



MarymountManhattan

Theatre Production Workshop presents

James Baldwin's

Blues for Mister Charlie

James Baldwin's Blues for Mister Charlie

Direction by David Frederick Mold

Music Direction by Elijah Caldwell

Choreography by Emily Clark

Scenic Design by Nickie Dubick

Costume Design by Jennifer Rivera

Lighting Design by Ray Recht

Properties Design by Alyssa Tryon

Projection Design by Shelby Reilly

Production Stage Management by
Scott Devenny

November 14-17, 2018 at 8PM

November 18, 2018 at 2PM

Blues for Mister Charlie is a three act play
with two 10 minute intermissions.

Blues for Mister Charlie is presented by special arrangement with SAMUEL FRENCH, INC.
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Theresa Lang Theatre

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



CAST

In Order of Appearance

Lyle Britten, a store owner.....Dean Timmons
 Meridian Henry, a minister.....Harrison Mootoo

Students:

Jimmy.....Jayzean Santillana
 Arthur.....Desmond Long
 Kendall.....Paola Robles-Vasquez
 Marion.....Ta'lor D'Yonna Mosley
 Juanita.....Brooklyn Crawford
 Pete.....Yordy Russo
 Lorenzo.....Romello Rodriguez

Mother Henry, Meridian Henry's mother.....Liza Honorat
 Jo Britten, Lyle's wife.....Cassie Cloutier
 Mama D, owner of a juke joint.....Kyra Swanson
 Parnell James, editor of the local paper.....Ryan DeFranzo
 Richard Henry, Meridian Henry's son.....Marchael L. Giles

Townspeople:

Rev. Phelps.....Brooke Barber
 Hazel.....Quinn Devillers
 Lillian.....Rebecca Markert
 Susan.....Annalisa Hardin
 Ralph.....Antoine Russo
 Ellis.....Sean Patrick Devonshire
 George.....Darrin Murphy

Judge.....Becca Capano
 Court Clerk.....Patrick Zanetti
 The State.....Kayla Burson
Dante Savanello
 Counsel for the Bereaved.....Ta'lor D'Yonna Mosley
Desmond Long

Production Staff

Technical Director: Rob Dutiel

Production Coordinator: Hannah Mason

Costume Supervisor: Karen Kinsley

Stage Management Supervisor: Lori Ann Zepp

Voice Coach: Nathan Crocker

Fight Choreographer: Dan O'Driscoll

Fight Captain: Antoine Russo

Dramaturg: Savannah Mack

Assistant Directors: Subin Ahn, Emma DesRoches

Assistant Costume Designer: Mariah Wiese

Assistant Lighting Designer: Max Stroeher

Assistant Projections Designer: Shaneka Williams

Assistant Technical Director: Nate Hamm

Assistant Stage Managers: Emily Lafreniere, Aliza Walker

Electrics Supervisor: Mike Wood

Master Electrician: DJ Pfeiffer

Light Board Programmer: Christina Payson

Light Board Operator: Alexander Knoll

Deck Crew: Madison Hart, Brett Miller, Sam Miller, Sarah Tye

Costume Shop Supervisor: Damaris Cruz

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

Wardrobe Crew Head: Rebecca Sosa

Wardrobe Crew: Bryan Cortes, Megan McCarthy, Hannah Sheil, Jasmine Spence, Justin Vrana, Jessie Wrona

Scenic Carpenter: Courtney Ross

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

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, Peter O'Sullivan, Angelo Sagnelli

Lighting Crew: Jake Aboyou, 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: Bethany Cox, Paxton DeForest, Fara Faidzan, Jessie Jordan, Nyesha McCormick, Ima Otto-During, Emma Percy

From The Director

Blues for Mister Charlie is a true American play. Though written over half a century ago, its bold witness to our nation's history resounds today. Racial identity and racism have always defined American society. As James Baldwin writes in a preface to his 1955 *Notes of a Native Son*, "The conundrum of color is the inheritance of every American." This conundrum has been central to American identity since 1619 when white settlers brought black African indentured servants to Jamestown, VA, and subsequently through two hundred years of enslaved black Africans being brought to America by whites of European descent. It continued in the Declaration of Independence, which stated that all men were created equal, even though the 20% of the population which was black was enslaved. It persisted in the Constitution which declared that only three out of every five black slaves were people. The conundrum continued through the anti-slavery movement of the early 19th century, the Civil War, the Emancipation Proclamation, the 13th Amendment to the Constitution prohibiting slavery, the 14th Amendment defining citizenship, 15th Amendment giving black men the right to vote, and decades of legalized segregation, judicial decisions either upholding or striking down segregation laws, and decades of civil protests, lynchings and race riots. That conundrum is what sparked the Montgomery bus boycott and the outrage at the lynching of young Emmett Till in 1955 that began the Civil Rights Movement in 1950s. In the 1960s, it was present in the passage of the Civil Rights Act, Voting Rights Act, and assassinations of Medgar Evers, Malcolm X, and Martin Luther King. It was part of the racially charged elections of black mayors in Newark, Atlanta and Los Angeles and members of Congress in the 1970s, and the scrutiny of Barack Obama's citizenship in his election as president in 2008. Today it continues in the killings of unarmed black men by police and the rise of the Black Lives Matter movement, and in the implicitly racist comments of our current president and other elected officials, whose language attempts to disempower people. James Baldwin asks us to confront this conundrum of color that is central to the history of America, and continues to be our inheritance.

As an American and as a theatre educator at a predominantly white liberal arts institution, I was drawn to direct this play that bears witness to this history and offers a forthright and provocative dialogue about race that rarely takes place in our society – anywhere. *(continued)*

From The Director *(continued)*

Blues for Mister Charlie is important to produce in a college theatre program such as ours, as it not only provides the opportunity to explore a drama of passion, power, and pathos, but its historical setting allows students to use their research and acting skills to make this dialogue come alive on stage. Our students — actors, designers, assistant directors, dramaturg, and production team — have all accepted the challenge of presenting this play "with fires of fury in its belly, tears of anguish in its eyes and a roar of protest in its throat," as the New York Times critic wrote of the original 1964 Broadway production. I want to acknowledge the bravery of these students in taking on a challenge that most evade – to confront this inheritance. It has been a privilege to work with these young risk-taking theatre artists to bring James Baldwin's witness to the Theresa Lang Theatre and the MMC community.

- David Frederick Mold, Director

Special Thanks

Becky Fasanello, Deacon Art Miller, Marcus Brock, Angela Veronica Wong, Jill Stevenson, Timothy Johnson, Antonio Suarez, Mary Fleischer, Rebecca Pinard, Dayne Hutchinson, Sean Fregoso and The Specialists LTD, Rocco DiSanti, 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.

Some props provided by John Shorter at PROP RENTALS NY.

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

About The Playwright

James Baldwin was born on August 2, 1924, in Harlem, New York City to Emma Berdis Jones. When Baldwin was three years old, his mother married a Reverend named David Baldwin, who legally adopted James and treated him as his own son. Baldwin's stepfather was an evangelical preacher who wanted all of his children to participate in rigorous religious behaviors. Therefore, the young James spent three years as a boy preacher at the Fireside Pentecostal Assembly. However, over time Baldwin somewhat lost his faith and the desire to preach as he began to question the African American community's acceptance of Christian values and how these were used in service of enslaving their ancestors.

After graduating high school in 1942, Baldwin moved downtown to Greenwich Village where he worked as a literary apprentice. In 1948 at age 24, responding to the social climate of America, Baldwin fled to Paris, where he lived for the next eight years. Baldwin was skeptical at first about living in Paris; however, in the end, he liked his Parisian life due to the comparative tolerance of racial differences in France. Those years in Paris were extremely fundamental in shaping the rest of Baldwin's career. In particular, Baldwin became extremely conscious of his own identity, accepting both his racial heritage and bisexuality. The passage to Paris allowed Baldwin to become free as a person and a writer. It also allowed him to become more than merely another "Negro" writer because the French context did not condemn him to a marginal social position.

Despite this, Baldwin eventually felt the need to return to the United States and join the Civil Rights Movement. As reflected in his writings, Baldwin was extremely outspoken; as a result, the FBI kept tabs on him, whether it was tapping his phone lines or following him abroad to Europe. In addition, the assassinations of Martin Luther King Jr., Malcolm X, Medgar Evers, and many more of his close friends made Baldwin doubt the racial reconciliation occurring in America. For those reasons, Baldwin never felt comfortable living in America and in 1970 he decided to live permanently in France with his partner Bernard Vassell. Despite the challenges he faced, Baldwin continued to write up to his death from cancer in 1987. Today, James Baldwin remains one of the most influential African American writers in history.

- Savannah Mack, Dramaturg



MarymountManhattan

Department of Theatre Arts presents

Community Dialogue: *A Response to Blues for Mister Charlie*

In conjunction with the Department of Theatre Arts production of James Baldwin's *Blues for Mister Charlie*, MMC faculty and administrators will speak in a dialogue with MMC students about this fall's main stage production of James Baldwin's *Blues for Mister Charlie*.

TUESDAY, NOVEMBER 27, 7:20-9:00 PM
THE REGINA PERUGGI ROOM

Dialogue Panelists

Professor Marcus Brock, Communication & Media Arts
Professor Timothy Johnson, Theatre Arts
Rebecca Pinard, MMC Chief Diversity Officer
Professor Angela Veronica Wong, English & World Literatures
Professor David Mold, Theatre Arts, director of *Blues for Mister Charlie*

Moderator, Professor Jill Stevenson, Theatre Arts

ALL WELCOMED TO ATTEND, NO RSVP NECESSARY

About The Production

In 2018, people constantly repost and tweet news articles and viral videos on social media in the name of activism and to create awareness. The people who post vary from celebrities and religious leaders to everyday people. Yet, those voices today are evoking the same anger, fury, and hope as those did during the Civil Rights Movement. Responding to the discrimination and racial prejudice people of color experienced in America, the Civil Rights Movement fought for racial equality during the 1950's and 1960's. During this time older and younger people would practice nonviolent protest and publicly speak out on social issues.

One of the most outspoken voices during the Civil Rights Movement was James Baldwin. Despite being interpreted as too critical of society and religion, Baldwin ignored what people thought and continued to write essays such as "The Fire Next Time" and "Notes of a Native Son." In time he turned to the theatre as a new medium for presenting his ideas and calling for activism.

In our production of James Baldwin's *Blues for Mister Charlie*, we are transported to Plaguetown, USA where we see Blacktown and Whitetown at odds. Both towns appear on stage for the duration of the show, with people on each side observing and responding to each other's world. The residents are forced to listen to each other whether they agree or disagree with what is said. However, throughout the play we see the characters acknowledging each other's differences, rather than looking into a mirror to acknowledge their similarities. Without this work to find common ground, we see how the fight for social equality can become a long and dreary road.

Scholars and critics have said that Baldwin was ahead of his time and that this is why his ideas and beliefs never truly caught on among his contemporaries. In 2018, Baldwin's words resonate more than ever and, as a result, we're witnessing a kind of blooming renaissance of Baldwin works; Baldwin quotes appear in the recent Spike Lee movie *BlackKkKlansman*, his children's book *Little Man Little Man: A Story of Childhood* was just reprinted, and his novel *If Beale Street Could Talk* has been adapted into a film. The progressive nature of Baldwin's ideas makes him more relevant than ever, as he reminds us to create change by openly listening to one another and then honestly reconsidering our own privilege and power accordingly.

- Savannah Mack, Dramaturg

Who's Who Cast

Brooke Barber (Reverend Phelps) is a senior in the BFA Acting program. Previous MMC credits include the Directing Project *The Intervention*.

Kayla Burson (The State) 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 staged reading of *The Secretaries*. Other credits include *Grease*, *The Music Man*, and *Little Shop of Horrors* at ESCAPE Theatre.

Becca Capano (Judge) 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 Playwriting Project *The Concept of Women*.

Cassie Cloutier (Jo Britten) is a senior in the BFA Acting program. Previous MMC credits include dramaturg for the Mainstage production of *The Servant of Two Masters*, as well as performer in the Directing Projects *Listeners*, *Fingernails Blue as Flowers*, and *I Rise in Flames, Cried the Phoenix*.

Brooklyn Crawford (Juanita) is a senior in the BFA Acting program.

Ryan DeFranzo (Parnell James) 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 Musical Theatre Association productions of *The Drowsy Chaperone* and *Working*.

Quinn DeVillers (Hazel) is a senior in the BFA Acting program.

Sean Patrick Devonshire (Ellis) is a senior in the BFA Acting program. Previous MMC credits include the Directing Projects *Three More Sleepless Nights* and *Listeners*, as well as the Playwriting Project *Where Does Superman Find a Therapist?*

Marchael L. Giles (Richard Henry) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Digital Journalism. Previous MMC credits include the Mainstage production of *Parade* and the Directing Projects *Fingernails Blue as Flowers* and *The Flick*.

Annalisa Hardin (Susan) is a senior in the BFA Acting program. Previous MMC credits include the Directing Project *Back Bog Beast Bait*.

(Who's Who continued)

Liza Honorat (Mother Henry) is a junior in the BFA Acting program. Previous MMC credits include the Directing Project *Cell*.

Desmond Long (Arthur/Counsel for the Bereaved) is a sophomore in the BFA Acting program.

Rebecca Markert (Lillian) is a senior in the BFA Acting program. Previous MMC credits include the Directing Project *Cannibal Masque*.

Harrison Mootoo (Meridian Henry) 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 Mainstage production of *Parade*.

Ta'Lor D'Yonna Mosley (Counsel for the Bereaved) is a sophomore in the BFA Acting program.

Darrin Murphy (George) is a senior in the BFA Acting program as well as the BA Theatre Arts program with a concentration in Directing. Previous MMC credits include the Directing Project *Self-Torture & Strenuous Exercise* and the Playwriting Project *Imagine the World Away*. Other credits include *Mary Poppins* at Ritz Theatre Company in New Jersey.

Paola Robles-Vasquez (Kendall) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and minors in Musical Theatre and Costume Design. Previous MMC credits include the Playwriting Project *Signal to Success*. Other credits include *Ragtime* and *Fiddler on the Roof* at Connecticut Warner Theatre.

Romello Rodriguez (Lorenzo) 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 staged reading of *Pangaea: The Musical*. Other credits include *Cabaret* at the White Plains Performing Arts Center.

Yordy Rosso (Pete) is a senior in the BFA Acting program. Previous MMC credits include the Directing Project *Frostbite*. Other credits include *I Killed Batman* with Uncanny Theatrical Productions and *Corpse Crusade* with Bitter Bike Productions.

(Who's Who continued)

Antoine Russo (Ralph, Fight Captain) is a senior in the BFA Acting program. Previous MMC credits include the Mainstage production of *The Servant of Two Masters*, the Directing Projects *Mountain Language* and *Beirut Rocks*, and the Playwriting Project *Where Does Superman Find a Therapist?* Other credits include *The Deuce* for HBO.

Jayzean Santillana (Jimmy) is a sophomore in the BFA Acting program.

Dante Savanello (The State) is a senior in the BFA Acting program. Previous MMC credits include the Directing Project *Listeners*.

Kyra Swanson (Mama D) is a junior in the BFA Acting program with a minor in Music. Previous MMC credits include the Directing Project *Cell*. Other credits include Assistant Stage Manager for *The Producers* at Sunset Playhouse Community Theatre in Milwaukee, WI.

Dean Timmons (Lyle Britten) 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 Musical Theatre Association production of *Working*, as well as the Student Theatre at Marymount production of *Punk Rock*. Other credits include *How to Succeed in Business Without Really Trying* and *Spamalot* with Serendipity Musical Productions.

Patrick Zanetti (Clerk) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and minors in Musical Theatre and Arts Management. Previous MMC credits include the Directing Project *Line*.

Who's Who

Production

Elijah Caldwell (Music Director) is on voice faculty at Marymount Manhattan College. He's been seen around town in *A Strange Loop*, Drama Desk nominated *Generations* at Soho Rep, *Madame Infamy* at NYMF, *Mr. Chickee's Funny Money* at the Atlantic Theatre Company, just to name a few. Elijah obtained a Bachelor of Music in Piano Performance from The University Of North Carolina at Chapel Hill, and his Masters of Music from New York University - Steinhardt. Elijah resides in NYC where he acts, sings, plays piano, music directs and vocal coaches. www.thisiscaldwell.com

Emily Clark (Choreographer) is an Assistant Professor of Theatre Arts at MMC, where she teaches a variety of courses in the Musical Theatre Program. She has directed and choreographed several shows for the College, including *The Boys From Syracuse* and *Wonderland*. Her choreography for *It Shoulda Been You* was recently nominated for an Innovative Theatre Award.

Nathan C. Crocker (Voice Coach) is a professional actor, teacher and coach based in the New York City area. Originally from Winston-Salem, NC, he holds an MFA in Acting from the University of California, Irvine and a BFA in Theatre Performance from UNC-Greensboro. Nathan is currently an Assistant Professor of Speech for Mason Gross School for the Arts BFA/MFA Acting Conservatory program at Rutgers University, as well as adjunct faculty for NYU Graduate Acting Program teaching voice and speech. He has taught Vocal Production for the Atlantic Theatre Company/NYU BFA acting program, and voice and speech for the American Musical and Dramatic Academy and New York Film Academy. Voice, text and dialect coaching credits include the pre-Broadway tour of *Ain't Too Proud*, and companies such as Utah Shakespeare Festival, Chautauqua Theatre Company, Roundabout Theatre Company, and Santa Rosa Summer Rep Theatre Festival. Previous MMC credits include *The Laramie Project* and *Parade*. He has taught voice/speech/accents, acting, and musical theatre singing as a graduate assistant at UC Irvine, as well as served as Artistic Associate for Santa Rosa Summer Rep Theatre in CA. Directing credits include *A Raisin In The Sun* at Santa Rosa Summer Rep. Acting credits include *Twelfth Night*, *A Midsummer Night's Dream*, *Angels In America*, *The Piano Lesson*, *Company*, *Othello*, and *The Taming of The Shrew*, working at such companies as the American Shakespeare Center, NC Stage Company, North Carolina Shakespeare Festival, Georgia Shakespeare Festival, Theatreworks USA, and Santa Rosa Summer Rep. Nathan is a Certified Associate Teacher of Fitzmaurice® Voicework, and a Certified Teacher of Knight-Thompson Speechwork.

Scott Devenny (Production Stage Manager) is a junior in the BA Theatre Arts program with a concentration in Producing & Management and a minor in Law & Ethics. Previous MMC credits include the Mainstage production of *An Enemy of the People* (Assistant Stage Manager), the Directing Project *Reverse Transcription* (Stage Manager), and the staged reading of *Pangaea: The Musical* (Production Stage Manager). Other credits include Production Stage Manager for *The Men Who Found Troy* at the American Theatre of Actors.

(Who's Who continued)

Nickie Dubick (Scenic Designer) is a senior in the BA Theatre Arts program with a concentration in Scenic Design. Before coming to Marymount she earned an Associate Degree in Liberal Arts at Nashua Community College in New Hampshire. Nickie spent five years performing, teaching, and travelling the world with a non-profit organization called The Young Americans. *Blues for Mister Charlie* is Nickie's debut design at Marymount.

David Frederick Mold (Director) has directed *As You Like It*, *The Merchant of Venice*, *Cymbeline*, *Love's Labor's Lost*, and *Hamlet* for Hip to Hip Theatre Company, for which he serves as associate artistic director. At American Globe Theatre, he directed *Hamlet* and *Macbeth* for the What Makes Shakespeare Great lecture/reading series. He directed the staged concert version of the new opera *The Yellow Star* at The Museum of Jewish Heritage, as well as at Iona College. Other New York credits include the workshop production of the new play *Ophelia's Mother* at American Globe and *Action & Reaction* for the annual 15-Minute Play Festival, co-produced with Turnip Theatre; new plays for Naked Angels; the cabarets *66% Sondheim*, *Truly Content*, and *A Christmas "Carol"* at the Triad Theatre; *Blessing's Down the Road* for Third Eye Repertory; and *Kafka's Report to an Academy*, co-directed with Gunter Meisner at the Gene Frankel Theatre. Previously, Professor Mold was the artistic director of New Theatre in Boston, which was dedicated to the development of new American plays. In Boston, he also directed at the Alley Theatre, New Ehrlich Theatre, and Open Door Theatre, and was a co-founder and co-artistic director of The Theatre Company, Inc. In Chicago, he directed at DePaul University and worked as a dramaturg with the Bailiwick Repertory and the Goodman Theatre. In Indianapolis, Professor Mold directed at Edyvean Repertory and Butler University. MMC directing credits include Bogosian's *suburbia*, Garcia Lorca's *The House of Bernarda Alba*, *The Seagull* by Chekhov, Miller's *The Crucible*, Paul Green and Richard Wright's *Native Son: The Biography of a Young American*, John Steinbeck's *The Grapes of Wrath* adapted by Frank Galati, George Bernard Shaw's *Major Barbara*, *Geography of a Horse Dreamer* by Sam Shepard, Lynn Nottage's *Ruined*, *Stage Door* by Ferber and Kaufman, Shakespeare's *Pericles*, and *Myth, Mirth, Music: The Medieval World in Performance*. Professor Mold currently serves as the Chair of the College's Division of Fine & Performing Arts.

Dan O'Driscoll (Fight Director) Off-Bway: *HIR* for Playwrights Horizons; *Picnic* and *Come Back, Little Sheba* for Transport Group; *Mary Paige Marlowe* for Second Stage; and *Lost Girls* for MCC. Off-Bway and Bway: Associate Fight Director for *Be More Chill*. Dan is a Certified Teacher/Fight Director with the Society of American Fight Directors and teaches stage combat at MMC and NYU-TSOA. His work was seen previously in productions of *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*.

(Who's Who continued)

Ray Recht (Scenic Designer) is a Professor of Theatre Arts at Marymount Manhattan College and coordinator of the Design & Technical Theater program in the Theatre Department. He has designed numerous productions for the MMC mainstage, including scenery for *The Servant of Two Masters*, *An Enemy of the People*, *A View from the Bridge*, *Dracula*, *O Pioneers!*, *Footloose*, *Triumph of Love*, *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*. He continues to work professionally on Broadway, Off-Broadway, and at numerous regional and international theatres. He is currently designing the premiere of *Native Gardens* for Florida Repertory Theatre. His set designs for Florida Rep. Theatre have been favorably reviewed by Terri Teachout in the Wall Street Journal. He has designed several feature films, TV specials, numerous TV commercials, and many commercial parodies for Saturday Night Live. He holds a BFA from Carnegie-Mellon University and an MFA from Yale University Drama School. Professor Recht is a proud member of United Scenic Artists, Local 829 of the I.A.T.S.E.

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* and Projection Designer for *10 Out of 12*. 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 most recently worked as the Assistant Projection Designer for *Homeful* at the United Solo Festival. She has previously interned at HERE Arts Center, Roundabout Theater Company, and WP Theater.

Jennifer Iris Rivera (Costume Designer) is a senior at in the BA Theatre Arts program with concentrations in Theatre Performance and Costume Design. This is her first Mainstage design at Marymount. Other credits at Marymount include the Studio productions of *The Laramie Project* (Wardrobe Head) and *Merrily We Roll Along* (Assistant Costume Coordinator), and the Directing Project *Detroit* (Designer).

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.

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
Technical Director
Assistant Technical Director
Production Coordinator
Administrative Coordinator
VP for Administration & Finance

Mary Fleischer
Matthew J. Land
Robert Dutiel
Nathaniel Hamm
Hannah Mason
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.**