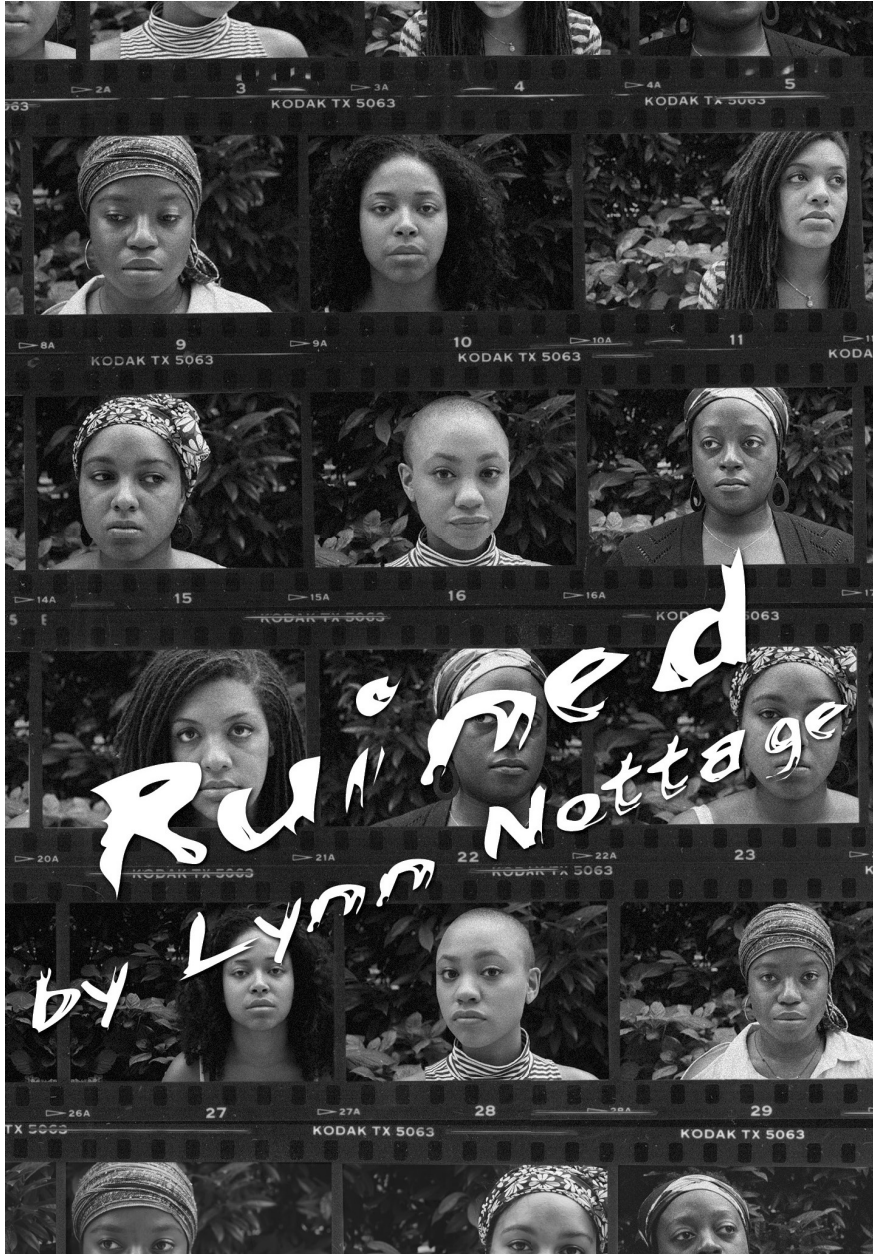




MarymountManhattan

a college of the liberal arts

Theatre Production Workshop presents



Ruined by Lynn Nottage

Directed by David Mold

Scenic Design by Ray Recht

Costume Design by Elizabeth Bourgeois

Lighting Design by Nia Adams

Sound Design by David Corsello

Projection Design by Ido Levran

Make Up Design by Trevor Nalepka

Stage Management by Maura Holloran

November 28-December 1, 2012 at 8PM

December 2, 2012 at 2PM

The World Premiere of *Ruined* was produced by

The Goodman Theatre

Rober Falls, Artistic Director

Roche Schulfer, Executive Producer

and Manhattan Theatre Club

Lynne Meadow, Artistic Director

Barry Grove, Executive Producer

Ruined was commissioned by
The Goodman Theatre.

Produced by special arrangement with Dramatists Play Service, Inc.,
New York.



Theresa Lang Theatre

Marymount Manhattan College

221 East 71st Street

New York, NY 10021



CAST

(in order of appearance)

Christian.....Nigil Whyte
 Mama Nadi.....Lawryn LaCroix
 Sophie.....Danielle Brown
 Salima.....Glynn Davis
 Josephine.....Mary Dorn
 Mama's Girl.....Amareia Moffett
 Mama's Girl.....Alexis Bossous
 Miner/Fortune.....Kevyn States
 Miner/Govt. Soldier/Rebel.....Ramon Guzman
 Rebel/Govt. Soldier.....Jonathan Melo
 Rebel/Govt. Soldier/Simon.....Nick Dillihay
 Jerome Kisembe.....Ron Emile
 Mr. Harari.....Alex Curran
 Rebel/Govt. Soldier/Aid Worker...Forrest King
 Commander Osembenga.....
Zamar Campbell-Lloyd

Place:

A small mining town near the Ituri rain forest in the northeast of the Democratic Republic of the Congo.

This performance of *Ruined* will have one 15 minute intermission.

Production Staff

Music Coach: Christine Riley
Dialect Coach: Christopher Neher
Electrics Supervisor: Martin Perrin
Wardrobe Supervisor: Patricia Sanftner
Audio/Projection Supervisor: Ido Levrant
Dramaturg: Molly Trainor
Assistant Directors: Rebecca Siebert, William Toborowski, Catherine Taaffe
Assistant Lighting Designer: Bethany Taylor
Assistant Costume Designers: Shiori Ichikawa, Chris Calfa
Assistant Projection Designer: Meghan Mirsch
Assistant Stage Managers: Katie Martini, Rachel Kitto
Master Electrician: Chris Steckel
Light Board Operator: Brianna Garza
Audio & Projections Operator: Meghan Cashel
Properties Master: Hannah Hollis
Properties Crew: Corinne Gunter, Karen Rose Franco, Hannah Holden, Lindsay Rootare
Deck/Properties Crew: Kally Deep, Bryan Jager, Kevin Legasse, Peter Lichtenthal, Jillian Sayegh, Molly Shulman
Wardrobe Crew: Jacob Bressers, Michael Brown, Gracie Cote, Zakk Mannella, Hillary Moyer, Sarah Villegas
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
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: Susan Cook
Production Videography: Johannes Holub
Front of House Staff: Andrew Bloom, Adriana Bohmier, Victor Chiburis, Stefanie Flamm, Natalia Lopresti, Timothy McHale, Will Toborowski, Paige Whitebread

About the Production

"So much writing about Africa is like pornography, depicting only the violence... I also wanted to show the beauty, how gorgeous it is."

— Lynn Nottage on *Ruined*, New York Times

Arguably, violence defines the modern history of the Democratic Republic of the Congo. Leopold I of Belgium's 1865 invasion and subsequent colonization of the Congo sparked a battle over jurisdiction of the DRC and its rich natural resources (be it gold, rubber, or the coltan found in most of today's electronics). That war still rages today. Although the 20th century witnessed the Congolese gaining independence from European colonizers, Mobutu Sese Seko quickly gained power over the short-lived nationalist government. His vitriolic dictatorship lasted from 1966 to 1997. Mobutu's death and the need for a new political system precipitated the Second Congo War in 1998. However in this war, militia soldiers waged crusades on a new battlefield: the bodies of Congolese women. According to a 2010 study by the Women Under Siege Project, four women are raped in the Democratic Republic of the Congo every five minutes.

Despite this history, Nottage rejects the obscene fixation on African violence and explores the DRC's enduring cultural history that not even war can destroy. For example, *Ruined* celebrates the Congo's N'dombolo-- a mix of indigenous music, reggae, and Latin rumba that we hear in Sophie's songs. Christian carries on the African traditions of poetry and proverb. Even Mama Nadi keeps the old pygmy parrot in hopes of keeping the heritage of the forest spirits alive. As Mama Nadi explains in Act I, "There must always be a part of you that war can't touch."

— Molly Trainor, Dramaturg

Sources:

"Democratic Republic of the Congo." *Womenundersiegeproject.org*. Women's Media Center. n.p., n.d 19 November 2012

Hochschild, Adam. *King Leopold's Ghost: A Story of Greed, Terror, and Heroism in Colonial Africa*. New York: Houghton Mifflin. 1999. Book

McGee, Celia. "Brecht by Way of Africa." *The New York Times*. 21 January 2009.

Stewart, Gary. *Rumba on the River: A History of Popular Music in the Two Congos*. New York: Versa. 2004. Book.

The Greatest Silence: Rape in the Congo. Dir. Lisa F. Jackson. HBO Documentary Films, 2007. DVD.

For Further Reading

Recent New York Times Headlines

- Noted Women's Rights Activist in Congo Eludes Group of Gunmen, October 26
- Dr. Mukwege Fights Back, November 2
- Congo: U.N. Report Cites Slaughter, November 14:

"Armed groups executed more than 250 civilians, including 83 children, in one area of the Democratic Republic of Congo this year, according to a United Nations report published Wednesday. It said that rebels in North Kivu Province, along the border with Rwanda, killed the civilians between April and September. "The systematic human rights violations committed by these armed groups, including the slaughter of so many children, are the most serious we have seen in recent times" in Congo, said the United Nations high commissioner for human rights, Navi Pillay."

- U.N. Helicopters Strike Rebel Posts in Congo, November 17
- Congo Rebels Advancing on Major City, November 18
- Congo Forces and Rebels Resume Fight for Goma, November 19
- Congo Rebels Seize Goma, a Commercial Hub, November 20
- Congo Rebels, After Victory, Vow to Take the Capital, November 21
- Congo Army, in Shift, Fights Back Against Rebels, November 22
- Congo Army Fails to Halt Rebels' Offensive, November 23
- Congo Rebels Ignore Regional Appeal To Quit Attack, November 24
- Rebel Leaders in Congo Sending Mixed Signals on Pullout from Goma, November 28

Director's Note

"Why *Ruined*?" This question has been posed to me many times by MMC students this semester. More so than any other play I have directed here. It has been asked by the cast, at *Interdisciplinary Dialogues*, in an interview for a Comm Arts video project documenting this production, and in the numerous hallway discussions that are the hallmark of faculty/student experiences at the College. What prompts this question? It may be that the subject matter of this play presents a challenge as it takes many of us out of the comfort zone of what we wish to witness in the human experience, and this raises the question of why one would wish to be out of that zone. My answer has been the same in each discussion: faculty at MMC are committed to presenting international issues and themes in our curriculum, and this play set in the Congo presents experiences in a country most of us know little about; Lynn Nottage is an important contemporary American playwright to whom our students need to be exposed; this play offers students the opportunity to study acting through the exploration of roles in which they could be cast in the professional theatre; and, the complex characters of this play offer a strong learning challenge for acting and directing students. I always end by saying, "And the human condition presented in this drama scares the hell out of me, which is usually a good reason to explore a play."

When confronted by dramatic material with questions that scare us, the answers for creating the production are found in research. Our research for *Ruined* included *Interdisciplinary Dialogues*, which examined *Colonial/Post-Colonial Images of the DRC: Media, Literature, and Performance* with speakers Julie Huntington, Assistant Professor of French, and Patience Kabamba, Assistant Professor of International Studies, as well as our student dramaturg, Molly Trainor; and *Trauma, Ethics, and War: Recovery and Re-Presentation* with speakers Carrie-Ann Biondi, Associate Professor of Philosophy, Lauren Erin Brown, Assistant Professor of History, and Deirtra Hunter-Romagnoli, Assistant Professor of Psychology. Our work together in rehearsals was powerfully affected by these presentations that offered both factual information and personal experience. In addition, students in this Theatre Production Workshop course conducted their own research, sharing with each other information on Lynn Nottage and her plays, as well as production history, critiques,

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Director's Note

and analyses of this play. They also researched the history of the Congo, its government, politics, military conflicts, and rebel movements; and Congolese rural life and music. All of this has significantly influenced our design, directing and acting choices. The world you see in this production is the culmination of intense study, deep analysis, and lots of questioning and discussion.

As Christian in this play might say, this "was no easy task." We had to analyze, discuss and personally explore human behavior that was full of many horrors and much moral ambiguity. We had to admit to the moral dilemmas that confront one when it comes to matters of survival, and we had to better understand our own complicity in events that, although they take place in other countries, are driven by economic factors shaped by Western consumerism.

The students that have worked on *Ruined* have been an incredible group to teach. They have confronted these questions with inquiring minds, a desire to present truthful human behavior, and a true commitment to telling this story. They have been the most egoless group of young actors I have had the pleasure to teach. The story of this play, not their own success, has become a mission for all of them. They have revealed much of their own humanity in this process and I have learned much from them. As all good teachers do, they have inspired me. I hope they inspire you as well, and that our production not only makes you aware of the lives of these women, but that you are inspired to make a difference.

-David Mold, Director

Special Thanks

Anything But Costumes, Carrie-Ann Biondi, Kevin Brouder, Lauren Brown, Rebecca Fasanello, Deirtra Hunter-Romagnoli, Julie Huntington, Patience Kabamba, Tyler LaMarr, Liz Lamura, Jill Stevenson, Haila Strauss, Paul Ciraulo, David Podell, Kristy Gonzalez, Richard Sheldon, Jacqueline Noel, Rose Ampuero, Wayne Santucci, Diana Zambrotta, Maria Marzano, Pete Romain, Richard Formosa, Peter DeCaro, James Cambria, Paul Treyman, MMC Facilities/Maintenance Staff, MMC Security, MMC Information Technology

About the Author

Lynn Nottage describes herself as a “writer, theatremaker, and activist”. Born in Brooklyn, she credits her grandmother and her mother as her earliest inspirations. Nottage is a graduate of Brown University and the Yale School of Drama. She also served as a Press Officer for Amnesty International for four years.

Nottage has written several notable works, among them: *Crumbs from the Table of Joy*, *By the Way*, *Meet Vera Stark*, *Intimate Apparel* (American Theatre Critics and New York Drama Critics’ Circle Awards for Best Play) and *Ruined* (Pulitzer Prize for Drama. ‘Best Play’ at the OBIE, Lucille Lortel, New York Drama Critics’ Circle, Audelco, Drama Desk, and Outer Critics Circle Awards for Best Play).

Her other accolades include: 2010 Steinberg Distinguished Playwright Award, the Dramatists Guild Hull-Warriner Award, the Horton Lee Reynolds Award, the 2007 MacArthur Foundation “Genius Grant,” the National Black Theatre Festival’s August Wilson Playwriting Award, the 2005 Guggenheim Grant for Playwriting, and the 2004 PEN/Laura Pels Award for Drama.

Ms. Nottage resides in Brooklyn, NY with her husband and daughter. She currently teaches at her alma mater Yale University and serves on the boards of the Theatre Communications Group, BRIC Arts Media Bklyn, Donor Direct Action, The New Black Fest, Voice and Vision, and the Dramatists Guild.

You Can Make A Difference!

All of us who have worked on *Ruined* have been profoundly affected by the stories of women like Mama, Sophie, Salima, and Josephine. We want to do more than give voice to their stories – we want to make a difference and we want your help.

We are raising money to donate to The Fistula Foundation, an organization dedicated to funding fistula repair, prevention, and education. The Fistula Foundation is a supporter of the Panzi Hospital in the city of Bukavu in the Democratic Republic of Congo. At Panzi Hospital, women who are victims of sexual violence and suffer obstetric fistula can receive free, high-quality treatment. 2,544 women suffering from obstetric fistula received free, high-quality treatment there between 1999 and 2010. The cost of treating an obstetric fistula is approximately \$450. We hope to raise enough money during our performances to treat four women like the four women in this play.

You can either make a donation for the Fistula Foundation as you leave the theatre – ushers are at the door to collect money – or you can go to www.fistulafoundation.org to make an online contribution. If you want to mail a donation, The Fistula Foundation is at 1900 The Alameda, Suite 500, San Jose, California, 95126.

If everyone at today’s performance gave just \$2, we could raise enough money today for an operation for one woman. Thank you for being here and we hope you choose to make a difference!

Who's Who

Cast

Alexis Bossous (Mama's Girl) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance. Previous MMC credits include the MMC Directing Project *Midnight Caller* and the student directed project *Wise Words of Wilson*.

Danielle Brown (Sophie) is a senior in the BFA Acting Program. Previous MMC credits include the MMC Mainstage Productions of *A Midsummer Night's Dream* (Moth), *Time and the Conways* (Carol), and *Reckless* (Ensemble). Other MMC credits include the Directing Project *Antigone* (Chorus).

Zamar Campbell-Lloyd (Commander Osembenga) is a senior in the BFA Acting Program. Previous MMC credits include the MMC Mainstage Production of *Geography of a Horse Dreamer* (Jasper), and the staged reading of the Playwriting Class project *Elektro Danse Stöpp Erryting* (Iranian President). Other credits include the online series *Is Anyone Listening*.

Alexander Curran (Aziz Harari) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Arts Management. Previous MMC credits include the MMC Directing Project *Antigone*.

Glynn Davis (Salima) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous credits include *Rent* (Maureen U/S) and *Dracula* (Muna Heker) at Stevenson University.

Nicholas Dillihay (Simon) is a senior in the BA Theatre Arts program with concentrations in Theatre Performance and Writing For the Stage. Other credits include *The Black Bitch Poem* (Leo), *The Curious Savage* (Dr. Emmett), and *Romeo and Juliet* (Paris).

Mary Dorn (Josephine) is a senior in the BFA Acting program. Previous MMC credits include the MMC Mainstage Production *Geography of a Horse Dreamer* (Jason) and the MMC January Project *Heaven Can Wait* (Dancer).

Ronald Emile (Kisembe) is a junior in the BFA Acting Program. Previous credits include *Power of the Trinity* (New York Summer Stage), *Extremities* (SUNY Rockland Community College) and *Eastside Ride* (Love.Live.Life Productions).

(Who's Who continued)

Ramon Guzman (Government Soldier, Rebel Soldier, Miner) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre.

Forrest King (Rebel Soldier, Government Soldier, Aid Worker) is a sophomore in the BFA Acting program.

Lawryn LaCroix (Mama Nadi) is a senior in the BFA Acting Program. Previous MMC credits include the MMC Mainstage Production of *The Good Soul of Szechuan* (Old Prostitute/Mrs. Yang), and the MMC Directing Projects *Baby Talk* (Psychologist) and *Bringing It All Back Home* (Mrs. Jones). Other credits include performing with MMC club Comedy Shmocomedy.

Jonathan Melo (Laurent, Rebel Soldier, Government Soldier) is a junior transfer student from Manhattanville College in the BA Theatre Arts Program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the January Musical Theatre Project *Last Kiss: Our Town Without Pity*. Other credits include *One Large Decision* (NYU Student Film) and *Madame Victoria* (Art Institute of Boston Student Film).

Amareia Moffett (Mama's Girl) is a transfer student from King's College in the BFA Acting program with a minor in Drama Therapy. Other credits include the student directed project *Wise Words of Wilson*.

Kevyn States (Fortune) is a senior in the BFA Acting Program. Previous MMC credits include the MMC Mainstage Production of *The Good Soul of Szechuan* (Brother), the MMC Directing Project *The Piano Lesson*, and the MMC readings of *The Albee Readings* (Grandfather).

Nilg Whyte (Christian) is a junior in the BFA Acting Program. Previous MMC credits include the MMC Mainstage Productions of *A Midsummer Night's Dream* and *Betty's Summer Vacation*. Other MMC credits include the MMC Directing Project *Piano Lesson*. Other credits include *The Choice* (NYU Student Film), *Lush* (NYU Student Film) and *Epic Day* (Cris Classic Productions).

Who's Who Production

Nia Adams (Lighting Designer) is a senior BA Theatre Arts major with a dual concentration in Theatre Performance and Design & Technical Production. Previous MMC credits include the mainstage production *Betty's Summer Vacation* (Lighting Designer), Assistant Lighting Designer for *Bright Lights, Big City*, *Sweet Charity*, and *A Midsummer's Night Dream*, as well as designing a number of Directing Projects. Outside credits include *Line* (Lighting Designer) by Israel Horovitz at the Canal Street Playhouse, *Noel Road 25* (Lighting Designer) at the Spanish Repertory Theatre, and freelance work at both The Pearl Theatre and Baruch College.

Elizabeth Bourgeois (Costume Designer) designs for theatre and film. She has designed for Mabou Mines, Juilliard Drama, Lincoln Center, Whitney-Philip Morris, Berkshire Theatre festival, Tamar Rogoff, and LaMama ETC. She designed the costumes for the award winning short film *Andy Across the Water* as well as the clothes and wings for *The Winged Man*, written by Oscar Nominated screenwriter Jose Rivera. She has an MFA from NYU Tisch School of the Arts. Her costume designs for *Orpheus* at HERE Arts in NYC were selected for exhibition at the 2007 Prague Quadrennial, representing the best of American Theatre Design. She is the recipient of the Arts of Citizenship Award for *Flint, MI: Michael and Me* and the Seidman Award from NYU. She has been an Artist in Residence at Yale University and is a member of United Scenic Artists. Her commercial clothing designs have been featured in Martha Stewart's *Whole Living* along with other international media outlets. Liz teaches costume design here at Marymount Manhattan College.

David Corsello (Sound Designer) is a New York-based sound designer for theatre and dance. New York credits include: *Canon in D Minor*, *Fourteen Flights* (NYC Fringe); *The Groove Factory* (New York Musical Theatre Festival); *American River* (Theater for the New City); *Mariela in the Desert* (Repertorio Español); *Particular Premiere of a First* (Baryshnikov Arts Center); *February House* (Asst., The Public Theater). Regional: *Glengarry Glen Ross* (La Jolla Playhouse), *Fingers & Toes*, *Altar Boyz* (Finger Lakes Musical Theatre Festival); *The Baltimore Waltz* (Cape Rep Theatre); *Reel Music* (Florida Studio Theatre). M. Eng and MFA, UCSD.

(Who's Who continued)

Maura Holloran (Production Stage Manager) is a senior with a double major in the BA Theatre Arts program with a concentration in Producing and Management and BA Communication Arts. Previous MMC credits include MMC Mainstage Productions *The Good Soul of Szechuan* (PSM), *Time and the Conways* (ASM) and MMC Directing Projects *People in the Wind* (ASM) and DPs Spring 2012 (Production Manager). Other credits include *Warrior Class* (Second Stage-Uptown Series/SM Intern).

Ido Levran (Projection Design) is a senior BA Theatre Arts major with a concentration in Producing & Management. Previous MMC credits include the mainstage productions of *Rags* (Projection Designer), *The Good Soul of Szechuan* (Sound Designer), *Sweet Charity* (Sound Designer), *Bright Lights, Big City* (Sound Designer), *Girl Gone* (Sound Designer), and *Thoroughly Modern Millie* (Assistant Sound Designer). Other New York credits include the Broadway production of *The Columnist* (Asst. Projection Designer), *Completeness* at Playwrights Horizons, projection director at Shen Wei Dance Arts, as well as *All In The Timing*, *Einstein's Dreams*, *The Elephant Man*, *Food On The Aisle*, and *Live!Nude!Girl!*. Other credits include stage management and design for productions in Israel such as *Seven Ages Of Man*, *Genesis*, *Earth, It's Me*, *24 Ba'Ratzif*, *Tza'atzua*, *Shel Rikud*, and *Rockdeem Oscar*.

David Mold (Director) directed *Hamlet* this past summer for Hip to Hip Theatre Company, where he is returning next year to direct their season of Shakespeare plays. He directed *Hamlet* and *Macbeth* at the American Globe Theatre for the *What Makes Shakespeare Great* lecture/reading series, as well as a workshop production of the new play *Ophelia's Mother* and for the annual 15-Minute Play Festival co-produced with the Turnip Theatre, the new play *Action & Reaction*. He directed the world premiere staged concert of the opera *The Yellow Star* at The Museum of Jewish Heritage and a second production for the Driscoll Professorship in Jewish-Catholic Studies at Iona College. Other New York credits include directing 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, and he directed at the Open Door Theatre, Alley Theatre, New Ehrlich 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 plays at Edyvean Repertory and Butler University. Directing credits include plays by Barrie Keefe, Vaclav Havel,

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(Who's Who continued)

David Mold (continued) Maria Irene Fornes, Eugene O'Neill, and August Strindberg, as well as the opera *Dido and Aeneas*, Sondheim's *A Little Night Music* and the world premiere of the musical *Woman King*. 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*, and *Geography of a Horse Dreamer* by Sam Shepard. Professor Mold is currently the Chair of the College's Division of Fine & Performing Arts.

Trevor Nalepka (Make Up Designer) is a freshman in the BA Theatre Arts program with concentrations in Theatre Performance and Design & Technical Production, and a minor in Musical Theatre. Previous outside credits include *Titanic* and *Metamorphoses* at Hillsborough High School.

Ray Recht (Scenic Designer) is a Professor of Theatre Arts at Marymount Manhattan College and coordinator of both the Design & Technical Theater and the Producing & Management programs in the Theatre Department. He has designed numerous productions for the MMC mainstage, including scenery for *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*, as well as lighting for *Girl Gone*, *Major Barbara*, *Hello Again*, *The Old Law*, *The Wild Party*, *There Are Crimes and Crimes*, *The Crucible*, *The Executioner's Daughter*, and *The Winter's Tale*. He continues to work professionally on Broadway, Off-Broadway, and at numerous regional and international theatres. He has designed several feature films, TV specials, numerous TV commercials, and many commercial parodies for Saturday Night Live. He has a BFA from Carnegie-Mellon University and an MFA from Yale University Drama School.

Looking Ahead - Fine & Performing Arts
for the Dance Department:

Fall Repertoire Concert

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

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

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