



MarymountManhattan

a college of the liberal arts

Theatre Production Workshop presents



# STAGE DOOR

BY EDNA FERBER &  
GEORGE S. KAUFMAN

DIRECTION BY DAVID MOLD  
MUSIC DIRECTION BY DAVID SISCO  
SCENIC DESIGN BY ROB DUTIEL  
COSTUME DESIGN BY LUCCA DAMILANO &  
ALLYSON STEELE  
LIGHTING DESIGN BY RAY RECHT  
STAGE MANAGEMENT BY KATIE MEADE  
NOVEMBER 20-23, 2013 AT 8PM  
NOVEMBER 24, 2013 AT 2PM

*STAGE DOOR* IS PRODUCED BY SPECIAL ARRANGEMENT WITH  
DRAMATISTS PLAY SERVICE, INC.

There will be two 10 minute intermissions.



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



# CAST

IN ALPHABETICAL ORDER

KEITH BURGESS.....PJ ADZIMA  
LARRY WESTCOTT.....JOEY ANCHONDO  
KAYE HAMILTON.....ADRI BOHMIE  
SAM HASTINGS.....JUSTIN W. BROWN  
SUSAN PAIGE.....NADIA BROWN  
MADELEINE VAUCLAIN.....BRIDGET COSGROVE  
MRS. SHAW.....ERINA EDA  
BILLY.....BRIAN FENDER-SHIRLEY  
KENDALL ADAMS.....LAUREN FISCHETTI  
OLGA BRANDT.....JENNY FOUNDS  
FRED POWELL.....BILLY GAFFNEY  
LOUISE MITCHELL.....ALEXANDRA JOHNSON  
JIMMY DEVEREAUX.....MICHAEL A. JOHNSON  
TERRY RANDALL.....JULIA KNITEL  
JEAN MAITLAND.....CHELSEA LESAGE  
LOU MILHAUSER.....ALEX LUCKHAM  
"LITTLE" MARY MCCUNE.....CATHERINE MCCOLLIAN  
DAVID KINGSLEY.....CHARLES MUNN  
JUDITH CANFIELD.....LIBBY MUNSON  
TONY GILLETTE.....SOFIA PANAGOPOULOS  
ADOLPH GRETZL.....BRIAN PATTERSON  
"BIG" MARY HARPER.....MADELINE PHILLIPS  
ELLEN FENWICK.....VESTA MARIA RASH  
PAT DEVINE.....JILLIAN MARIE SAYEGH  
ANN BRADDOCK.....WHITNEY SEMIN  
BOBBY MELROSE.....EMILY KAY SHRADER  
DR. RANDALL.....JARED SIGLER  
MRS. ORCUTT.....CATIE TAAFFE  
LINDA SHAW.....LORRAINE TAI  
MATTIE.....NICOLETTE STEPHANIE TEMPLIER  
FRANK.....TRE TURNER  
BERNICE NIEMEYER.....LIANE ZIELINSKI

# PRODUCTION STAFF

**Production Manager:** Ray Recht  
**Technical Director:** Rob Dutiel  
**Dialect/Text Coach:** Barbara Adrian  
**Movement Coaches:** Haila Strauss, Elizabeth LaMura  
**Assistant Directors:** Ryan Atwell, Anne Ciarlone, Brian Reager  
**Assistant Lighting Designer:** Meghan Mirsch  
**Assistant Costume Designer:** Bianca Rogers  
**Assistant Technical Director:** Christopher Parrish  
**Electrics Supervisor:** Martin Perrin  
**Wardrobe Supervisor:** Patricia Sanftner  
**Assistant Stage Managers:** Heather Ber, Lindsay Green  
**Master Electrician:** Matt Weisgable  
**Light Board Operator:** Tessie Barresi  
**Props Crew:** Amanda Figueiredo, Cosmo Rapaport, Gayle Rinaldi  
**Deck Crew:** Eme Bentancur, Julian Olive, Ashley Turcan  
**Wardrobe Crew:** Molly Abraham, Jenny Angell, Patrice Bell, Hayley Lampart, Bianca Rodgers, Alexandra Willison  
**Costume Assistants:** Sarah Dixey, Lorraine Tai  
**Hair & Makeup Assistant:** Rita Sylvester  
**Costume Construction Crew:** Molly Abraham, Sarah Glugatch, Kayla Guminiak, Margaux Hamilton, Hailey Haywood, Trevor Nalepka, Bianca Rogers, Dana Searing, Catherine Taafe  
**Properties Artisans:** Lilian Sun, Miguel Urbino  
**Scenic Carpenter:** Nick Moreno  
**Scenic Artists:** Alexandra Fry, Angelica Nichols, Lilian Sun, Miguel Urbino  
**Technical Assistants:** Katrina Colletti, Ana Dratz, Jenny Founds, Katie Hopkins, Tyler LaMarr, Courtney Ross, Colleen Wood  
**Carpenters:** Judd Allen, Katherine Dunford, Ella Glabicki, Pedro Hernandez, Sean Jenny, Dillon McPherson, Eliza Murphy, Nancy Pop, MacKenzie Yeager  
**Electricians:** Ashton Corey, Lucca Damilano, Lindsay Green, Aya Hamasaki, Kaitlin Harty, Megan Hoxie, Rachel Kitto, Aaron Laube, Ashley Martin, Mackenzie Meeks, Jimmy Mura, Franklin Ngwainmbi, Michael Samhat, Nicolette Shin, Sally Stroud, Matthew Weisgable  
**Production Assistant:** Brooke Harbaugh  
**Production Art Design:** Matthew J. Land  
**Program Design:** Matthew J. Land  
**Theatre Staff Supervisors:** Matthew J. Land, Brooke Harbaugh  
**Production Photography:** Susan Cook  
**Production Videography:** Johannes Holub  
**Front of House Staff:** Jaime Bartoletti, Katrina Colletti, Sarah Dixey, Ana Dratz, Lauren Fischetti, Tyler LaMarr, Natalia Lopresti, Zakk Mannella, Meghan Mirsch, Jessica Myers, Hannah O'Connor, Courtney Ross, Leah Schwartz, Kelly Stauffer, Will Toborowski

## TIME & LOCATION

1936. Rehearsal and performance for *Stage Door*.

*Stage Door* is set in the Footlights Club, somewhere in the West Fifties in Manhattan

### Act I (Rehearsal Week 1)

Scene 1: October. Evening

Scene 2: A month later. Night.

-Intermission -

### Act II (Rehearsal Week 3)

Scene 1: A year later. Mid-morning.

Scene 2: Two months later. Evening.

-Intermission -

### Act III (Opening Night)

Scene 1: October. A year later. Sunday morning.

Scene 2: Two weeks later. Midnight.

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## THEATRE PRODUCTION WORKSHOP SPRING 2014

### Footloose

Stage Adaptation by Dean Pitchford and Walter Bobbie, Music by Tom Snow, Lyrics by Dean Pitchford

Directed & Choreographed by Bethany Christine Elkin

5-8 March 2014 at 8PM

9 March 2014 at 2pm

### The Beaux' Stratagem

by George Farquhar

Adapted by Thornton Wilder & Ken Ludwig

Directed by John Basil

23-26 April 2014 at 8PM

27 April 2014 at 2PM

## FROM THE DIRECTOR

Many critics have referred to Edna Ferber and George S. Kaufman's *Stage Door* as a love letter to the theatre, so it is a fitting play to produce in a college theatre program that is educating and preparing young artists for a life in the theatre. Our students (and faculty) easily relate to the experiences of the young actors and the older theatre veterans in this play as they work through the struggles and successes of that life in the theatre. To complement this wonderful love letter, we have created a production which gives a peek at what many of us with a life in the theatre truly love – the creative process which grows through rehearsals and adds design and production elements along the way, so that on opening night, the audience experiences a complete theatrical world.

For us to arrive at our complete world has taken eleven weeks of research and rehearsals. To fully understand *Stage Door*, the students have conducted extensive research on Edna Ferber and George S. Kaufman, as well as on the 1930s, including the Great Depression, social and political events, popular culture, theatre and Hollywood, and how New York City was in that decade. Students have learned about the production history of *Stage Door* and studied critiques of the play. We were especially fortunate to have for a Theatre Production Workshop Interdisciplinary Dialogue, Anne Kaufman Schneider, speaking about her father and his work in an interview with author, talk show host, and Kaufman expert, Dick Cavett. We also had a terrific Dialogue with five women who lived at the Rehearsal Club, the real life residence for actresses, on which the Footlights Club of *Stage Door* is based.

As dramaturg Nathan Avni-Singer presents in this program's dramaturgical note, our production reflects the cross-section of the American populace who came to New York in the 1930s with dreams of a life in the theatre: actors of European heritage performing in musicals and plays, those of Asian heritage portraying characters in productions like *Anything Goes* and *Roar China*, actors of African heritage in *Porgy and Bess*, as well as in productions of the Negro Theatre Project, and Hispanic actors working at El Teatro Hispano and on the radio. Our examination of this history of theatre in the United States was influenced by another Dialogue, led by theatre artist Daniel Banks, author of "The Welcome Table: Casting for an Integrated Society", which challenges us to reconsider the assumptions we bring to works of art and aims to shift how we discuss identity and identification. The diversity of characters we see on the Theresa Lang stage, pursuing their dreams in our production of *Stage Door*, is our own love letter to the history of theatre in the United States.

- David Mold, Director



# ABOUT THE PLAY

*Stage Door* was written in 1936 in the middle of The Great Depression. During this time, 13 to 15 million Americans were unemployed and nearly half of the country's banks failed. Significantly, this was also a diverse era with respect to American theatre. Numerous companies were formed by people of different races and ethnicities. For example, there was a rise in African American, Latino, and Asian American theatre in the U.S. In addition, Orson Welles' Mercury Theatre Company gave rise to Radio Drama. The U.S. government also supported the arts during the country's crisis by forming the Federal Theatre Project (FTP). This initiative put artists to work and produced shows that discussed the social and political issues of the time.

The 1930's witnessed important innovations in African American theatre. Specifically, African American companies began to create theatre that broke away from prevalent stereotypes about black culture. Many of these companies were part of the Negro Little Theatre Movement, among them the Ethiopian Art Theatre, the Krigwa Players, the Harlem Suitcase Theatre, and the Lafayette Players. Actors such as Charles Gilpin, Carlotta Freeman, and Dooley Wilson got their start through this movement. The Negro Little Theatre Movement also provided opportunities to playwrights such as Langston Hughes, Zora Neale Hurston, Countee Cullen, and Arna Bontemps. These companies famously produced Eulalie Spence's *Fool's Errand*, Langston Hughes' *Don't You Want to be Free?*, W.E.B. DuBois' *Haiti*, and Abram Hill's *On Striver's Row*.

In the 1930's, theatre also became increasingly popular among Latin-American communities in cities such as Los Angeles and San Antonio, with companies like Teatro Hidalgo, Teatro Mexico, and El Teatro Hispano producing important pieces. The work they produced frequently dealt with how issues of poverty and crime impacted the lives of Mexican immigrants. Such plays included *El Tenorio maderista* (Pro-Madero Don Juan), *El pais de los cartones* (The Country Made of Boxes), and *La ciudad de los volcanes* (The City of Volcanoes). As with the Negro Little Theatre Movement, the goal was to produce plays "for" and "about" a particular audience, in this case Mexican-Americans. In this way, theatre gave Latin-American audiences a place to confront and discuss the particular struggles they faced as U.S. immigrants.

Performances featuring Asian-Americans also became very popular, especially among white audiences. In the style of vaudevillian entertainment, Asian-American tap dancers, acrobats, and musicians performed in nightclubs for predominantly white audiences. There were a number of clubs offering this type of entertainment, including the China Doll, Shangri-la, Kubla Khan, Lion's Den, Chinese Sky Room, and Forbidden City. Collectively, these venues were united into what became known as the "Chop Suey Circuit," with performers from China, Japan, Korea, and the Philippines.

(continued on next page)

It is perhaps no surprise that U.S. theatre began showcasing a greater diversity of perspectives, identities, and voices during the Great Depression. The financial crisis impacted everyone in the nation regardless of race, ethnicity, and gender. As a result, theatre (both in New York and throughout the country) served as an important outlet. It allowed people to create work that spoke to the people of that era. It allowed audiences to escape harsh realities and to discuss the issues behind those same realities.

- Nathan Avni-Singer, Dramaturg

# ABOUT THE PLAYWRIGHTS

Plays by George S. Kaufman (1889-1961) dominated Broadway in the 1920's and 1930's. Kaufman worked with a number of collaborators, among them Edna Ferber, Moss Hart, George Gershwin, Ira Gershwin, Marc Connelly, and Morrie Ryskind. Some of his more famous works include *Merton of the Movies* (with Marc Connelly), *Beggar on Horseback* (with Marc Connelly), *The Royal Family* (with Edna Ferber), *Dinner at Eight* (with Edna Ferber), *Stage Door* (with Edna Ferber), *Of Thee I Sing* (with George Gershwin, Ira Gershwin, and Morrie Ryskind), and *You Can't Take it With You* (with Moss Hart). In addition to his work as a playwright, Kaufman directed the original Broadway production of Frank Loesser and Jo Swerling's *Guys and Dolls*, wrote the screenplay for the Marx Brothers' *A Night at the Opera*, and appeared regularly as a panelist on the CBS program *This is Show Business* between 1949 and 1954. Kaufman is especially remembered for his quick-witted dialogue that continues to influence comic writing today.

Edna Ferber (1885-1968) was a famous novelist, playwright, and short-story writer. Prior to her work in fiction, she took newspaper jobs at the *Appleton (WI) Daily Crescent* and the *Milwaukee Journal*. Her novels include *Personality Plus* (1914), *So Big* (1924), *Show Boat* (1926), *Cimarron* (1929), *American Beauty* (1931), *Come and Get It* (1935), *Saratoga Trunk* (1941) and *Giant* (1952). *Show Boat* was later adapted into a musical in 1927 by Jerome Kern and Oscar Hammerstein II. *Giant* was adapted into the award-winning 1956 film, directed by George Stevens and starring Elizabeth Taylor, Rock Hudson, and James Dean.

# SPECIAL THANKS

Daniel Banks, Terry Baughan, Denise Pence Boockvor, Dick Cavett, Rise Clemmer, Kathy Conry, Rebecca Fasanella, Julie Gilbert and the Edna Ferber Estate, Judy Jenson, Lee Kelley, Melissa Kollwitz, Matthew McCarthy, Svetlana Mzintseva, Jean Preece, Ann Kaufman Schneider, The Rehearsal Club, Kieran Sullivan, Carol Jackson, Paul Ciraulo, David Podell, Kristy Gonzalez, Richard Sheldon, Jacqueline Noel, Wayne Santucci, Maria Marzano, Pete Romain, Richard Formosa, Cherilynn Gonzalez, Kelvin Suriel, Peter DeCaro, James Cambria, Paul Treyman, MMC Facilities/Maintenance Staff, MMC Security Staff

# WHO'S WHO CAST

**PJ Adzima** (Keith Burgess) is a junior in the BFA Acting program with a minor in Musical Theatre. Past MMC credits include the Playwright/Director/Actor Workshop *Discredited*, January Project *Bespoke Musicals*, and the Directing Project *Far Away*. Other credits include *Volleygirls* at NYMF and *Very Bad Words* at the NY Fringe Festival.

**Joey Anchondo** (Larry Westcott) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance with a minor in Musical Theatre. Other credits include *Lady Judith* and *Ordinary People* at Anthony Playhouse, and *Lost In Yonkers* at Harvest Memorial Theatre.

**Adri Bohmier** (Kaye Hamilton) is a senior in the BFA Acting program. Past MMC credits include the mainstage production of *The Arsonists*, and the Directing Projects *Oh the Humanity!* and *The Midnight Caller*.

**Justin W. Brown** (Samuel Hastings) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Past MMC credits include the January Project *Bespoke Musicals*. Other credits include *Hamlet...A Touch* at Greater Hatfield Academy of the Arts, and *Much Ado About Nothing* at Watchmen Artfarm Theatre Company.

**Nadia Brown** (Susan Paige) is a sophomore in the BFA Acting program. Past MMC credits include the Club Fierce production of *All Shook Up*.

**Bridget Cosgrove** (Madeleine Vauclaire) is a senior in the BFA Acting program. Past MMC credits include the Directing Projects *The Fifteen Minute Hamlet*, *Far Away*, and *Echo*.

**Erina Eda** (Mrs. Shaw) is a senior transfer student from Santa Monica College in the BFA Acting program. Other credits include *Macbeth* and *Romeo and Juliet* at Theatre of Wolves in Los Angeles, and *Rosencrantz and Guildenstern are Dead* at Santa Monica College.

**Brian Fender-Shirley** (Billy) is a sophomore in the BA Theatre Arts program with a dual concentration in Theatre Performance and Writing for the Stage with minors in Musical Theatre and Music. Past MMC credits include the January Project *Bespoke Musicals* and the MMC Web Series *Imaginary Friends Anonymous*. Other credits include *Blue Bloods* (Eye Productions/CBS), *Carrie Diaries* (WBTV), and *Aida* at M.O.R.E Opera.

**Lauren Fischetti** (Kendall Adams) is a junior in the BFA Acting program with a minor in Arts Management. Past MMC credits include Playwright/Director/Actor Workshop *The Abernathy Holiday Secrets Revealed* and the Directing Project *Far Away*.

(Who's Who continued)

**Jenny Founds** (Olga Brandt) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Past MMC credits include the mainstage production of *The Three Sisters*, the 2012 Musical Theatre Freshman Showcase, and the 2011 MMC Wall-to-Wall. Other credits include *Acts of God*, *A Midsummer Night's Dream*, and *Triangle Factory Fire Project* at the PA Center for the Performing and Fine Arts.

**Billy Gaffney** (Fred Powell) is a senior in the BA Theatre Arts program with a dual concentration in Theatre Performance and Directing. Past MMC credits include the Playwright/Director/Actor Workshop *roygbiv* or *these are my confessions*, and the Directing Project *The Cuban Swimmer*.

**Alexandra Johnston** (Louise Mitchell) is a senior in the BFA Acting program. Other credits include the films *Teasers* and *Paranoid Park*.

**Michael A. Johnson** (Jimmy Deveraux) is a sophomore transfer student from Covenant College in the BFA Acting program. Past MMC credits include the Directing Project *A History of the Occupation of the Island of Kalaallit Nunaat in the Twenty-Second Century*.

**Julia Knitel** (Terry Randall) is a sophomore in the BFA Acting program with a minor in Musical Theatre. Past MMC credits include the Musical Theatre Association productions of *All Shook Up* and *Alice: A New Musical*, the Directing Project *Long Ago and Far Away*, and the January Project *Revival*. Other credits include *Bye Bye Birdie* (Broadway), *Spring Awakening* at Old Library Theatre Company, and *Thoroughly Modern Millie* at Fair Lawn High School.

**Chelsea LeSage** (Jean Maitland) is a senior in the BFA Acting program. Past MMC credits include the MMC mainstage production of *The Arsonists*, as well as the Directing Projects *Picnic on the Battlefield* and *The Fifteen Minute Hamlet*. Other Credits include *Twelfth Night* at Stag and Lion, *Hamlet* at Minerva Arts, and *Into the Woods* at Barrington Stage Company.

**Alex Luckham** (Lou Milhauser) is a sophomore in the BFA Acting program.

**Catherine McCollian** ("Little" Mary McCune) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Past MMC credits include the Musical Theatre Association production of *Alice: A New Musical*.

**Charles Munn** (David Kingsley) is a junior in the BFA Acting program. Past MMC credits include the mainstage production of *The Three Sisters*, as well as acting and writing for Comedy Shmocomedy. Other credits include *Romeo and Juliet* at ToyKraft, and *Macbeth* at the Osceola Center for the Arts.

(Who's Who continued)

**Libby Munson** (Judith Canfield) is a junior transfer student from New York Conservatory for Dramatic Arts in the BFA Acting program. Other credits include *It's A Wonderful Life* (radio play) at Boo Arts Productions, *On Egdon Heath* at MTWorks.

**Sofia Panagopoulos** (Tony Gillette) is a junior in the BFA Acting program. Past MMC credits include the Directing Project *A History of the Occupation of the Island of Kalaallit Nunaat in the Twemty-Second Century*.

**Brian Patterson** (Adolph Gretzl) is a sophomore in the BFA Acting program and the BA Theatre Arts program with a concentration in Directing. Past MMC credits includes the directing project *Picnic on the Battlefield*.

**Madeline Phillips** ("Big" Mary Harper) is a senior in the BFA Acting program. Past MMC credits include the Directing Projects *Far Away* and *The Fifteen Minute Hamlet*. Other credits include *The Dog Walker* at Merchants Hall, *Gifted* at the American Glob Fifteen Minute Play Festival, and NYU Senior Thesis Film *The Fairies Child*.

**Vesta Maria Rash** (Ellen Fenwick) is a senior in the BFA Acting program with a minor in Musical Theatre. Past MMC credits include the January Project *Last Kiss*.

**Jillian Marie Sayegh** (Pat Devine) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Past MMC credits include Musical Theatre Intensive *Twenty-First Century Noel*. Other credits include *Curtains* at Stepinac Drama, as well as *The Rocky Horror Show* and *We Are Lights* at White Plains Performing Arts Center.

**Whitney Semin** (Ann) is a junior in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the January Projects *Last Kiss* and *Bespoke Musicals*. Other credits include *Spring Awakening* at Ignite Theatre Productions, *Cinderella* at Backstage Theatre, and *The 25th Annual Putnam County Spelling Bee* at Colorado All-State Thespian Show.

(Who's Who continued)

**Emily Kay Shrader** (Bobby Melrose) is a senior in BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the mainstage production of *Rags*, as well as the Musical Theatre Association production of *Alice: A New Musical*. Other credits include *Grease* at Arizona Broadway Theatre and *Little Women* at Sierra Repertory Theatre.

**Jared Sigler** (Dr. Randall) is a senior transfer student from Madison College in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Past MMC cridts include the mainstage productions of *The Three Sisters* and *The Arsonists*, and the Directing Project *Oh, The Humanity!* Other credits include *Little Shop of Horrors* at Madison College and the NYU short film *Saturday*.

**Catie Taaffe** (Mrs. Orcutt) is a senior in the BFA Acting program and the BA Theatre Arts program with a concentration in Directing. Past MMC credits include the Directing Project *Trifles*. Other credits include *Act Without Words II* at Cliff House, *An American Tragedy: Staged Reading* at Muhlenberg College, and *The Red Anthology* at Red Productions.

**Lorraine Tai** (Linda Shaw) is a senior transfer student from Santa Monica College in the BA Theatre Arts program with a concentration in Theatre Performance. Other credits include *Macbeth* at Aric Martin.

**Nicolette Stephanie Templier** (Mattie) is a senior transfer student from Georgia State University in the BA Theatre Arts with a concentration in the Theatre Performance. Past MMC credits include the directing project *The Cuban Swimmer*. Other credits include *A Midsummer Nights Dream* and *You're a Good Man Charlie Brown* at Villa Rica High School.

**Tre Turner** (Frank) is a sophomore in the BFA Acting program. Other credits include *Guys* at Theatre for a New Generation and *The Glass Menagerie* at The Producer Club.

**Liane Zielinski** (Bernice Niemeyer) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Past MMC credits include the mainstage productions of *Rags* and *Sweet Charity*, and the Musical Theatre Association production of *All Shook Up*. Other credits include *Les Miserables* at Plays in the Park.



# WHO'S WHO PRODUCTION

**Barbara Adrian** (Dialect/Text 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; and *Comedy of Errors*, directed by Jay Paul Skelton. Recent MMC credits include: *The Arsonists*, directed by Ellen Orenstein; *Time and the Conways*, directed by Kevin Connell; *The Bald Soprano*, directed by Mary Fleischer; *Geography of a Horse Dreamer*, directed by David Mold; *As You Like It*, directed by John Basil; *A Month in the Country*, directed by Lisa Rothe; and *The Mystery of Edwin Drood*, directed by Marcia Milgrom Dodge. 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).

**Nathan Avni-Singer** (Production Dramaturg) is a senior in the BA Theatre Arts Program with a concentration in Theatre Studies. Past credits include *Julius Caesar* at the Elm Shakespeare Company (Dramaturg).

**Lucca Damilano** (Costume Designer) is a senior in the BA Theatre Arts program with a double concentration in Directing and Design & Technical Production. Previous MMC Credits include the mainstage productions of *A Midsummer Night's Dream* (Assistant Costume Designer), *The Good Soul of Szechwan* (Costume Shop Assistant), *Rags* (Costume Shop Assistant), *Ruined* (Costume Shop Assistant), *The Arsonists* (Costume Shop Assistant/ Assistant Director) and the Directing Projects *The Fifteen Minute Hamlet* (Costume Designer) and *Antigone* (Costume Designer).

(Who's Who continued)

**Robert Dutiell** (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.

**Katie Meade** (Stage Manager) is a senior in the BA Theatre Arts program with a concentration in Producing and Management. Previous MMC Credits include the mainstage production of *The Three Sisters* (Assistant Stage Manager), and the Directing Projects *Loyalties* (Stage Manager) and *Sorry, Wrong Number* (Stage Manager). Other credits include New York International Fringe Festival (Venue Director), StageBlack Festival (Stage Manager), and The Pearl Theatre Company (Production Intern).

**David Mold** (Director) has directed *Love's Labor Lost* and *Hamlet* for Hip to Hip Theatre Company in Queens, where he is the associate artistic director. At American Globe Theatre in Manhattan, he has directed *Hamlet* and *Macbeth* for the What Makes Shakespeare Great lecture/reading series, as well as the workshop production of the new play *Ophelia's Mother*, and *Action & Reaction* for the annual 15-Minute Play Festival, co-produced with Turnip Theatre. He has directed staged concerts of the opera *The Yellow Star* at The Museum of Jewish Heritage and Iona College. Other New York credits include directing 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 directed at the Open Door Theatre, 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 Bailiwick Repertory and the Goodman Theatre. In Indianapolis, Professor Mold directed plays at Edyvean Repertory and Butler University. Directing credits include plays by Barrie Keefe, Vaclav Havel,

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(Who's Who continued)

**David Mold** (Director, continued) Maria Irene Fornes, Eugene O'Neill, and August Strindberg, as well as the opera *Dido and Aeneas*, Sondheim's *A Little Night Music* and the world premiere of the musical *Woman King*. 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, and Lynn Nottage's *Ruined*. Professor Mold is currently the Chair of the College's Division of Fine & Performing Arts.

**Ray Recht** (Lighting Designer) is a Professor of Theatre Arts at Marymount Manhattan College and coordinator of both the Design & Technical Theater and the Producing & Management programs in the Theatre Department. He has designed numerous productions for the MMC mainstage, including scenery for *Triumph of Love*, *The Three Sisters*, *Ruined*, *Rags*, *The Good Soul of Szechuan*, *Sweet Charity*, *Geography of a Horse Dreamer*, *The Bald Soprano*, *Thoroughly Modern Millie*, *Our Town*, *Camille*, *Approaching the End of Summer - Finding the Sun*, *Richard II-The Holy Terror*, *The Mystery of Edwin Drood*, *The Adding Machine*, *The Seagull*, and *Angels in America*, as well as lighting for *Girl Gone*, *Major Barbara*, *Hello Again*, *The Old Law*, *The Wild Party*, *There Are Crimes and Crimes*, *The Crucible*, *The Executioner's Daughter*, and *The Winter's Tale*. He continues to work professionally on Broadway, Off-Broadway, and at numerous regional and international theatres. He has designed several feature films, TV specials, numerous TV commercials, and many commercial parodies for Saturday Night Live. He has a BFA from Carnegie-Mellon University and an MFA from Yale University Drama School.

**David Sisco** (Musical Direction) is a member of the Dramatist's Guild and BMI Lehman Engel Musical Theater Workshop (Advanced). He is the author of *BAIT n' SWISH*, *Here I Am*, *Variations on a Theme of You*, along with *Falling to Earth* and *I'm Afraid, You're Afraid* with Tom Gualtieri. A winner of the 2010 NATS Composition Award, Sisco is a prolific art song and choral composer. He is also the Founder of [contemporarymusicaltheatre.com](http://contemporarymusicaltheatre.com), a resource that connects industry professionals to new, largely unpublished songs. David is enjoying his seventh year as a private voice teacher at Marymount.

**Allyson Steele** (Costume Designer) is a senior in the BA Theatre Arts program with a concentration in Design & Technical Production. Past MMC credits include the mainstage productions of *The Arsonists* (Assistant Costume Designer) and *Rags* (Assistant Costume Designer), the Directing Projects *Antigone* (Assistant Costume Designer), *Loyalties*, and *Picnic on the Battlefield* (Costume Designer), and the Dancers At Work piece *A Misunderstanding* (Costume Designer).

## 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](mailto: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](http://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](mailto: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

**SMOKING, EATING, DRINKING, THE TAKING OF PICTURES, AND THE USE OF RECORDING EQUIPMENT OF ANY KIND DURING THE PERFORMANCE ARE STRICTLY PROHIBITED. THANK YOU FOR YOUR COOPERATION.**