



MarymountManhattan

a college of the liberal arts

Theatre Production Workshop presents

The Arsonists

by Max Frisch

adapted by Alistair Beaton

Directed by Ellen Orenstein

Scenic Design by Robert Dutiel

Costume Design by Kate Mincer

Lighting Design by Devon Brown

Sound Design by Toby Algys

Projection Design by Rocco DiSanti

Production Stage Management by Chris Steckel

October 10-13, 2012

at 8PM

October 14, 2012

at 2PM

Produced by special arrangement with
Alan Brodie Representation, Ltd.

This performance of *The Arsonists* will run without an intermission.
Electronic, Tobacco-free Cigarettes will be used during the performance.

The Arsonists

by Max Frisch

adapted by Alistair Beaton



Theresa Lang Theatre

Marymount Manhattan College

221 East 71st Street

New York, NY 10021



CAST

(in alphabetical order)

Firefighter.....Skylar Apter
 Anna.....Adriana Bohmier
 Firefighter.....Kelly Canyock
 Policeman/Leader.....Max Dickter
 Firefighter.....Alex Dorr
 Firefighter.....Victoria Ernst
 Firefighter.....Stefanie Flamm
 Firefighter.....Patrick Heavey
 Firefighter.....Joe Hetterly
 Firefighter.....Tyler LaMarr
 Firefighter.....Bobby Latrenta
 Firefighter.....Chelsea Lesage
 Eisenring.....Gil Newman
 Biedermann.....Michael Perez
 Mrs. Knechtling.....Emily Relva
 Firefighter.....Max Schuster
 Firefighter.....Haley Scott
 Firefighter.....Jared Sigler
 Babette.....Margaret Stanton
 Dr. of Philosophy.....Zach Stephens
 Schmitz.....Neath Williams
 Firefighter.....Magen Young

Special Thanks

Stellar Printing, Carrie Ann Biondi, Giovanna Chesler, Hannah Hollis, Timothy McHale, Meghan Mirsch, Zac Walker, Paul Ciraulo, David Podell, Kristy Gonzalez, Richard Sheldon, Jacqueline Noel, Rose Ampuero, Wayne Santucci, Maria Marzano, Jose Irizarry, Pete Romain, Richard Formosa, Peter DeCaro, James Cambria, Paul Treyman, James Angotta, MMC Facilities/Maintenance Staff, MMC Security

Production Staff

Voice & Text Coach: Barbara Adrian
Movement Consultant: Haila Strauss
Electrics Supervisor: Martin Perrin
Wardrobe Supervisor: Patricia Sanftner
Audio/Projection Supervisor: Ido Levran
Dramaturg: Anne Ciarlone
Assistant Directors: Lucca Damilano, Billy Gaffney
Assistant Scenic Designer: Livia Oliveira
Assistant Lighting Designer: Lucas Camp
Assistant Costume Designers: Molly Abraham, Sadye Naizer, Amber Presnell, Allyson Steele
Assistant Stage Managers: Colin Gallagher, Amber Wallace
Master Electrician: Erich De La Torre
Light Board Operator: Tessie Barresi
Audio Operator: Kathleen Veneziano
Projections Operator: Sabrina Nuño
Properties Crew: Corinne Gunter, Karen Rose Franco, Hannah Holden, Lindsay Rootare
Deck Crew: Nicholas Puglia, Greer Temnick
Properties Deck Crew: Mary Grundman
Wardrobe Crew: Melissa Aquiles, Amanda Gonzalez, Chaz Kirby, Meredith Lesley
Production Assistant: Brooke Harbaugh
Production Graphic Designer: Matthew J. Land
Program Design: Matthew J. Land
Shop Foreman and Scenic Supervisor: AJ Cote
Scenic Carpenter: Daniel Berardi
Scenic Artists: Lucca Damilano, Alexandra Fry, Angelica Nicholas, Miguel Urbino, Robert L. Dutiel
Technical Assistants: Devon Brown, Katrina Colletti, Ana Dratz, Jenny Founds
Carpenters: Alexis Acar, Chelsea Amoroso, Brenda Birkeland, Adrienne Brammer, Lola Garcia, Michael A. Johnson, Nathaniel Ketron, Eric Leiggi, Keira McGill, Alex Offenkrantz, Craig Petrocelli, Courtney Ross, Molly Shulman, Ariana Solomon, Alexa Welch
Electricians: Dina Agalarova, Brittany Cabassa, Kat Christensen, Samantha Curry, Julia Lopriore, Alexa Mack, Courtney McGee, Meghan Mirsh, Natalia Ortega, Austin Ryan, Allison Scott, Kio Shijiki, Tricia Sorresso
Theatre Staff Supervisors: Matthew J. Land, Brooke Harbaugh
Production Photography: Jerry Goodstein
Production Videography: Johannes Holub
Front of House Staff: Andrew Bloom, Victor Chiburis, Maura Holloran, Rachel Kitto, Natalia Lopresti, Timothy McHale, Will Toborowski, Paige Whitebread

About the Production

As a playwright I should consider I had done my duty if I succeeded in a play of mine in putting a question in such a way that from then on the members of the audience were unable to live without an answer. But it must be their answer, their own, which they can provide only in the framework of their own lives.

-Max Frisch, Sketchings 1946-1949

In 1948 the Swiss-born playwright, Max Frisch, visited Czechoslovakia during the aftermath of the Communist coup d'état and at a moment when major nations of the world appeared, once again, on the brink of war. For Frisch, who was born in 1911 and had thus spent much of his life surrounded by war, it was all too familiar; indeed, it had barely been three years since the end of World War II. As his journal suggests, the images Frisch encountered in Czechoslovakia profoundly impacted him. Puzzled by how cruel dictators are able to gain control over populations, Frisch wrote a creative narrative in which two arsonists infiltrate the home of an average citizen and deceive him into aiding them. This brief essay provided the skeleton for what later became Frisch's 1953 radio play *Die Biedermann und die Brandstifter* or, as our adaptation would have it, *The Arsonists*.

When the play received its first staged production in Germany in 1958, it represented Frisch's first major success as a dramatist. London's Royal Court Theatre produced the first English translation of the play (entitled *The Firebugs*) in 1961 and two years later the translation was staged Off-Broadway. The version we have chosen to stage is one reimagined by Scottish political satirist Alistair Beaton for a 2007 production also performed at London's Royal Court Theatre.

The Arsonists emerged from Frisch's own post-World War I and II, pre-Cold War context, and it contains various allusions to that particular historical moment. For example, the idea of arsonists serving as the play's antagonists seems to be an almost direct reference to the 1933 Reichstag Fire in which the German government building was set fire by an arsonist a mere four weeks after Adolf Hitler had been appointed chancellor. This event simultaneously instilled fear in the German population and gave Hitler the political opening he needed to consolidate his power and carry out the Nazi coup of the German government. Similarly, it's likely significant that Frisch gave the only clear victims in the play, the Knechtling family, a uniquely Yiddish name; furthermore, at one point in the play, Mr. Biedermann tells his maid that Knechtling should "stick his head in the oven," producing imagery that brings the Holocaust to mind.

Yet despite the specificity of its original context, it is striking how relevant the play's themes feel today. Beaton may have been inspired by

(continued)

(About the Production, continued)

events such as the July 7, 2005 London bombings and the increasing tension with the Islamic world, or it may have come from the growing divide between the upper and middle class (after all, the name "Biedermann" can be translated to mean "petty bourgeois"). Regardless, the play's theme of the weakness of personal ethics in the face of an unspecific "evil" still resonates with audiences today. Be it Occupy Wall Street, The War on Terror, or any number of other political issues in dispute this November, the ideas expressed in *The Arsonists* remain open to an infinite number of interpretations.

-Anne Ciarlone, Production Dramaturg

For further reading:

Alistair Beaton, "The Arsonists Still Burns Brightly," *The Guardian* 2007.

"Cold War - Timeline," *History In An Hour*, <http://www.historyinanhour.com/>.

Max Frisch, Personal interview, 23 April 1971.

Max Frisch, *Sketchings 1946-1949*, trans. Geoffrey Skelton (New York: HBJ, 1971).

"The Reichstag Fire: 'A God-Given Signal'," *History In An Hour*, <http://www.historyinanhour.com/>.

Upcoming Events Fine & Performing Arts **Dancers At Work** Student Choreography Showcase

November 9th & 16th at 8pm

November 10th & 17th at 2pm & 8pm

Limited Seating, call for reservations (212) 517-0610
Suggested Donations \$5 Adults \$2 Students/Seniors
MMC Community Free with MMC I.D.

Director's Note

Max Frisch's satire *The Arsonists*, also known as *The Firebugs*, was written as a metaphor for Nazism and fascism. Set in a town that has been recently plagued by arson, the two "firebugs/arsonists" talk their way into Biederman's home, where they settle in his attic and set in motion a plan to destroy his house. Developed during the years right after WWII, the play questions how "normal" citizens can be taken in by evil and remain, in many ways, powerless to stop it.

Through several physical approaches to acting and staging, including the Viewpoints and the training of Japanese theater director Tadashi Suzuki, I have developed a vocabulary of expressive gestures and behaviors to illustrate the extremity of circumstance happening in Biedermann's household. A Greek chorus of "firefighters" allows us a great opportunity to blend high style with our storytelling – as Frisch intended. Finally, the use of film and projection serves to amplify the contemporary relevance of Frisch's play and point: evil, and our inability to deny its entrance into our lives, our homes, exists today, compounded, perhaps, by our easy access to communication and our often false ideas about personal connections.

When we researched this play and its various meanings, one poem came forward that helped all of us access the material in the most personal way:

"First They Came...", by Pastor Martin Niemöller

First they came for the socialists,
and I didn't speak out because I wasn't a socialist.

Then they came for the trade unionists,
and I didn't speak out because I wasn't a trade unionist.

Then they came for the Jews,
and I didn't speak out because I wasn't a Jew.

Then they came for me,
and there was no one left to speak for me.

- Ellen Orenstein, Director

Upcoming Events Fine & Performing Arts

In the Hewitt Gallery of Art: Art Department Faculty Exhibition I

This first of two exhibitions showcases the creativity of our full and part-time teacher/artists. The art faculty is committed to sharing their work and to the ongoing creative process with students and colleagues at the college as well as the wider community. The exhibitions represent a diversity of media (including painting, drawing, photography, watercolor, printmaking, ceramics and design) that reflect disciplines taught in the Art Department.

The exhibition is open from October 1 - November 1. There will be an openint reception on Thursday, October 11, from 6pm – 8pm in the Hewitt Gallery of Art.

For more information, call (212) 517-0692.

Who's Who

Cast

Skylar Apter (Firefighter) is a junior in the BA Theatre Performance program. Previous MMC credits include Playwriting Project's *Beyond Pages* (Fiona) and the Comedy Shmocomedy program as the assistant head writer.

Adri Bohmier (Anna) is a junior in the BFA Acting program. Previous MMC credits include the Directing Projects *The Midnight Caller* and *Oh, The Humanity*.

Kelly Canyock (Firefighter) is a senior double major in the BFA Acting and the BA Directing programs. Previous MMC credits include the Mainstage productions of *A Midsummer Night's Dream* (Assistant Director), *Betty's Summer Vacation* (Assistant Director) and the Directing Project *Antigone* (Assistant Director). Other credits include The Wandering Theatre Company's *The Afflicted* (Elizabeth Hubbard).

Max Dickter (Policeman/Leader) is a senior in the BFA Acting program. Previous MMC credits include the Mainstage productions of *Betty's Summer Vacation* (Buck) and *Reckless* (Tim Timko), the Directing Project *Baby Talk* (Baby), and the Playwright/Director/Actor Workshop's *Quiet! The Adults are Talking* (Dwane).

Alex Dorr (Firefighter) is a senior in the BFA Acting program. Previous MMC credits include the Mainstage production *Betty's Summer Vacation* (Voice 3) and the Directing Project *Loyalties* (Jacob).

Tori Ernst (Firefighter) is a senior in the BFA Acting program. Previous MMC credits include the Mainstage production *A Midsummer Night's Dream* (Cobweb), and the Directing Projects *Flu Season* (Woman), *Kindertransport* (Eva), and *Electra* (Electra). Other Credits include The New York Film Academy's *Innocence* and *Necklace*.

Stefanie Flamm (Firefighter) is a senior in the BFA Acting program. Previous MMC credits include the Advanced Playwriting reading's of *Breakfast* and *The Show*.

Patrick Heavey (Firefighter) is a senior in the BA Theatre Performance program with a minor in Musical Theatre. Previous credits include *Noel Coward Star Quality* (Ensemble Member).

(Who's Who continued)

Joe Hetterly (Firefighter) is a sophomore in the BFA Acting program. Previous MMC credits include the Directing Project *Trifles* (County Attorney). Other credits include Delaware All-state Theatre's *Ragtime* and Cab Calloway School's *Noises Off* (Selsdon Mowbray).

Tyler La Marr (Firefighter) is a junior transfer student from the American Military University in the BFA Acting program. Previous credits include the MMC Directing Project *Loyalties*. Other credits include Warner Bros. Pictures *The Dark Night Rises*, Paramount Pictures *Transformers: Dark of the Moon* and Dan Wang Productions's *Halo: Helljumper*.

Bobby Latrenta (Firefighter) is a senior in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the Directing Projects *Antigone* and *Two Men at Desk*.

Chelsea Lesage (Firefighter) is a junior in the BFA Acting program. Previous MMC credits include the Directing Project *15 Minute Hamlet*. Other Credits include Minerva Arts Center's *Hamlet* (Hamlet), Barrington Stage Company's *Into the Woods* (Klitch), and Shakespeare and Company's *Measure for Measure* (Isabella).

Gil Newman (Eisenring) is a senior in the BFA Acting Program. Previous MMC credits include the Directing Projects *Sorry, Wrong Number* (Murderer), *Lady of Larkspur Lotion* (Man), and *Prelude and Liebestod* (Man). Other credits include Louisiana Public Television's *Gumbo* (co-host).

Mike Perez (Biedermann) is a junior transfer student from NYCDA in the BFA Acting program. Previous MMC credits include the Directing Project *The Midnight Caller*. Other Credits include PBS's *The Peter Cooper Story* and Erbu TV's *The Wisdom Tree*.

Emily Relva (Mrs. Knechtling) is a senior in the BFA Acting program with a minor in Gender and Sexuality Studies. Previous MMC credits include the Directing Projects *Antigone* (Antigone), *Kindertransport* (Evelyn), and *People in the Wind*. Other credits include the Wandering Theatre Company's *The Afflicted*.

Maxwell Schuster (Firefighter) is a sophomore in the BA Theatre Performance program with a minor in Musical Theatre.

Who's Who

Production

(Who's Who continued)

Haley Scott (Firefighter) is a junior in the BA Theatre Performance program. Previous credits include Mendham Theatre's productions of *Guys and Dolls* (Ensemble), *Lend Me a Tenor* (Maria), and Delbaton Theatre's production of *Kiss Me, Kate* (Ralph).

Jared Sigler (Firefighter) is a junior transfer student from Madison College in the BA Theatre Performance program with a minor in Musical Theatre. Previous MMC credits include the Directing Project *Oh, the Humanity* (Man 1). Other credits include Mercury Player's *Peep* and Madison College's *Little Shop of Horrors* (Dentist).

Margaret Stanton (Babette) is a senior in the BFA Acting program. Previous MMC credits include the Directing Projects *Spike Heels* and *The Lady of Larkspur Lotion*.

Zach Stephens (Doctor of Philosophy) is a senior in the BA Theatre Performance program. Previous MMC credits include the Mainstage production *The Good Soul of Szechuan*, and the Directing Projects *Juliet* and *Never Swim Alone*.

Neath Williams (Josef Schmitz) is a senior transfer student from Old Dominion University in the Interdisciplinary Studies program. Previous credits include End Time Productions *Vignettes for the Apocalypse* (X & BO), BITE Productions *Prom Night of the Living Dead* (Joe Cooper), and Old Dominion University's *A Dream Play* (Soldier). Motion Picture credits include *A Good Ol' Fashioned*, *Transformers: Revenge of the Fallen*, and *The Box*.

Magen Ashley Young (Firefighter) is a junior in the BA Theatre Performance program with a minor in Musical Theatre. Previous credits include American Heritage's *Sweeney Todd* (Lucy), *The Woman of Lockerbie* (Hattie), and *Cats* (Jemima).

Barbara Adrian (Voice/Text Coach) is Professor of Theatre Arts at Marymount Manhattan College. She freelances as a voice/speech and movement coach in regional and New York theatres. Her credits include: *The Father*, directed by Robert Brustein, starring Christopher Lloyd; *Orestes*, directed by Tina Landau; the American Repertory Theatre production of *Major Barbara*, directed by Michael Engler, starring Cherry Jones; *Those the River Keeps*, written and directed by David Rabe, starring Annabella Sciorra. Ms. Adrian also serves as the Associate Artist and Resident Voice and Speech Coach for New York Classical Theatre (NYCT) under the artistic direction of Stephen Burdman. Selected credits for NYCT: *Richard III*, directed by Teresa K. Bond; *Hamlet*, directed by Stephen Burdman; *Cymbeline*, directed by Louis Scheeder; *The Recruiting Officer*, directed by Grant Neale; and *The Comedy of Errors*, directed by Jay Paul Skelton. Recent MMC credits include: *Time of the Conways*, directed by Kevin Connell; *The Bald Soprano*, directed by Mary Fleischer; *Geography of a Horse Dreamer*, directed by David Mold; *As You Like It*, directed by John Basil; *A Month in the Country*, directed by Lisa Rothe; *The Adding Machine* and *In the Boom Boom Room*, both directed by Ellen Orenstein; *The Mystery of Edwin Drood*, directed by Marcia Milgrom Dodge. She holds an MFA in Acting from Brooklyn College and a Certificate in Movement Analysis from the Laban Institute of Movement Studies. She is the author of Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement (Allworth Press).

Toby Jaguar Algya (Sound Designer): Selected NYC productions include: *Tender Napalm* (59E59 Theatres), *Pratfalls* (Abingdon Theatre), *Lost In Yonkers* (Theatre Row), *Where's My Money* (Cherry Lane Theatre), *Exit Carolyn* (The Drilling Company), *YANK! A New Musical* (The Hudson Guild), *The Invested* (East 4th Street Theatre), *Rosmersholm* (Pearl Theatre), *Hamlet* (Gallery Players), *Whida Peru/Mosaic* (59E59 Theatres), *Fantasy Football the Musical?* (NYMF), *Moisty the Snowman* (NYMF). Selected Regional: *Oblomov* (Wellfleet Harbor Actor's Theatre), *Call Me Madam*, *Sweet Charity*, *Bye Bye Birdie* (Lyric Theatre Summer Season 2012), *The Merchant of Venice* (Trinity Shakespeare Festival), *Fallow* (People's Light and Theatre), *Macbeth* (Trinity Shakespeare Festival), *The Syringa Tree* (Portland Stage), *The Thirty-Nine Steps* (Hartford Stage, co-design w/ Fitz Patton), *Las Meninas* (Asolo Rep.), *A Wrinkle in Time* (South Coast Rep.), *Hoover Comes Alive!* (La Jolla Playhouse), *Brooklyn Boy* (Milwaukee Chamber Theatre), *Miss Electricity* (La Jolla Playhouse), *Taziyeh: The Martyrdom of Hussein* (Centro Cultural de la Raza). MFA: UC San Diego. www.lejaguar.com

(Who's Who continued)

Devon Brown (Lighting Designer) is a senior is double majoring in the BA Design and Technical Production program and the BS Business Management program. Previous MMC credits include the Mainstage productions *Rags* (Asst. Lighting Designer), *The Good Soul of Szechuan* (Asst. Lighting Designer), *A Bill for Bill* (Master Electrician).

Anne Ciarlone (Dramaturg) is a junior in the BA Directing program. Previous MMC credits include Mainstage production *A Midsummer Night's Dream* (Assistant Director) and the Directing Project *Antigone* (Assistant Stage Manger).

Rocco DiSanti (Projection Designer) Broadway: *The Columnist* (Manhattan Theatre Club), *Wit* (MTC), *Collected Stories* (MTC), *Time Stands Still* (MTC). Regional: *The Adventures of Fishy Waters In Bed With The Blues* (Crossroads Theatre), *Second Chance* (Signature Stage). Off Broadway: *Completeness* (Playwrights Horizons), *Inner Voices* (Primary Stages), *A Second Chance* (The Public), *Bright New Boise* (Obie Award Best New Play Partial Comfort Productions), *Imelda the Musical* (Pan Asian Rep), *Monster* (P.A.R.). Opera: *I Fioretti in Musica*, *Alli Uccelli e Al Lupo* (La Mama) TOUR: Shen Wei Dance Arts. Awards: Robert L.B. Tobin Director-Designer Showcase.

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 *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*, and *Betty's Summer Vacation* 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)

Kate R. Mincer (Costume Design) recently designed the costumes for the new web series *Doris and Belinda*. Additional NY costume design credits include "Blood Light" (Web Series); *Woyzeck*, *The Short Fall*, and *The Empress and El Diablo* (Toy Box Theatre); *Shanghai Lil's* (Pan Asian Repertory Theatre); *Conveniences of Modern Living* (NY International Fringe Festival); *Zombie Prom* (Wachusett Theatre Company); *Zanna, Don't!* and *Dirty Rotten Scoundrels*. Other costume designs include *The Cure at Troy* (Winner: Best Costume Design in KC 2008, KC Pitch Magazine), *Cloud 9*, *Translations*, *Leading Ladies*, and *A Lesson From Aloes*. katecostumedesign.tumblr.com

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: *Reckless*, *Our Town*, *The Adding Machine*, *In The Boom Boom Room*, *This Property Is Condemned*. Other New York productions include: *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*, and she is currently co-adapting Kathryn Harrison's novel *Exposure* for the stage. Ellen is the Co-Artistic Director/Founder of the Blueprint Theater Project, for which she is co-creating and directing *The Human Variations*. In addition to her courses at Marymount Manhattan, she has taught acting at New York University and the University of Washington, and she holds a BA from Wesleyan University and an MFA from the University of Washington.

Haila Strauss (Movement Consultant) Professor Strauss is currently Coordinator of the Movement for Actors courses which are required for the Marymount Manhattan College BFA Acting degree. Awards recognizing Professor Strauss' work with actors and singers include Backstage Magazine Readers' Choice Best Teacher Award.

(Who's Who continued)

Chris Steckel (Stage Manager) is a junior double major in the BA Design and Technical Production program and the BA Producing and Management program. Previous MMC credits include the Mainstage productions *Betty's Summer Vacation* (Assistant Stage Manager) and *Rags* (Assistant Stage Manager), the Directing Project *BUG* (Stage Manager) and the Spring 2011 Playwright Director Actor Workshop (Stage Manager). Other credits include Second Stage's *Warrior Class* (Production Assistant).

Looking Ahead Fine & Performing Arts

In the Theresa Lang Theatre:

Ruined

by Lynn Nottage

November 14-17 at 8pm, November 18 at 2pm

Reservations begin October 31 - (212) 774-0760 or in person at the Theatre Office

In the Hewitt Gallery of Art:

Senior Thesis Group Exhibition

December 3-January 24

Opening reception on December 6, 6-8pm

For more information, call (212) 517-0692

In the Dance Department:

Fall Repertoire Concert

December 13 & 14 at 8pm, December 15 at 2pm

Reservations begin November 1

For tickets or information, call (212) 517-0610

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:

Managing Director
Technical Director
Operations Director
Administrative Assistant
VP for Administration & Finance

Mary Fleischer
Robert Dutiel
Matthew J. Land
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.