text/Speech Coach) is Professor of Theatre Arts at Marymount Manhattan College. She freelances as a voice/speech and movement coach in regional and New York theatres. Her credits include: *The Father*, directed by Robert Brustein, starring Christopher Lloyd; *Orestes*, directed by Tina Landau; the American Repertory Theatre production of *Major Barbara*, directed by Michael Engler, starring Cherry Jones; *Those the River Keeps*, written and directed by David Rabe, starring Annabella Sciorra. Ms. Adrian also serves as the Associate Artist and Resident Voice and Speech Coach for New York Classical Theatre (NYCT). Selected credits for NYCT: *The Seagull*, directed by Stephen Burdman; *Richard III*, directed by Teresa K. Bond; *Hamlet*, directed by Stephen Burdman; *Cymbeline*, directed by Louis Scheeder; *The Recruiting Officer*, directed by Grant Neale. Selected MMC credits include: *The Beaux' Stratagem* directed by John Basil; *Stage Door*, directed by David Mold; *The Arsonists*, directed by Ellen Orenstein; *A Month in the Country* directed by Lisa Rothe; *The Mystery of Edwin Drood* directed by Marcia Milgrom Dodge; *The Golem* directed by Elizabeth Swados. She holds an MFA in Acting from Brooklyn College and a Certificate in Movement Analysis from the Laban Institute of Movement Studies. She is the author of *Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement* (Allworth Press).

Brenda Birkeland (Costume Designer) is a senior in the Design and Technical Production program (Costume). She has previously worked as the Assistant Costume Designer for *Polaroid Stories* at MMC, as well as the Costume Designer for the student production of *The 25th Annual Putnam County Spelling Bee*. She also designed *Le Blanc Chocolat* for MMC's Dancers At Work production in the spring of 2014. She has interned with Santa Fe Opera, worked as a P.A. for the Ailey School, and worked on CBS's *Elementary*. Brenda recently accepted a costuming position in the Disney College Program and will be working at Walt Disney World after she graduates in May.

Rebecca Fasanello (Music Director) has a degree in classical voice performance from Boston University and uses her skills to sing styles ranging from medieval chant to doom rock. She has studied (continued)

(Who's Who continued)

Rebecca Fasanello (Music Director, continued) and performed at Amherst, Boston, and Vancouver early music festivals, been a member of the New York City Opera Associate Chorus and is a member of AEA and SAG-AFTRA performing in New York, Boston and Chicago. Other Marymount Manhattan productions for which she served as music director are Arthur Miller's *The Crucible* and John Steinbeck's *The Grapes of Wrath*. Each summer, Rebecca teaches sacred and mystical songs to students of all ages in the Special Studies program of the world-renowned Chautauqua Institution in southwestern New York State.

Alexandra Fry (Scenic Designer) is a senior in the BA Theatre Arts program with a concentration in Design and Technical Production (Scenic). Previous MMC credits include the main stage productions of *O Pioneers!* (Asst. Scenic Designer), and *The Beaux' Stratagem* (Asst. Scenic Designer). Alex also worked as a Scenic Artist and Properties Artisan for various Marymount Manhattan Theatre productions including *The Light in the Piazza*, *Polaroid Stories*, *Stage Door*, *Triumph of Love*, *Ruined*, and more. She has also worked on various productions by the Children's Theatre Group of Madison (Madison, WI) as well as the 2012 production of *Hard Times* at The Cell Theatre (Off-Broadway, NYC)

Meghan Mirsch (Lighting Designer) is a senior at with double majors in Theatre Arts for Lighting Design and Communication Arts for Creative Media. Select MMC credits: *The Beaux' Stratagem* (Lighting Designer), *Stage Door* (Asst. Lighting Designer), *The Three Sisters* (Asst. Lighting Designer), *Ruined* (Asst. Projection Designer). Select NYC Credits: *Bedroom Secrets* (Authorized Company Representative, NY International Fringe), *The Tempest* and *Love's Labour's Lost* (Technical Director, Hip to Hip Theatre), *Perfectly Normal People* (Sound Engineer/Board Operator, NY International Fringe Encore Series), *The Red and The Black* (Asst. to the Lighting Designer, St. Clement's Theatre). NY Film Credits: *Zarra's Law* (Art Department), *In Lieu of Flowers* (Art Department).

David Mold (Director) has directed *Cymbeline*, *Love's Labor Lost*, and *Hamlet* for Hip to Hip Theatre Company in Queens, where he is the associate artistic director, and will direct *The Merchant of Venice* this summer. At American Globe Theatre in Manhattan, he has directed *Hamlet* and *Macbeth* for the What Makes Shakespeare Great lecture/reading series. In addition he had directed *Romeo & Juliet* and *As You Like It* (Open Door Theatre, Boston), *Measure for Measure* (The Theatre School, DePaul University), and *Much Ado About Nothing* (Commonwealth School, Boston). He directed a staged concert of the opera *The Yellow Star* at The Museum of Jewish Heritage, as well as at Iona College. (continued)

(Who's Who continued)

David Mold (Director, continued) 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 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 plays 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 *Runied*, and *Stage Door* by Ferber and Kaufman. Professor Mold is currently the Chair of the College's Division of Fine & Performing Arts.

Kristi Spessard (Movement Coach) is a dancer who choreographs and teaches for dance, opera, and theater. She is artistic director of Kristi Spessard Dance Projects, a collaborative driven company making works for the theatrical stage and movement choirs. She is a two-time Mabou Mines Resident Artist and has choreographed for the productions of *Faust 2.0*, *Life is a Dream*, *Ubu*, *Ay Carmela*, *St. Joan of the Stockyards*, *Hippolytus*. She has served as movement coach for *columbinus* and *Lucia's Chapters*, *Coming Forth by Day* (which will be presented at the Brighten Festival U.K. May, 2015) and teaches actors at Marymount Manhattan College and dancers at Drew University.

Matthew J. Weisgable (Stage Manager) is a junior in the B.A. Theatre Arts program concentrating in Stage Management and Lighting Design. Previous MMC credits include the mainstage productions of *O Pioneers!* (Assistant Lighting Designer), *Polaroid Stories* (Assistant Stage Manager), *The Beaux' Strategem* (Assistant Lighting Designer), and *Stage Door* (Master Electrician), as well as the Directing Projects *Fun* (Lighting Designer), *Woyzeck* (Lighting Designer), and *July 7, 1994* (Lighting Designer). Other credits include *Sleep No More* (Intern Stage Manager), *Only Make Believe* Benefit (Production Assistant). Upcoming projects include the National Institute Playwrights Conference at Eugene O'Neill Theatre Center (Intern Stage Manager).

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

Mary Fleischer

Technical Director

Robert Dutiel

Operations Director

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Brooke Harbaugh

VP for Administration & Finance

Paul Ciraulo

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