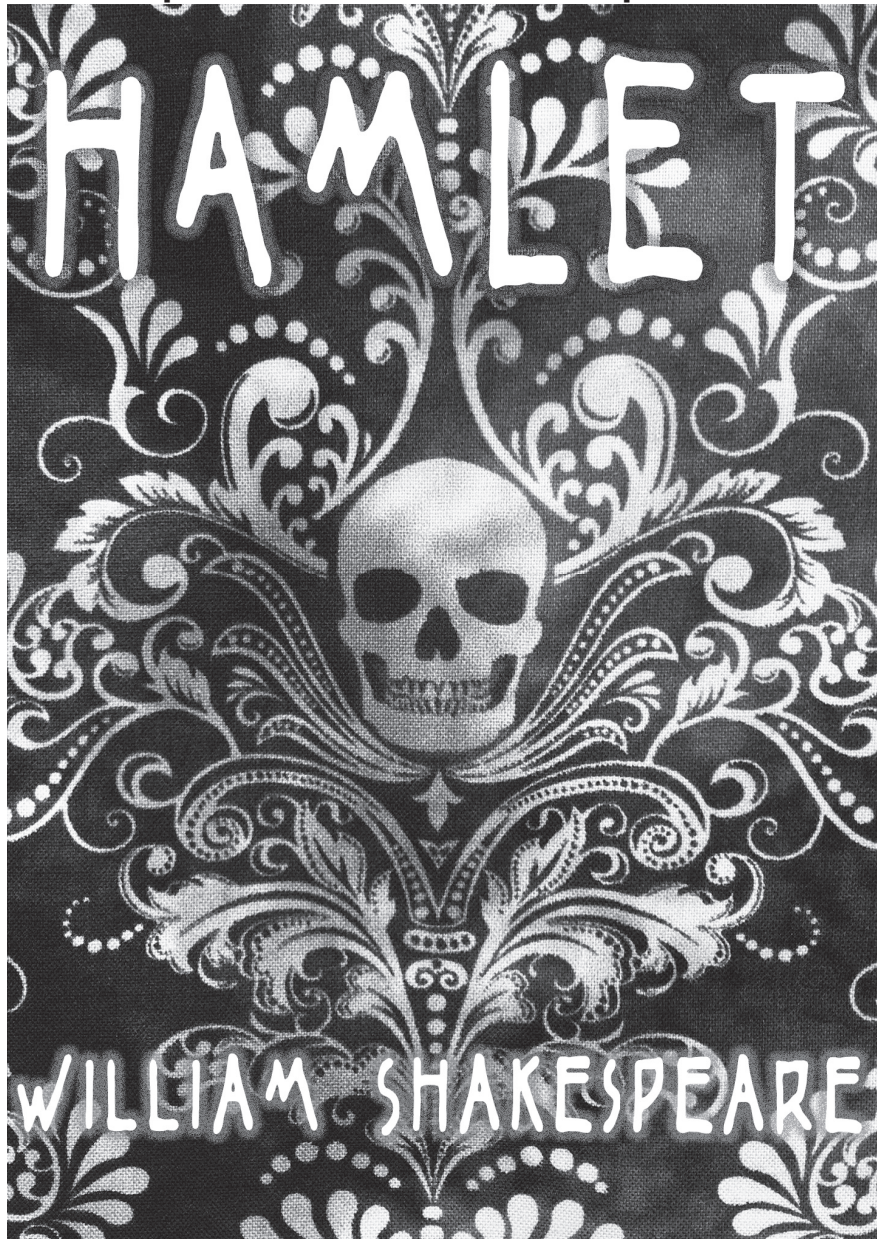




MarymountManhattan

Department of Theatre Arts presents



HAMLET

WILLIAM SHAKESPEARE

Direction by John Basil

Lighting Design by Brian Barnett

Sound Design by Scott O'Brien

Dance Consultation by Haila Strauss

Scenic Consultation by Miguel Urbino

Costume Consultation by Sarah Thea

Production Stage Management by Emily Howe

October 26-27, 2018 at 7:30PM

October 27-28, 2018 at 2:00PM

There will be one 15 minute intermission.

Marymount Manhattan College's performances are part of New York Live Arts' **Live Arts Plus** program, designed to allow mission-aligned performing arts organizations access to state-of-the-art facilities and support toward the growth of their work.

More information at www.newyorklivearts.org.



CAST

Osric/Player 4.....	Jake Banasiewicz
Horatio.....	Madeline Canfield
Ophelia.....	Emilee Clapp
Bernardo/Player 1/Gravedigger 2.....	Caroline Conceison
Polonius.....	Brianna Cortese
Player King/Fortinbras/Voltemand.....	Thalya David
Gravedigger.....	Alora Eisen
Laertes.....	David Epstein
Ghost.....	Katie Haan
Hamlet.....	Joseph Antonio Iannitelli
Reynaldo/Player Queen/Baptista.....	Liz Mattera
Rosencrantz.....	Lainey McCabe-Plenge
Priest/Saylor/Pericles.....	Ari Miyagawa
Francisco/Fortinbras/Cornelius.....	Alexandra Muscaro
Gertrude.....	Lily Autumn Page
Claudius.....	Collin Orton
Lucianus/Player 3/Prologue.....	Ima Otto-During
Guildenstern.....	Claire Vaucher
Marcellus/Player 2/Selario.....	Haylee Weatherly

Production Staff

Producer, Marymount Manhattan College: Mary Fleischer
Production Coordinator, Marymount Manhattan College: Hannah Mason
Production Coordinator, New York Live Arts: Kristiana Cowcer
Costume Faculty Supervisor: Karen Kinsley
Stage Management Faculty Supervisor: Lori Ann Zepp
Voice/Speech/Text Coach: Barbara Adrian
Fight Choreographer: David Brimmer
Dramaturg: Alana Roberts
Assistant Directors: Lilian Boyd, Nika Rose
Assistant Stage Managers: Jade Doina, Catharine Ficarra
Assistant Scenic Coordinators: Alexander Adams, Owen Nuss
Tattoo Artists: Megan Almonte, Jillian Banks, Cydney Bittner, Luisa Montoya
Wardrobe Supervisor: Abigayle Luttrell
Make-up Coordinator: Lilian Boyd
Make-up Assistant: Chris Huey
Dance Captains: Ari Miyagawa, Claire Vaucher
Fight Captain: Collin Orton
Production Assistant: Brooke Harbaugh
Production Art/Program Design: Matthew J. Land
Theatre Staff Supervisors: Brooke Harbaugh, Matthew J. Land
Production Photography: Susan Cook
Box Office Managers: Matthew J. Land, Brooke Harbaugh
MMC Front of House Staff: Bethany Cox, Fara Faidzan, Jessica Jordan, Nyesha McCormick, Paola Robles-Vasquez

Special Thanks

Carol Jackson, Paul Ciraulo, Richard Sheldon, Jacqueline Noel, Wayne Santucci, Maria Marzano, Richard Formosa, Cherilynn Lopez, Randall Smith, Saquan Thompson, James Cambria, Anthony Hoti, Mike Emmons, MMC Facilities/Maintenance Staff, MMC Security Staff.

From the Dramaturg

When was the last time you purchased a product or tried something because a celebrity endorsed it? Or how about the last time you perused social media platforms eager to see what a certain celebrity was up to that day? In 2018 America, we have celebrities; in 1600 England, they had the royal court.

Those living under the rule of Queen Elizabeth turned to her and her courtiers for inspiration on how to live a refined life. She saw her courtiers as a way to indirectly control England, and Elizabeth was highly selective of those she trusted to help her govern. Elizabeth ruled absolutely and this made a courtier position extremely valuable. People would sometimes spend their entire life in the pursuit of fashionable clothes and an expensive London abode in an effort to get the Queen to notice them and choose them to be on her court.

As portrayed in *Hamlet*, the way Claudius rules Denmark from Elsinore is similar to the way that Elizabeth ruled England. After Claudius assumes the throne, he is able to craft the norms of his court. In our production of *Hamlet*, we see a court culture obsessed with vanity, control, and prestige. This obsession manifests itself through stylistic makeup, movement, and body art. These new customs actively alienate and ostracize Hamlet, and delay his decision to avenge the murder of his father. Hamlet already feels like an outsider and Claudius' new court culture only exacerbates this situation. Throughout the course of the show, we see Hamlet conflicted—even as he himself is fascinated by the court's ostentation, he turns on those close to him who try to conform to this new reality.

Like Hamlet, we often glorify celebrities and public figures even as we may be repulsed by the indulgences they represent. In this way, our production of *Hamlet* aims to translate Elizabethan court society into contemporary celebrity culture. As one of these contemporary celebrities, Lorde, said, "We'll never be royals," and Hamlet certainly doesn't want to be.

—Alana Roberts, Dramaturg

Coming Soon

James Baldwin's Blues for Mister Charlie

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
<http://mmc-charlie.eventbrite.com>

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



MarymountManhattan
221 East 71st Street, New York, NY 10021

FALL 2018

DANCERS AT WORK

Program A

November 9 at 8PM
November 10 at 2PM & 8PM

Student Choreography

Tyler Anderson	Emilie Nelson
Andrew Burlison	Ragin Smith
Taylor Hollingsworth	Eric Stucky
Hope Kenmore	Kamryn Vaulx
Anna McGary	

BA Choreography by faculty member
Kimberly Elliot

Program B

November 16 at 8PM
November 17 at 2PM & 8PM

Student Choreography

Dani Cole	Amanda Killmer
Max Erickson	Katie Kitzenberg
Lindsay Grymes	Samantha Warner

BA Choreography by faculty members
Elizabeth Roxas-Dobrish Michael Thomas

Seating is extremely limited. Tickets can be pre-ordered at:
<http://dawfa18programa.eventbrite.com/>
<http://dawfa18programb.eventbrite.com/>
For questions, please email dancetickets@mmm.edu

Postcard Design: Dani Cole '19 & Amanda Killmer '19

Who's Who

Cast

Jake Banasiewicz (Osric, Player 4) is a senior in the BFA Acting program. Previous MMC credits include the Mainstage production of *Machinal*, the Directing Projects *The Bear* and *Reverse Transcription*, and the January Project *A Very Pretty Word*.

Madeline Canfield (Horatio) 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 *Myth, Mirth, Music: The Medieval World in Performance*, the Musical Theatre Association production of *Working*, and the staged reading of *Marty*. Other credits include *Annie* and *The Addams Family* at Jean's Playhouse.

Emilee Clapp (Ophelia) is a senior in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the Mainstage productions of *Parade* and *Kiss Me, Kate*, The Directing Project *Fingernails Blue As Flowers*, the Playwriting Project *Where Does Superman Find a Therapist?*, and the Musical Theatre Association productions of *The Drowsy Chaperone* and *A Chorus Line*.

Caroline Conceison (Bernardo, Player 1, Gravedigger 2) 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 Studio productions of *The Boys From Syracuse* and *On Strivers Row*, as well as the Musical Theatre Association reading of *The Cable Car Nymphomaniac*. Other credits include *Thoroughly Modern Millie* at Riverbank Regional Theatre.

Brianna Cortese (Polonius) 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 Studio productions of *The Boys From Syracuse* and *Merrily We Roll Along*, as well as the Musical Theatre Association production of *Working*, the Student Theatre at Marymount production of *Dog Sees God*, and the staged reading of *Charlie and Algernon*.

Thalya David (Player King, Fortinbras, Voltemand) is a junior transfer from Broward College in the BFA Acting program. Previous MMC credits include the Directing Project *Four Walls*.

Alora Eisen (Gravedigger) 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 *Theatre Smash*, the Studio production of *The Boys From Syracuse*, and the Faion Firehouse project *What I Want You to Know*. Other credits include *The Trojan Women* at Center Stage Theatre Productions.

(Who's Who continued)

David Epstein (Laertes) 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 Skin of Our Teeth*, the Directing Projects *Self Torture & Strenuous Exercise* and *Evita*, and the Musical Theatre Association production of *Working*. Other credits include *Children of Eden*, *Peter & the Starcatcher*, and *South Pacific* at Weathervane Playhouse.

Katie Haan (Ghost) 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 Studio productions of *The Boys From Syracuse* and *Merrily We Roll Along*, the Directing Project *Welcome to the Moon*, and the Musical Theatre Association production of *The Drowsy Chaperone*.

Joseph Antonio Iannitelli (Hamlet) is a senior in the BFA Acting program. Previous MMC credits include the Directing Projects *Where We're Born*, *Killer Joe*, *Beruit Rocks*, *The Victors*, and *Pullman Car Hiawatha*.

Liz Mattera (Player Queen/Reynaldo) 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 Directing Project *Shivaree* and the Student Theatre at Marymount production of *Home Sweet Somewhere*.

Lainey McCabe-Plenge (Rosencrantz) is a senior in the BFA Acting program. Previous MMC credits include the Mainstage production of *Machinal* and the Directing Project *Men Without Shadows*.

Ari Miyagawa (Preist/Saylor/Pericles, Dance Captain) is a sophomore transfer from Toho Gakuen College of Drama and Music of Japan in the BFA Acting Program.

Alexandra Muscaro (Francisco/Fortinbras/Cornelius) is a senior in the BA Theatre Arts program with concentrations in Theatre Performance and Theatre History & Performance Texts, as well as a minor in Musical Theatre. Previous MMC credits include the Directing Project *God, A Play*, the Playwriting Project *Auntie Rutgers*, and the Musical Theatre Association production of *Working*. Other credits include being a semi-finalist in New York's Got Talent 2018 and being a featured soloist in *Roles Reversed* at Feinstein's 54 Below.

Lily Autumn Page (Gertrude) 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 *Parade* and *Kiss Me, Kate*, as well as the January Project *Zelda*.

(Who's Who continued)

Collin Orton (Claudius, Fight Captain) is a junior in the BFA Acting program. Previous MMC credits include the Directing Projects *God, A Play*; *Killer Joe*; and *Back Bog Beast Bait*.

Ima Otto-During (Lucianus/Player 3/Prologue) is a junior in the BFA Acting program.

Claire Vaucher (Guildenstern, Dance Captain) 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 *Parade* and *Machinal*, the Directing Project *Abroad*, and the staged reading of *Marty*.

Haylee Weatherly (Marcellus/Player 2/Selario) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and minors in Musical Theatre and Drama Therapy. Other credits include *Evita* and *Bye Bye Birdie* at Repertory Theatre Company.

Who's Who Production

Barbara Adrian (Voice/Speech/Text Coach) is a Professor of Theatre Arts at MMC teaching voice, speech, and movement for the actor. She is also a freelance voice, text, dialect, and movement coach in regional and New York theatres. Selected credits: *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 NYCT credits: *Macbeth*, 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: *The Servant of Two Masters*, directed by Carter Gill; *The Golem* directed by Elizabeth Swados; *A Month in the Country* directed by Lisa Rothe; *The Mystery of Edwin Drood* directed by Marcia Milgrom Dodge; *Pericles*, directed by David Mold; *'Tis a Pity She's a Whore*, directed by John Basil. 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, 2008), co-editor of the second edition of *Movement for Actors* (Allworth Press, 2016) and co-author of *The Laban Workbook for Actors* (Bloomsbury/Methuen, 2018).

(Who's Who continued)

Brian Barnett (Lighting Designer) has designed lighting for everything from private residences, corporate events, drama, musical theatre, and opera. He has even lit a wedding reception in the barn of Stonover Farm in Lenox, Massachusetts. He has worked at the Kennedy Center, Paper Mill Playhouse, the St. Louis MUNY, Indianapolis Opera, Mannes School of Music, The Berkshire Theatre Festival, Barrington Stage Company, Palm Beach Opera, Berkshire Opera. Favorite designs include: Amanda McBroom in concert, Idina Menzel in concert, *The Play of Daniel* at The Cloisters, on tour, and at Trinity Wall Street Church. *The Mikado*, Indianapolis Opera; *Crazy for You*, MSMT; *Sound of Music*, The Hewitt School, NYC; and *Don Giovanni*, Mannes School of Music, NYC. He has assisted designers all over the United States. Brian is a graduate of the University of Cincinnati, CCM; and is a proud member of USA 829.

John Basil (Director) is an Associate Professor of Theatre Arts at Marymount Manhattan College, where he previously directed William Shakespeare's *A Midsummer Night's Dream*, *As You Like It*, Farquhar's *The Beaux Stratagem*, John Ford's *'Tis Pity She's a Whore*, and Tom Stoppard's *15 Minute Hamlet*. For 25 years John was the Artistic Director of American Globe Theatre (AGT), a classical off-off Broadway theatre in midtown Manhattan. For American Globe, John directed multitude of Shakespeare's work some of which include *Othello*, *Macbeth*, *The Winter's Tale*, *King Lear*, *Titus Andronicus*, and *The Merchant of Venice*. Regionally, John has also directed works of great diversity—from *Twelfth Night*, *Richard III*, and *Candida* to Neil Simon's *Proposals*—for the American Shakespeare Center in Virginia, the Asolo Theater and American Stage Festival in Florida, Bradley University in Illinois, and the University of Colorado. Along the way he has also directed five seasons of opera at Sarasota Opera, most recently directing *Madama Butterfly* in 2017. Mr. Basil has also worked in television as a director for NBC's *Another World*. As a teacher, Mr. Basil's dynamic and upbeat Playing Shakespeare Series continues to enlighten and inspire actors across the nation. He helped launch the Sedona Shakespeare Festival in Arizona and has presented his workshops for Broadway Classroom, Columbia Teachers College, Penn State, Elon University, and Oklahoma State University. Mr. Basil has been recognized by the National Foundation for Advancement in the Arts and has been awarded the Iben Lectureship for Shakespeare. John's book, *Will Power: How to Act Shakespeare in 21 Days*, now in its second printing, was published in 2006.

(Who's Who continued)

Emily Howe (Production Stage Manager) is a senior in the BA Theatre Arts program with a concentration in Producing & Management and a minor in Communications. Previous MMC credits include the Mainstage production of *Myth, Mirth, Music: the Medieval World in Production* (Assistant Stage Manager), the Studio production of *The Laramie Project* (Production Stage Manager), and the January Project *Zelda* (Assistant Stage Manager). Other credits include *Reclaiming Our Time: An Empowerment Revue* (PSM) at New York Film Academy, as well as *Henry IV, Part 1* (ASM) and *Measure for Measure* (ASM) with Hip To Hip.

Scott O'Brien (Composer/Sound Designer) has composed, designed and engineered theatre for a variety of off-Broadway and regional theaters. He was the Resident Composer/Sound Designer for John Basil's American Globe Theatre from 2000-2014, Resident Sound Designer and Engineer for the Chautauqua Theater Company from 2006-2009, and the Adirondack Theatre Festival from 2013-2015. He has lectured on Sound Design at SUNY-Rockland, Pace University, Fairleigh Dickinson University, The Duke Ellington School for the Arts, and Montclair State University where currently he is the head of the Sound Design Program. Upcoming projects include: *Machinal* (Spring 2019 at Queens College).

Sarah Thea (Costume Coordinator) is a New York City based Costume Designer and Teaching Artist with Roundabout Theatre Company. As the Resident Costume Designer for New Chamber Ballet, her costumes have been seen internationally in: Cologne, Germany (2013), Bramante's Tempietto in Rome, Italy (presented by the American Academy 2016), and Universidad Francisco Marroquin in Guatemala City, Guatemala (2016). Select design credits include: *Platonov* (The New Ohio, 2018), *A Deal* (Ensemble Studio Theatre 2017), *King Stag* (The New School 2017), *Long Before Afterward* (Triskellion Arts 2016), *Medea* (Gene Frankel Theatre 2016) *Still and Still Moving* (Gibney Dance Company 2015), American Dance Festival: *Footprints* (NC 2017), *Honky* (Off-Broadway, Urban Stages 2013). Previous designs for Marymount Manhattan College Theatre Arts include: *Kiss Me, Kate* (2017), *The Skin of Our Teeth* (2016). Sarah also designs with MMC Dance Department, The Lee Strasberg Theatre and Film Institute, and AMDA College and Conservatory. A fine artist and photographer, Sarah Thea's dance photography was published in the March 2015 issue of Dance Magazine.

Miguel Urbino (Set Coordinator) graduated in 2016 from Marymount Manhattan College with a B.A. in Theatre Arts (Design and Technical Production). Currently working at David Korins Design. Associate Designer: 22nd Annual Webby Awards; Assistant Designer: *Beetlejuice The Musical* (DC and Broadway), *Hamilton* the Exhibition. Design Intern: *Bandstand* (Broadway), *War Paint* (Broadway). MMC credits include: *On Strivers Row*, *'Tis Pity She's A Whore*, *The Light In The Piazza*, *A Chorus Line*, *Ivanov*, among others. Previous collaborators include: Hip to Hip Theatre, NJ School of Dramatic Arts, NJ Youth Theatre, T. Schreiber Studios, and more.



MarymountManhattan

Marymount Manhattan College is an independent undergraduate liberal arts college located on Manhattan's Upper East Side that offers strong programs in the arts and sciences as well as substantial pre-professional preparation. The College's division of Fine & Performing Arts offers BA degrees in Art, Dance and Theatre Arts, and BFA degrees in Acting and in Dance, as well as programs in Musical Theatre and Arts Management. MMC's mission is to educate a socially and economically diverse student body by fostering intellectual achievement and personal growth and by developing an awareness of social, political, cultural and ethical issues. MMC utilizes its distinctive location in one of the most diverse and exciting cities in the world to provide a vibrant campus environment and offer students access to outstanding internships, community service and service-learning experiences, and the many historical and cultural resources of New York City. For information about Marymount Manhattan College, visit our website at www.mmm.edu.

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.