



MarymountManhattan

Theatre Production Workshop presents

THE BALCONY

THE BALCONY

BY JEAN GENET
TRANSLATED BY
JEAN-CLAUDE VAN ITALLIE

Direction by Ellen Orenstein

Scenic Design by Robert Dutiel

Costume Design by Susanne Houstle

Lighting Design by F. Mitchell Dana

Sound Design by Fitz Patton

Projection Design by Chelsie McPhilimy

Properties Design by Jennifer Jerone

Production Stage Management by Skylar Jean

October 16-19, 2019 at 8PM

October 20, 2019 at 2PM

The Balcony performs with NO INTERMISSION.

The Balcony is presented through the permission of the translator,
Jean-Claude van Itallie.



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



CAST

The General.....	Jake Aboyoun
George.....	David Alderman
Filly.....	Olivia Colilli
Arthur.....	Paxton DeForest
Claude.....	Ethan Greiner
Roger.....	Craig Jameson
The Judge.....	Levi Kempf
The Thief.....	Ana King
Photographer.....	Darby Kolwyck
Envoy.....	Dineen Markey
The Glamorous Woman.....	Erica Melhorn
Andrew/Everyman.....	Sam Miller
Madame Irma.....	Nicole Morales
Carmen.....	Ta'Lor D'Yonna Mosley
Chantal.....	Natalie Nielson
The Bishop.....	Collin Orton
Luke.....	Natasha Roland

Special Thanks

Jean-Claude van Itallie, Julie Huntington, Dan O'Driscoll, Sharon Meagher, Carol Jackson, Richard Sheldon, Jacqueline Noel, Wayne Santucci, Maria Marzano, Cherilyn Lopez, Richard Formosa, Saquan Thompson, MMC Facilities/Maintenance Staff, James Cambria, Mike Emmons, John Pascua, MMC Security Staff.

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

We wish to thank Anything But Costumes for its assistance in this production.

Production Staff

Technical Director: Rob Dutiel

Production Coordinator: Hannah Mason

Costume Supervisor: Karen Kinsley

Stage Management Supervisor: Lori Ann Zepp

Voice & Speech Coach: Jeff Morrison

Choreography/Intimacy Coaching Consultant: Haila Strauss

Theatre Intimacy Coach: Katie Claire

Fight Choreographer: Dan O'Driscoll

Properties Supervisor: Michael Massari

Viewpoint Assistant: Mira Korry

Assistant Directors: Flynn Osman, Connor Picard, Liann Yu

Assistant Scenic Designer: Karib Reyes Olivio

Assistant Costume Designer: Bethsaly Alarcon

Assistant Lighting Designer: Max Stroeher

Assistant Technical Director: Kevin Rees

Assistant Stage Managers: Bella Anidjar, Emma Brinkworth

Theatre Technician: Osman Morales

Master Electrician: Sarah Leal

Light Board Programmer: Angelo Sagnelli

Light Board Operator: Connor Picard

Projections Operator: Mark McKnight

Sound Board Operator: Kristen Sacerdote

Deck Crew: Alexia Figueras, Jouli Herring, Zane Stults

Costume Shop Supervisor: Damaris Cruz

Costume Assistants: Bethsaly Alarcon, Mikey D'Aquino, Paola Robles-Vasquez

Wardrobe Crew Head: Allyse Bridges

Wardrobe Crew: Jeremiah Garcia, Sarah Linares, Alexis Sanchez, Charlie Wiener

Quick Change Supervisor: Sarah Linares

Scenic Carpenter: Courtney Ross

Technical Assistants: Josie Adsit, Paxton DeForest, Ariana Finamore, Peter O'Sullivan, Rachel Swedberg

Scenic Carpenters: Webb Bankemper, Richard Barreto, Ellie Joseph, Kyle Lutes, Raffi Manjikian, Alaina Messineo, Matthew Sniderman, Dean Timmons, Michael Urian, Grant Wendt

Electricians: Conner Ausman, Bethany Cox, Michaela DeJoseph, Thomas Eyes, Kelly Hooper, Jabdiel Ovalle, Malley Puc, Sarah Shies, Carola Thurin, Kameryn Weinstein

Scenic Charge Artist: Peyton Tavares

Scenic Artists: Alexander Adams, Ciara Helber, Serena Hubert, Kristina Kicak, Raffi Manjikian, Karib Reyes Olivio

Production Art/Program Design: Matthew J. Land

Theatre Staff Supervisor: Matthew J. Land

Production Photography: Susan Cook

Production Videography: Alex Pearlman

Front of House Staff: Josie Adsit, Bethany Cox, Jessie Jordan, Molly Levine, Abigayle Luttrell, Nyesha McCormick, Liam Munn, Rachel Swedberg, Emily Taylor-Madrid, Robert Williams

About the Play

The Balcony showcases various ways in which power manifests through iconography. The iconographies in this play are identifiable archetypes of social power – judicial, religious, sexual, and political – each representing those leaders who carry out the needs of institutions. Within the play, Jean Genet shows how these iconographies emerge as part of social revolutions and how revolutionaries respond when positions of power become attainable.

Genet criticizes social movements in his prison diary *Miracle of the Rose*:

The origin – the roots – of the great social movements cannot possibly lie in goodness nor can they be accounted for by reasons which are openly avowable. Religions, the Frankish and French royalty, the freemasonries, the Holy Empire, the Church, national-socialism, under which people still die by the axe and whose executioner must be a muscular fellow, have branched out across the globe, and the branch could have been nourished only in the depths. A man must dream a long time in order to act with grandeur, and dreaming is nursed in darkness.

Rather than supporting the needs of the many, Genet argues that social revolutions often develop to fulfill and gratify the needs of the individual. Accordingly, Genet is concerned by how people are inspired to take social action not by the ideals of the revolution itself, but instead by the “grand acts” of individual leaders who are driven by the selfish desire for their own power.

Although the revolutionaries in *The Balcony* successfully dethrone the higher powers of those institutions they challenge, the iconographies of power remain, waiting to be filled. As a result, once one figure is deposed, another figure rises to take its place: the institution is not changed, only the leader serving it. In this way, Genet reveals the contradiction that while people joining social revolutions to appear selfless but they are often also seeking to complete their own quests for power.

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About the Play *(continued)*

Despite the dark tones of *The Balcony*, Genet gives us permission to laugh at the frivolous ways we navigate social movements with ulterior motives. Genet is not discouraging us from participating in such movements but simply asks that we evaluate our relationships with iconographies of power, the individuals they serve, and their own desire for dominance. *The Balcony* unveils the dark side of revolutions, but through a flamboyant, extravagant, and truly absurd piece of theatre.

- Robert E. Williams II, Dramaturg

Who's Who

Cast

Jake Aboyoun (The General) 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 Mainstage productions of *The Servant of Two Masters* and *Love's Labour's Lost*, and the Musical Theatre Association production of *Working*. Other credits include *Newsies* at Rhino Theatre, *Urinetown* at Rhino Studio 237, and *Spring Awakening* with Porch Light Productions.

David Alderman (George, The Chief of Police) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage productions of *The Who's Tommy* and *Parade*. Other credits include *Matilda* and *Romance* at Weathervane Playhouse.

Olivia Colilli (The Filly) is a junior in the BFA Acting Program. Previous MMC credits include the Directing Project *Rag & Bone* and the Playwriting Project *Black Box*.

Paxton DeForest (Arthur) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *Oh What A Lovely War*, as well as the January Projects *Pitch Perfect: Songs From Across The Pond* and *Merrily We Roll Along*.

Ethan Greiner (Claude) is a senior in the BFA Acting program. Previous MMC credits include the Direction Projects *Apparition*, *The Swan*, *The Intervention*, and *Mountain Language*.

Craig Jameson (Roger) is a junior in the BFA Acting program. Previous MMC credits include the Playwriting Project *Skiddy*. Other credits include *Trial of Mrs. Surratt* at The Wander Theatre Company.

Levi Kempf (The Judge) is a junior in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *Electra*. Other credits include *Cake?* at Strawberry Festival.

Ana King (The Thief) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *The Servant of Two Masters* (violinist) and the January Projects *The Boys From Syracuse* (violinist) and *Pitch Perfect: Songs From Across The Pond*. Other credits include *The Persephone Project* with Daughters of Troy, violinist/cellist for *Bare In The Church* at St. John's Lutheran Church, and *Home Sweet Home For Xmas* with Matt Davenport Productions at Hershey Park.

(Who's Who continued)

Darby Kolwyck (The Photographer) is a senior in the BFA Acting Project with minors in Directing and Art History. Previous MMC credits include the Directing Projects *Polaroid Stories* and *for the love of... (or, The Roller Derby Play)*, as well as the Playwriting Project *Four Seasons of Women*. Other credits include *King Lear* at RADA in London.

Dineen Markey (Envoy) is a senior in the BFA Acting program with a minor in Dance. Previous MMC credits include the Directing Projects *The Chairs* and *Polaroid Stories*.

Erica Melhorn (The Glamorous Woman) is a senior in the BFA Acting program with a minor in Media & Communication Arts. Previous MMC credits include the Directing Projects *Polaroid Stories*, *for the love of... (or, The Roller Derby Play)*, and *Shivaree*, as well as the Playwriting Project *Beautiful*.

Sam Miller (Andrew) 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 *Starlight Express* and *Merrily We Roll Along*, as well as the Directing Project *Remind Me Again*.

Nicole Morales (Madame Irma) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *The Who's Tommy*, as well as the Directing Projects *for the love of... (or, The Roller Derby Play)*, *Detroit*, and *School of the Americas*. Other credits include *The Persephone Project* with Daughters of Troy.

Ta'Lor D'Yonna Mosley (Carmen) is a junior in the BFA Acting program. Previous MMC credits include the Mainstage production of *Blues for Mister Charlie*, the Directing Project *Potato Salad*, and the Playwriting Project *Dead Ringer*.

Natalie Nielsen (Chantal) is a senior in the BFA Acting program with a minor in Drama Therapy. Previous MMC credits include the Mainstage production of *Electra*, the Directing Project *Circle Mirror Transformation*, and the Playwriting Project *This Evening, Tonight! With Moriarty Jones*.

Collin Orton (The Bishop, Fight Captain) is a senior in the BFA Acting program with minors in English & World Literatures and Creative Writing. Previous MMC credits include the Studio Production of *Hamlet*, as well as the Directing Projects *Rag & Bone*, *Back Bog Beast Bait*, *Killer Joe*, and *God*.

Natasha Roland (Luke, Dance Captain) is a senior in the BFA Acting program with a minor in Directing. Previous MMC credits include the Directing Projects *Sandalwood Box* and *Sensitive Guys*. Other credits include *Rosencrantz and Guildenstern Are Dead* at Fordham University.

Who's Who Production

Katie Claire Bradley (Intimacy Coach) is a dancer, choreographer, actress and Intimacy Coach. She is currently serving as an Adjunct Instructor at MMC for Acting III. As a dancer Katie has appeared in numerous regional theatre productions including *The Producers* with Roger Bart and Bad Oscar. As a choreographer she worked with Tony Walton on his adaption of *Spring is Here* starring Melissa Errico. Most recent acting credits include recording numerous voice overs and commercials for national television. Katie holds a BFA in Musical Theatre from Shenandoah University and MFA in Theatre Pedagogy from Virginia Commonwealth University.

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

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

(Who's Who continued)

Susanne Houstle (Costume Designer) Selected Design Credits Include: NYC: *The Triumphant* (Target Margin Theater), *Cracks* (NY Fringe), *Decky Does a Bronco* and *Where Has Tommy Flowers Gone?* (Starting 5 Productions), *Go Get the Axe* (Fig Productions), *Where Does It All Go When It Goes?* (2nd Ave Dance Company). Regional: *Be More Chill* (Playhouse Square), *Once* (Beck Center for the Arts), *rail* (Philly Fringe). International: *Ivankaplay*, directed by Rachel Dart (Edinburgh Fringe). Upcoming: *Anna Karenina* (Notch Theater Company, NYC) MFA, NYU-Tisch. www.susannehoustle.com

Skylar Jean (Production Stage Manager) is a senior in the BA Theatre Arts program with concentrations in Design & Technical Production and Producing & Management. Previous MMC credits include the Mainstage productions of *10 Out of 12* (Assistant Stage Manager) and *The Who's Tommy* (Assistant Scenic Designer), as well as the Directing Project *Sensitive Guys* (Stage Manager). Other credits include *A Midsummer Night's Dream* at the San Francisco Shakespeare Festival (Stage Management Intern). Skylar is currently an intern at Tilted Windmills Theatricals.

Jennifer Jerone (Properties Designer) is a junior in the BA Theatre Arts program with a concentration in Design & Technical Production. Previous MMC credits include Properties Designer for the Mainstage production of *Electra*, as well as Scenic Artist & Carpenter for the Mainstage productions of *10 out of 12*, *Blues for Mister Charlie*, and *The Who's Tommy*. She most recently interned in Production Management for Eric Krebs Theatrical Management, assisting the designers, and working as a spotlight operator and stagehand, in the Off-Broadway Production of *I Spy a Spy*.

Chelsie McPhilimy (Projection Designer) is pleased to join the wonderful cast and creative team of The Balcony. Chelsie is a projection and lighting designer based out of NYC. Recent design credits include *Oh What a Lovely War!* (Marymount Manhattan College), *Fifty Million Frenchmen* (York Theatre), *Soundstage* (HERE Arts Center) and *Anne of Green Gables Pt 1 & Pt2* (Royal Family). Associate credits include *Relevance* (MCC), *K POP* (Ars Nova/A.R.T. NY/ Woodshed Collective), and *Grease* (Regional, Toronto).

Jeff Morrison (Voice & Speech Coach) teaches Voice, Speech, and Dialects to B.F.A and B.A. acting students at Marymount Manhattan College. He has taught at ART/MXAT at Harvard University, the Old Globe School in San Diego, Tufts University, San Diego State University, the University of Northern Iowa and the Heifetz International Music Institute. He is a Certified Associate Teacher (2000) and Master Teacher (2018) of Fitzmaurice Voicework and has assisted Catherine Fitzmaurice at workshops and certifications since 2002. He has coached for television and stage in New York, Los Angeles, San Diego and the Midwest and is the former Editor-in-Chief of the Voice and Speech Review.

(Who's Who continued)

Dan O'Driscoll (Fight Director) - Off-Bway: *HIR* for Playwrights Horizons. *Picnic, Come Back, Little Sheba* and *Summer and Smoke* for Transport Group. *Lost Girls* for MCC. Dan is a SAFD Certified Teacher/Fight Director and teaches stage combat at MMC and NYU-TSOA. His work was seen previously in productions of *Electra; The Who's Tommy; Blues For Mister Charlie; The Servant of Two Masters; Parade; Merrily We Roll Along; An Enemy of the People; Machinal; Kiss Me, Kate; Dracula the Musical; A View From the Bridge; Tartuffe; Polaroid Stories; and The Beaux Stratagem.*

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: *Machinal, Tartuffe, Polaroid Stories, 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. She holds a BA from Wesleyan University and an MFA from the University of Washington.

Fitz Patton (Original Music and Sound Design). Winner of the 2019 Tony and Drama Desk Awards for *Choir Boy*. Current Broadway: *The Rose Tattoo*. Upcoming Broadway: *Take Me Out*. Upcoming Off Broadway: *Greater Clements* (Lincoln Center), *The Perplexed* (MTC - City Center). Previous Broadway: *Choir Boy, Three Tall Women, Meteor Shower, Present Laughter, The Little Foxes, The Humans, Blackbird, Our Mother's Brief Affair, It's Only a Play, An Act of God, Airline Highway, The Other Place, I'll Eat You Last, Outside Mullingar, Casa Valentina, The House of Blue Leaves, Brighton Beach Memoirs, Broadway Bound*. Additional Drama Desk awards for *When the Rain Stops Falling* and *The Humans*. He is a founding editor of Chance Magazine.

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 Theatre Arts 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:

Assistant Chair for Production
Managing Director
Technical Director
Assistant Technical Director
Production Coordinator
Theatre Technician

Ray Recht
Matthew J. Land
Robert Dutiel
Kevin Rees
Hannah Mason
Osman Morales

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