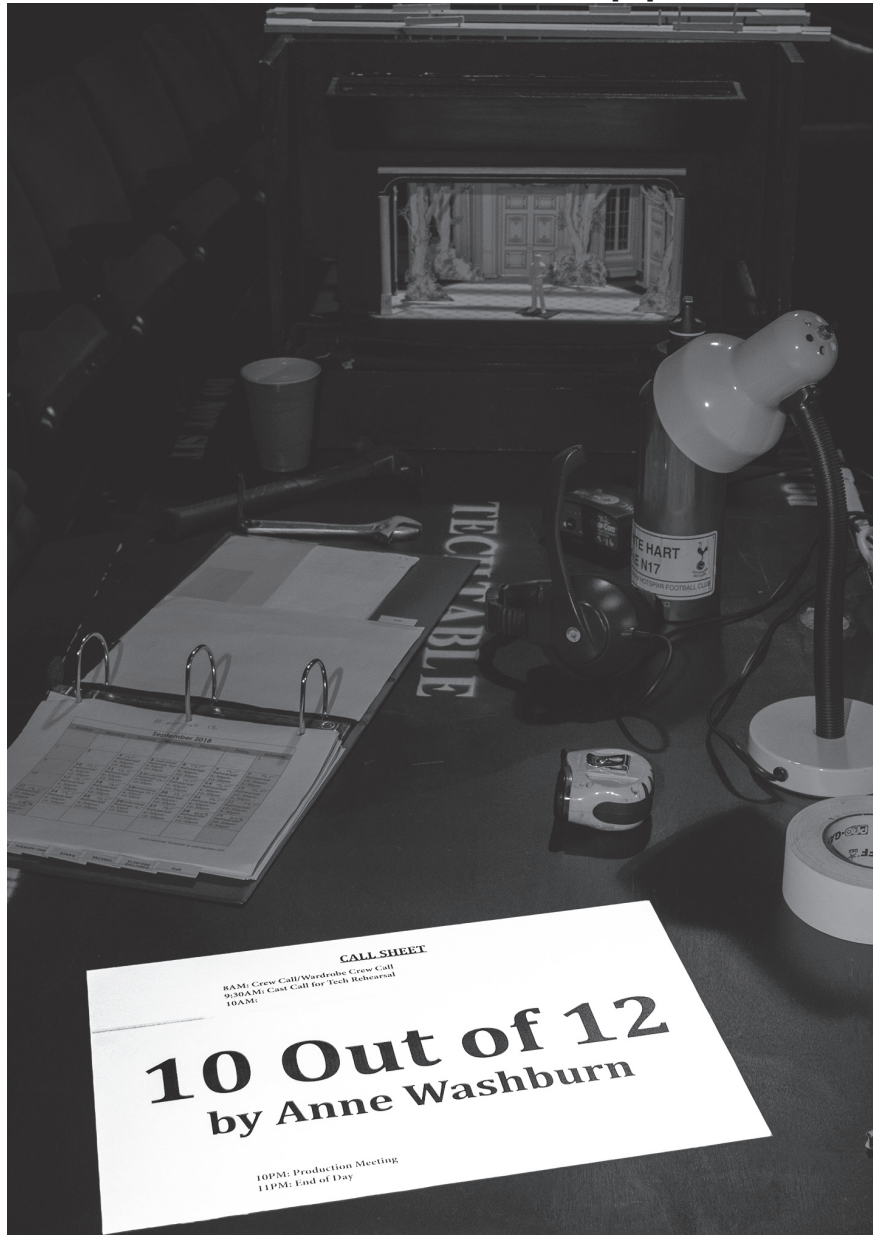




MarymountManhattan

Theatre Production Workshop presents



10 Out of 12

by Anne Washburn

Direction by Johanna Pinzler

Scenic Design by Rob Dutiel

Costume Design by Sabrinna Fabi

Lighting Design by Emma Percy

Sound Design by

Fitz Patton & John Sully

Properties Design by Alyssa Tryon

Projection Design by Shelby Reilly

Production Stage Management by
Emily Pearson

October 11-13, 2018 at 8PM

October 13-14, 2018 at 2PM

There will be one 15 minute intermission.

10 Out of 12 is presented by special arrangement with SAMUEL FRENCH, INC.

10 Out of 12 received its world premiere at Soho Rep

Sarah Benson, Artistic Director; Cynthia Flowers, Executive Director

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



CAST

Eva/Marie.....Hailey Nicole Burger
Director.....Zachary Canter
E2.....Matthew Carrasco
Stage Manager.....Caroline Costello
ASM.....Katie Cundari
Jake/Richard.....John DiCaro
Siget/Old Lady/Lucille.....Maggie Flaughner
Paul/Carstairs.....Will Fletcher
Sound.....Seth Guerra
Costume.....Hannah Henderson
Assistant Director.....Craig Long
E3.....Haley Miller
Ben/Charles.....Brendan Solovey
Lights.....Lara Taylor

Special Thanks

Aislinn Curry and HERE Arts Center, Mary Fleischer, Ellen Orenstein, Christine Riley, Barbara Adrian, Ray Recht, Lori Ann Zepp, Avri and Lirit Klemer, Kristoffer Tønning, Anne Washburn, Teddy Bean Percy, Coleman Ray Clark, Matt Land, Gary Levinson, Sharon Meagher, Carol Jackson, Paul Ciraulo, Richard Sheldon, Jacqueline Noel, Wayne Santucci, Maria Marzano, Cherilyn Lopez, Richard Formosa, Randall Smith, 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.

Production Staff

Technical Director: Rob Dutiel

Production Coordinator: Hannah Mason

Costume Supervisor: Karen Kinsley

Vocal & Speech Designer: Melissa Tønning-Kollwitz

Movement Consultant: Barbara Adrian

Dramaturg: Rebecca Hermenze

Assistant Directors: Nicholas Bradshaw, Mary Morency, Tessa Welsch

Assistant Scenic Designer: Peter O'Sullivan

Assistant Lighting Designer: Beau Lettieri

Assistant Lighting Designer: Teddy Bean

Assistant Sound Designer: Matthew Straub

Assistant Technical Director: Nate Hamm

Assistant Stage Managers: Skylar Jean, Daisy Phillips

Electrics Supervisor: Mike Wood

Master Electrician: Angelo Sagnelli

Scenic Charge Artist: Maggie Harrigan

Associate Scenic Charge: Doni Rotunno

Light Board Programmer: Beau Lettieri

Light Board Operator: Sarah Mulder

Sound Board Operator: Jeremy Kovac

Deck Crew: Gil Daniels, Trevor Norris, Brianna Richard, Natasha Roland, Kylee Zerbe

Riggers: Skylar Hoffman, Jackie Kraft, Darby Kolwyck

Costume Shop Supervisor: Damaris Cruz

Wardrobe Crew: Samuel Hohn, Megan McCarthy, Savannah Occhiogrosso, Natalie Pastrof, Victor Vazquez, Maggie Wissman, Sydney Yargeau

Costume Assistants: Sabrinna Fabi, Paola Robles-Vasquez, Mariah Wiese

Scenic Carpenter: Courtney Ross

Technical Assistants: Paxton DeForest, Ariana Finamore, Peter O'Sullivan, Emma Percy, Brennan Reid

Properties Artisans: Davis Gilmartin, Samantha Walker

Properties Shoppers: Harley Ann Kulp, Rachel Wisniewski

Scenic Artists & Carpenters: Alex Adams, Caeley Baines, Gil Daniels, Hope Dyra, Julia Gusse, Conner Hefner, Jennifer Jerone, Josh Owen, Dylan Randazzo, Natasha Roland, Elizabeth Scamardello, Patrick Singer, Sydney Thomas, Max Tartaglia, Rachel Wisniewski

Electricians: Ariana Finamore, Ciara Helber, Christina Payson, D.J. Pfeifer, Owen Scoville, Max Stroeher

Lighting Crew: Jake Aboyoun, Haley Crogan, Mollie Defilippo, Lillian Ellars, Miranda Korry, Gavin Lyall, Samuel Lynch, Alexandra Nowak, Connor Picard, Adriana Ruiz-Sorrentini, Katy Ryndfleisz, Sofia Vilches

Production Art/Program Design: Matthew J. Land

Theatre Staff Supervisors: Brooke Harbaugh, Matthew J. Land

Production Photography: Susan Cook

Production Videography: Alex Pearlman

Front of House Staff: Max Berry, Bethany Cox, Nickie Dubick, Fara Faidzen, Jessica Jordan, Molly Levine, Nyesha McCormick, Ima Otto-During, Emily Taylor-Madrid, Robert Williams

From The Director

Welcome to tech rehearsal. This is the moment where creativity meets structure. During these precious few days all of the acting and text work finally syncs up with the logistics of set, sound, lights, and costumes. People who work in the theatre, both onstage and backstage, are very familiar with these wildly different (depending on the play and its technical needs) yet always familiar rehearsals. They are a heady combination of thrilling and painful. They can turn on a dime from feeling long and laborious to deeply fulfilling and back again. Everyone is tested in their patience and longevity. These all important days are a part of a life lived in the theatre but they are also a well-kept secret. Tech rehearsals are where the magic gets made. In performances the audience gets to experience the miraculous in tricks of sound and lights and their suspension of disbelief is rewarded in ways they can't fully fathom. Those miracles, however, need to be painstakingly created, timed, practiced and made flawless. This takes time and fortitude and often a remarkable mix of creative genius and technical expertise.

Try to imagine, if you can, the mind boggling experience these students had during the tech week for a show about tech. The word “meta” gets thrown around a lot in reference to this play but experiencing it in real life has been truly dizzying. In our rehearsals before tech, actors had the pleasure of exploring jobs they might never have comprehended in their own field. Of the 14 roles in *10 Out Of 12* only 5 of them are “actors.” I have never been through a rehearsal process that so focused on the goings on off stage as this one has. I think everyone who went through this experience with us has a deeper understanding and respect for the importance of the process itself. Most productions understandably have a focus on product, on presenting to an audience a finished and polished end result. Not so much this play. In this play we want you to see a vital part of the process itself. We hope you will see just how beautiful the act of creation can be, even when it is difficult and sometimes slow. If you have experienced a tech rehearsal you will undoubtedly recognize much of what you see. If you have never been in a theatre during these precious moments before an audience normally gains access we hope you enjoy this in depth look behind the scenes.

—Johanna Pinzler, Director

About The Production

Ritual is defined in the Merriam-Webster dictionary as “an act or series of acts regularly repeated in a set precise manner; done in accordance with social custom or normal protocol.” Theatre’s deepest roots lie in ritual. The ancient Greeks put up religious festivals as an offering to Dionysus, the Greek god of theatre, wine, and ritual. Rituals have remained present in theatre throughout history, though there will be no blood sacrifices or ancient wartime tragedies performed here tonight.

Performance and the making of theatre has since shifted into an art form rather than a religious experience, however ritual still remains essential to the making of theatre. From rehearsals to the performances themselves, everything is done in a very ritualistic manner even if they are not thought of that way in the traditional sense. Theatre makers go through the standard motions of the process but are given a chance to make it their own with each experience.

Tech rehearsal is a theatrical process that takes place the week before the opening of a show. It is generally the first time that all the technical elements are introduced into a production. It is a time for the director, designers, and technicians to see their ideas come to life, smooth over the rough patches, and watch how the actors interact with technical elements. Tech rehearsal is a ritual that every theatre maker knows inside and out; artists are well versed in the monotony of relighting the stage, the minutiae of line deliveries, the power dynamics that shift each night. A single scene transition may take two hours to perfect during tech rehearsal. These rehearsals are generally pretty high pressure and tensions tend to run high, but at the end of it all, a group of people will have come together to create something beautiful.

You, the audience, are what completes the tech process; you are the ones that the rituals are done for. Tonight you will be given an inside look at what the process of tech looks like for everyone involved in making a show, including those that are not on stage. Fear not the tech table, long silences, and unfamiliar lingo. We invite you to witness our seldom seen ritual tonight and share all of the small yet mighty moments that are created.

— Rebecca Hermenze, Dramaturg

Who's Who Cast

Hailey Nicole Burger (Eva/Marie) is a senior in the BFA Acting program. Previous MMC credits include the Directing Projects *Uncommon Women and Others*, *Frostbite*, and *Almost, Maine*.

Zachary Canter (Director) is a senior in the BFA Acting program. Previous MMC credits include the Mainstage production of *The Servant of Two Masters*, the Studio production of *The Laramie Project*, the Directing Project *The Mystery at Twick'nam Vicarage*, and the Playwriting Project *A Play About Nothing*. Other credits include *The Hysteria Plays* at Dixon Place.

Matthew Carrasco (E2) is a senior in the BFA Acting program. Previous MMC credits include the Directing Projects *Where We're Born*, *Ahkmatova*, and *Pullman Car Hiawatha*, and the Student Theatre at Marymount production of *Punk Rock*.

Caroline Costello (Stage Manager) is a senior in the BFA Acting program. Previous MMC credits include the Directing Project *The Intervention*, and the Playwriting Projects *Four Seasons of Women* and *A Play About Nothing*.

Katie Cundari (ASM) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Drama Therapy. Previous MMC credits include the Directing Project *Frostbite*. Other credits include *A Midsummer Night's Dream in 30 Minutes* at Shakespeare On The Sound.

John DiCaro (Jake/Richard) 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 *Parade*. Other credits include *See Rock City and Other Destinations* and *Annie Salem: An American Tale* at University of the Arts.

Maggie Faugher (Siget/Old Woman/Lucille) is a senior in the BFA Acting program. Previous MMC credits include the Mainstage production of *Machinal*, the Directing Project *Sensitive Guys*, and the Playwriting Project *Witch, Please*. Maggie is also the Vice President of MMC's America's Least Wanted Improv Team.

Will Fletcher (Paul/Carstairs) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance with minors in Musical Theatre and Business. Previous MMC credits include the Mainstage production of *Parade*, as well as the Musical Theatre Association productions of *The Drowsy Chaperone* and *Working*.

Seth Guerra (Sound) is a senior in the BFA Acting program. Previous MMC credits include the Studio production of *On Strivers Row*.

(Who's Who continued)

Hannah Henderson (Costume Designer) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Drama Therapy. Previous MMC credits include the Directing Project *Sensitive Guys*.

Craig Long (Assistant Director) is a senior in the BFA Acting program. Previous MMC credits include the Directing Projects *God*, *The Cannibal Masque*, and *Evita*, as well as the Student Theatre at Marymount production of *Punk Rock*.

Haley Miller (E3) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Other credits include *Rent* with The Lexington Players, *Cats* with Marquee Productions, and *Will Rogers Follies* with The Company Theatre.

Brendan Solovey (Ben/Charles) is a senior in the BFA Acting program. Previous MMC credits include the Directing Projects *Line* and *Listeners*.

Lara Taylor (Lights) 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 Boys from Syracuse* and the Playwriting Project *The Bedtime Story*, as well as the Musical Theatre Association production of *Evelyn*.

Coming Soon

Hamlet By William Shakespeare Directed by John Basil

Performed at New York Live Arts
219 W. 19th Street, New York, NY 10011

October 26-27 at 7:30 pm, October 27 at 2:00 pm
Tickets on sale October 12 at 11:00 am

Blues for Mister Charlie By James Baldwin Directed by David Mold

Performed in the Theresa Lang Theatre at the College
November 14-17 at 8:00 pm, November 18 at 2:00 pm
Tickets on sale October 31 at 11:00 am

Blues for Mister Charlie is presented by special arrangement with Samuel French, Inc.

Who's Who

Production

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 *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.

Sabrinna Fabi (Costume Designer) is a senior at Marymount Manhattan College. She will be graduating this spring with a BA in Theatre Arts with a concentration in Costume Design as well as a BA in English Literature. Her recent credits include assistant designing the MMC Mainstage production of *Enemy of the People*. Sabrinna has also designed numerous directing projects including: *The Bear*, *Mountain Language*, *God*, and *Now We're Really Getting Somewhere*. Sabrinna is also a former wardrobe intern at *Sleep No More*.

Fitz Patton (Sound Design). Upcoming Broadway: *Choir Boy*. Current Broadway: *Bernhart/Hamlet* (The American Airlines). Broadway: *Three Tall Women* (The Walter Kerr), *Meteor Shower* (The Booth), *Present Laughter* (The St. James), *The Little Foxes* (The Friedman), *The Humans* (The Schoenfeld - Drama Desk Award), *Our Mother's Brief Affair* (The Friedman), *Blackbird* (The Belasco), *The Father* (The Friedman), *An Act of God* (The Booth), *It's Only a Play* (The St. James), *Airline Highway* (The Friedman), *The Other Place* (The Friedman), *I'll Eat You Last: A Chat With Sue Mengers* (The Booth), *Outside Mullingar* (The Friedman), *Casa Valentina* (The Friedman), *The House of Blue Leaves* (The Broadhurst), *Brighton Beach Memoirs* (The Nederlander), and *Broadway Bound* (The Nederlander). Off-Broadway: *Torch Song*; *Napoli*, *Brooklyn*; *Yen*; *Prodigal Son*; *The Other Place* (Drama Desk nomination); and *When the Rain Stops Falling* (Drama Desk; Lucille Lortel Awards). He is the founding editor of *Chance Magazine*, a serialized art book on performance and design.

(Who's Who continued)

Emily Pearson (Production Stage Manager) is a junior in the BA Theatre Arts program with a concentration in Producing and Management. Previous MMC credits include the Mainstage production of *A Servant of Two Masters* (Assistant Stage Manager), the Studio production of *The Laramie Project* (Assistant Stage Manager), and the Playwriting Projects *Where Does Superman Find a Therapist?* (Stage Manager) and *Eclipse* (Stage Manager).

Emma Percy (Lighting Designer) is a senior in the BA Theatre Arts program with a concentration in Design & Technical Production focusing in Lighting Design and a minor in Business. She has previously designed *The Servant of Two Masters*; *Women and Wallace*; *God*; *I Rise in Flame*, *Cried the Phoenix*; *Abroad*; *Now We're Really Getting Somewhere*; *Sheet*; *Four Seasons of Women*; *The Coward of the Sweet Tooth*; *The Bedtime Story*; and *Punk Rock*; as well as some other smaller projects. She has assisted and worked on other MMC productions including *The Skin of Our Teeth* (ALD); *Our Country's Good* (ALD); *Myth, Mirth, Music: The Medieval World in Performance* (ME); *Kiss Me, Kate* (ME); *Dracula* (ME); and *A View From the Bridge* (ME).

Johanna Pinzler (Director) holds a position as a Resident Director and Artistic Associate at Summer Repertory Theatre in Santa Rosa, California. Her directing credits at SRT include *The Drowsy Chaperone*, *Boeing Boeing*, *Little Shop of Horrors*, *The Odd Couple*, *Present Laughter*, *Avenue Q*, *Company*, *The 25th Annual Putnam County Spelling Bee* (Winner Best Director 2010/ Broadway World/Northern California), *Kiss Me, Kate*, and *Tick Tick Boom*. She has also acted and directed at other regional theaters around the USA, most recently directing *Always Patsy Cline* for the Millbrook Playhouse 50th Anniversary Season. She has directed concerts, staged readings, and cabarets at 54 Below, Birdland, The Cutting Room, The Duplex, Don't Tell Mama, Feinstein's at The Regency, The Triad, and The Metropolitan Room. She teaches for NYFA's Professional Conservatory of Musical Theatre (PCMT) where she was recently commissioned to curate and direct a musical revue about female empowerment called *Reclaiming Our Time*. For PCMT she also directed *Urinetown* and the short movie musical *Food Like Love*. She serves as an Adjunct Assistant Professor of Theatre Arts at Marymount Manhattan College. She holds a BA in Theatre from University of Wisconsin – Madison and an MFA in Acting from Brooklyn College. www.johannapinzler.com

Shelby Reilly (Projection Designer) is a senior in the BA Theatre Arts program with a concentration in Theatre and New Media. Her previous Marymount credits include Video Designer for *Theatre Smash*. She has previously worked at HERE Arts Center as Production Manager for *Period Sisters* and Assistant Video Designer for *American Weather*, as well as Assistant Stage Manager for *Galahad and the Dragons* by Alif Silverman. She has previously interned at HERE Arts Center, Roundabout Theater Company, and WP Theater.

(Who's Who continued)

John Sully (Sound Designer) is a NYSCA awarded composer, sound designer, and performance artist from New York City. His music for stage and film has crossed the globe including Europe, Asia, Australia, and North, South and Central America. As the resident composer for Temporary Distortion, Sully has created the music and sound designs for the stage productions *One Will Speak/ The Other Is Dead*, *Welcome To Nowhere*, *Americana Kamikaze*, *New York Land* and *My Voice Has An Echo In It*. On Broadway Sully has assisted principle sound designer Fitz Patton for Harvey Fierstein's *Torch Song* directed by Moises Kaufman, Steve Martin's *Meteor Shower* directed by Jerry Zaks and Edward Albee's *Three Tall Women* directed by Joe Mantello. In 2018 Sully returns to The Chicago Cultural Center with Temporary Distortion to perform the six hour performance for meditation *The Illusion And The Aftermath*.

Melissa Tanning-Kollwitz (Voice & Speech Designer) is an Assistant Professor of Theatre Arts at Marymount Manhattan College where she teaches Voice & Speech for the Actor and Vocal Characterization, runs an American Accent Acquisition Lab for non-native speakers, and coaches productions. Recent productions at MMC she has provided vocal and accent design include *An Enemy of the People*, and *Myth, Mirth, Music: The Medieval World in Performance*. She also coaches both privately and for theatre companies in NYC, and has previously coached for the Young Vic's *Indian Wants the Bronx* (Off West End), and in Miami. Melissa received an MFA in Voice Studies from the Royal Central School of Speech and Drama in London, and BA in Theatre Performance from Marymount Manhattan College (MMC). She is an Associate Teacher of Fitzmaurice Voicework (FV). She is an active member of ATHE and VASTA. She is producing and directing a new play for Project: Human Better entitled *The Ladies' Room*. For more information visit: www.pk-voice.com.

Alyssa Tryon (Properties Designer) is a properties designer and artisan who graduated from Marymount Manhattan College in 2018. Most recently she worked at the Santa Fe Opera in the Properties Crafts department on their 2018 summer season. Previous credits include: *The Servant of Two Masters*, *Machinal*, and *Punk Rock* at Marymount Manhattan College. Upcoming projects include: *Lewiston* at Rattlestick Playwrights Theater and *Blues for Mister Charlie* at Marymount Manhattan College.

Anne Washburn's play's include *Mr. Burns, a Post-Electric Play*; *The Twilight Zone*; *Antlia Pneumatica*; *A Devil At Noon*; *Apparition*; *The Communist Dracula Pageant*; *I Have Loved Strangers*; *The Ladies*; *The Internationalist*; *The Small*; *Little Bunny Foo Foo*; and transadaptations of Euripides' *Orestes* and *Iphigenia in Aulis*. Awards include a Whiting Award, a PEN/Laura Pels International Foundation Theater Award, an Alpert Award, the Guggenheim, a NYFA Fellowship, a Time Warner Fellowship, Susan Smith Blackburn finalist, and residencies at MacDowell and Yaddo. She is an associated artist with The Civilians, Clubbed Thumb, New Georges, Chochiqq, and is an alumna of New Dramatists and 13P.

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:

Producing Artistic Director
Managing Director
Director, Musical Theatre Program
Technical Director
Assistant Technical Director
Production Coordinator
Administrative Coordinator
VP for Administration & Finance

Mary Fleischer
Matthew J. Land
Pat Simon
Robert Dutiel
Nathaniel Hamm
Hannah Mason
Brooke Harbaugh
Paul Ciraulo

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