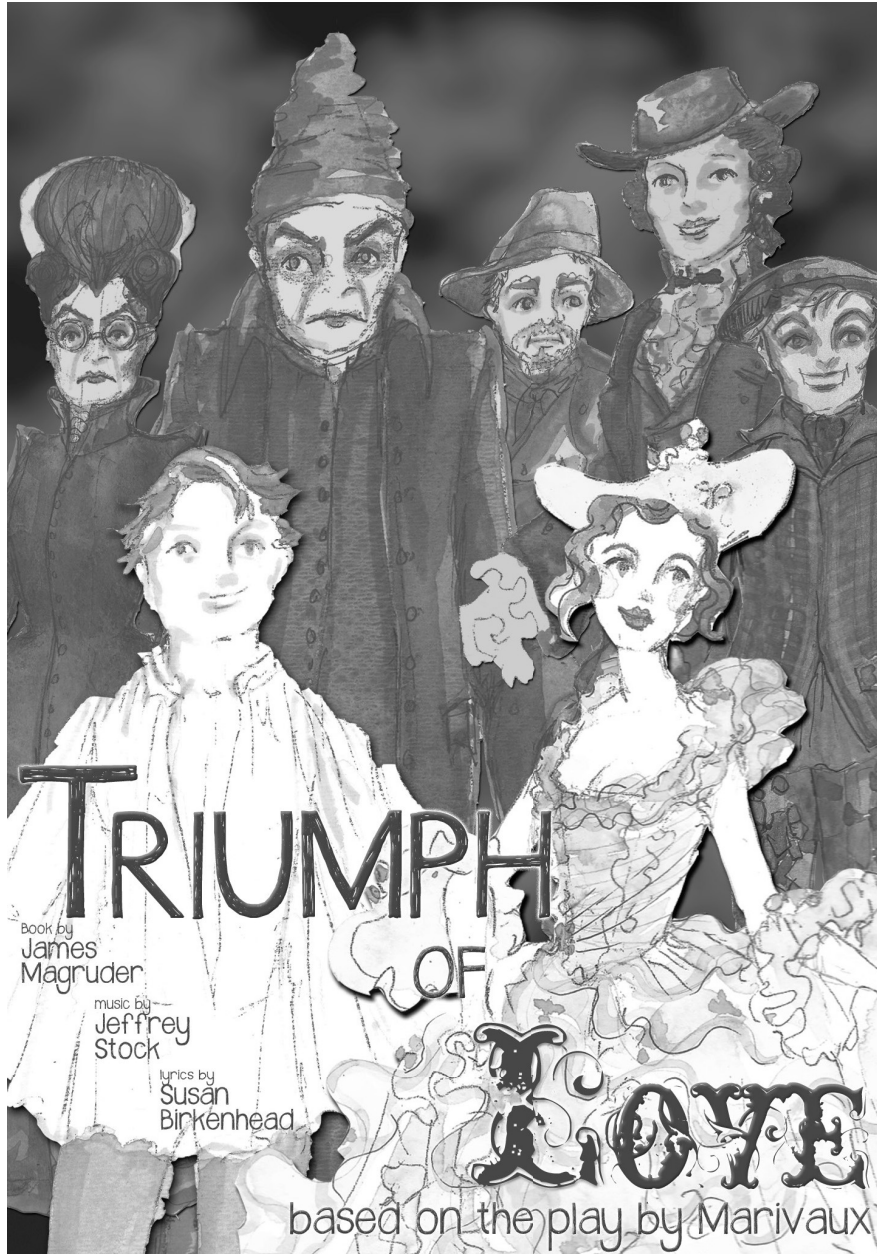




MarymountManhattan

a college of the liberal arts

Theatre Production Workshop presents



TRIUMPH OF LOVE

book by
James Magruder

music by
Jeffrey Stock

lyrics by
Susan Birkenhead

Direction by Kevin Connell

Music Direction by Christine Riley

Choreography by Ryan Kasprzak

Scenic Design by Ray Recht

Costume Design by Elizabeth Bourgeois

Lighting Design by Devon Brown

Sound Design by Josh Millican

Technical Direction by Robert Dutiel

Stage Management by Alexis Ortiz

March 6-9, 2013 at 8PM
March 10, 2013 at 2PM

Triumph of Love is presented through
special arrangement with Music
Theatre International (MTI).

Theresa Lang Theatre

Marymount Manhattan College

221 East 71st Street
New York, NY 10021



CAST

(in order of appearance)

Hesione.....Devon McFadden
Agis.....Christopher Sheehan
Lady's Maid (Female Understudy).....Alyssa Jones
Harlequin.....Spencer Wilson
Dimas.....Angelo McDonough
Hermocrates.....Robert Dalton
Valet (Male Understudy).....Zakk Mannella
Leonide.....Alison Alampi
Corine.....Melissa Hirsch

ORCHESTRA

Piano/Conductor.....Christine Riley
Woodwinds.....Daniel Bennett
Bass.....Greg Chudzik
Percussion.....Tony DeAugustine
Violin.....Rachel Golub
French Horn.....Elizabeth Harraman
Trumpet.....Matthew Hilgenberg

Setting: Eighteenth century Sparta

There will be one 15 minute intermission.

Triumph of Love

Originally produced on Broadway by

Margo Lion • Metropolitan Entertainment Group • Jujamcyn Theatres
in association with

PACE Theatrical Group • The Baruch-Frankel-Viertel Group • Alex Hitz
and Center Stage and Yale Repertory Theatre

Production Staff

Musical Theatre Coordinator: Patricia Hoag Simon

Dramaturg: Kelsey Shapira

Assistant Directors: Lucca Damilano, Bryan Jager, Hunter Johnson

Assistant Choreographer: Johnny Napolitano

Assistant Music Director: Laryssa Schoeck

Assistant Lighting Designer: Chris Steckel

Assistant Costume Designer: Sara Dixey, Sadye Naizer, Amber Presnell,
Bianca Rogers

Wig & Makeup Design: Rita Sylvester

Makeup Design: Will Toborowski

Electrics Supervisor: Martin Perrin

Wardrobe Supervisor: Patricia Sanftner

Assistant Stage Managers: Tanya Degray, Rachel Kitto

Master Electrician: Meghan Mirsch

Assistant Master Electrician: Maura Holloran

Light Board Operator: Ryan Skerchak

Audio Mix Engineer: Sean Hagerty

Microphone Technicians: Ian Fitzgerald, Bridget Supka

Props Crew: T.J. Petty

Deck Crew: Christine Doidge, Ian Fitzgerald, Emily Morrison, Jillian Raquet,
Ryan Skerchak, Bridget Supka, Colleen Wood

Wardrobe Crew: Justin Brown, Angilina Cruz, Anthony Ingargiola, Trenee
McGee, Jonathan Melo, Anna Newman

Costume Assistants: Sarah Dixey, Lorraine Tai

Costume Construction Crew: Molly Abraham, Chris Calfa, Alida Delaney,
Shiori Ichikawa, Allyson Steele, Lorraine Tai

Scenic Carpenters: Dan Berardi, Nick Moreno

Scenic Artists: Alexandra Fry, Angelica Nicholas, Meghan Mirsch, Miguel
Urbino, Lucca Damilano

Technical Assistants: Devon Brown, Katrina Colletti, Ana Dratz, Jenny Founds
Carpenters: Andreza Barbosa, Kevin Brelesky, Edward Brence, Natalia Esteve
Ye Seul Gwon, Kate Hopkins, Crystal Maldonado, Christopher Sheehan, Jared
Sigler, Lyndsi Skewes, Anna Whitty, Nigil Whyte, Colleen Wood

Electricians: Lauren Avarista, Kevin Brelesky, Lucas Camp, Carolyn Cole, Sage
Coury, Andrew D'Anne, Lucca Damilano, Erich De La Torre, Natalia Esteve,
Sidney Fisher, Brianna Freeman, Lindsay Green, Aya Hamasaki, Mackenzie
Meeks, Ryan Olivera, Brian Patterson, Michael Perez, Pasquale Piccinonno,
Amber Presnell, Maximilian Romanello, Allyson Steele, Matthew Weisgable,
Catherine Wilson, Kathryn Wilkes

Production Assistant: Brooke Harbaugh

Production Graphic Design: Matthew J. Land

Production Staff (Cont'd)

Program Design: Matthew J. Land

Theatre Staff Supervisors: Matthew J. Land, Brooke Harbaugh

Production Photography: Gerry Goldstein

Production Videography: Johannes Holub

Front of House Staff: Andrew Bloom, Adriana Bohmier, Victor Chiburis, Sarah Dixey, Stefanie Flamm, Maura Holloran, Natalia Lopresti, Timothy McHale, Meghan Mirsch, Kelly Stauffer, Lorraine Tai, Will Toborowski, Paige Whitebread

Special Thanks

Carrie-Ann Biondi, Pat Simon, Party Rental LTD, Carol Jackson, Paul Ciraulo, David Podell, Kristy Gonzalez, Richard Sheldon, Jacqueline Noel, Rose Ampuero, Wayne Santucci, Maria Marzano, Pete Romain, Richard Formosa, Cherilynn Gonzalez, Kelvin Suriel, Peter DeCaro, James Cambria, Paul Treyman, MMC Facilities/Maintenance Staff, MMC Security

Special thanks to Jere Couture and the Frederick Loewe Foundation for their consistent support of our Musical Theatre Program. This January 2013, sixty students participated in three special musical theatre projects with The York Theatre Company and National Dance Institute.

Musical Theatre at MMC

The Musical Theatre Minor at MMC is a four year, 24 credit program coordinated by Patricia Hoag Simon. Students receive training in Sight Singing, Music Theatre History, Song Studies, Scene into Song, as well as Professional Audition and Career Preparation. The work at school is supported by daily training in ballet, jazz, and tap, as well as weekly voice lessons in private studios. Our faculty and staff is world class: Liz Fleischer, Michael Montel, John Znidarsic, Ananda Bena Weber, Ed Kresley, Dana Moore, Kyle Pleasant, Jeff Shade, Jacob Brent, Matthew Powell, Michael Pereira, Rommy Sandhu, Peter Van Derick, Joyce Hall, Jane Seaman, David Sisco, Charlotte Surkin, Debra Vanderlinde, Lisa Rochelle, Paul Katz, Steven Purdy, Robert Grusecki, Paul Stephan, Robert Webb, Christine Riley, and Bethany Elkin. In addition to our mainstage musicals, we partner with The York Theatre Company each January on a new musical directed by a master artist such as Barbara Siman, Larry Fuller, or Patricia Birch.

About the Production

The fate of this play has been bizarre. I thought it capable of being either a total failure or a great success; a total failure because its subject was so singular and consequently ran the risk of being poorly received; a great success because I saw that, if grasped, the subject could provide a great deal of pleasure. Yet I was wrong; neither thing happened.

—Preface to *Le Triomphe de l'amour*

So wrote the playwright, novelist, and essayist Pierre Carlet de Marivaux (1668-1763) regarding initial reactions to his 1732 play. The present-day popularity of *Le Triomphe de l'amour* (*The Triumph of Love*) may seem odd given that it was poorly received by many critics in Marivaux's time. Perhaps equally surprising is the revived interest in Marivaux himself, especially in France, given that the playwright's enemies, among them Voltaire, ensured that he died in obscurity. Guillaume Ansart claims that "This rediscovery of *Le Triomphe de l'amour* is probably due in part to the contemporary interest in the motif of cross-dressing and in questions related to gender identity in general." And yet, as Ansart notes, it is these very features, especially "the complex plot relying on cross-dressing by the heroine Léonide," that make *Triomphe* markedly different from Marivaux's more famous "comédies d'amour."

Marivaux belonged to the social and intellectual salon scene of the Eighteenth century, and while Enlightenment ideas permeated his work, his plays were still primarily written to please the upper and rising middle classes. He wrote French-language plays for the Théâtre Italien, France's own commedia dell'arte company. These plays relied on stock commedia characters while simultaneously breaking new ground in comedic form by shifting the plot's focus to the psychology of the lovers. Marivaux's emphasis on the intricacies of the human heart is likely part of what made *Le Triomphe de l'amour* an intriguing basis for a musical adaptation.

Many of Marivaux's comedies are now celebrated while the tragedies of his more successful contemporaries, like Voltaire, have fallen into obscurity. This may be because, unlike Eighteenth century classicists who, as Oscar A. Haac explains, "could not accept the study of serious motives for comic effect, the application of what seemed to be philosophical techniques to perfectly common emotions," we are not troubled by these aspects of comedy; instead, we are free to enjoy Marivaux's philosophy of love. Marivaux concluded his preface to *Triomphe* with a simple entreaty: "All I ask is that one read it with attention, and without regard for what was originally thought about it, so as to be able to judge it fairly." Given the resurgence of popularity that Marivaux's plays have experienced, it seems that scholars, theatre artists, and, of course, audiences are doing just that.

- Kelsey Shapira, Dramaturg

For Further Reading

- “*Le Triomphe de l’amour*: Cross-Dressing and Self-Discovery in Marivaux.” by Guillaume Ansart (in *Modern Language Notes*)
- “Literature and Society in the Early Enlightenment: The Case of Marivaux.” by Lionel Gossman (in *Modern Language Notes*)
 - *Marivaux* by E.J.H. Greene
 - *Marivaux* by Oscar A Haac
 - “Avertissement de L’Auteur: Le Triomphe de l’amour” by Marivaux (in *Marivaux: Théâtre Complet*, ed. Frédéric Deloffre and Françoise Rubellin, English translation provided by James Magruder)
- *The Theater of Marivaux* by Kenneth N. McKee

Who’s Who Cast

Alison Alampi (Leonide) 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 Club Fierce’s productions of *Once Upon a Disney Cabaret* (performed and produced) and *Requiem for My Father* (Emily). Other credits include Black Box Theatre Company’s production of *Cabaret* (Sally) and Oxygen Network’s *Glee Project Season 2: Top 40* Finalist.

Robert Dalton (Hermocrates) 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 *Rags* (“Big Tim” Sullivan) and the January Project *Sweet, Bye and Bye* (Egon Pope).

Melissa Rose Hirsch (Corine) is a junior in the BA Theatre Arts program with a concentration in the Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the mainstage production of *Rags* (ensemble, u/s Rachael) and the January Project *Bespoke Musicals* (Featured Performer). Other credits include Surflight Theatre’s productions of *Once Upon a Time in New Jersey* (Angie Moscato) *Annie* (Boylan Sister/Featured Dancer) and the *Sound of Music* (Ensemble).

Alyssa Jones (u/s Leonide, Corine, Hesoiné) is a senior in the BA Theatre Arts program with a concentration Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the mainstage production of *Rags*, the Homecoming Cabaret *Wall to Wall Cabaret*, and Club Fierce’s production of *All Shook Up*. Other credits include the MMC Spring Dance Mainstage (Singer Soloist).

(Who’s Who continued)

Zakk Mannella (u/s Agis, Hermocrates, Harlequin, Dimas) is a sophomore 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 *Buck Simple* (Leo), the January Project *Sweet Bye and Bye* (Noodnik) and the MMC Mainstage *Rags* (Jack, u/s Saul). Other credits include Stage Right! Theatre Company’s productions of *Miss Saigon* (Chris) and *Footloose* (Ren), as well as PTDG Drama Association’s production of *Beauty and the Beast* (Beast).

Angelo McDonough (Dimas) 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 January Projects *Last Kiss* and *Heaven Can Wait*, and Club Fierce’s production of *All Shook Up*. Other credits include Stoneham Theatre’s production of *My Fair Lady* and the New School’s production of *Cabaret*.

Devon McFadden (Hesione) is a transfer student from Marywood University and 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 Good Soul of Szechuan* (Mrs. Mi Tsu/Boy).

Christopher Sheehan (Agis) is a senior in the BA Theatre Arts Program with a concentration in Theatre Arts and a minor in Musical Theatre. Previous MMC credits include the mainstage production of *Rags* (Ensemble, u/s Nathan). Other credits include Merrimack Repertory Theatre production of *The Fantasticks!* (The Mute).

Spencer Wilson (Harlequin) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance with a minor in Musical Theatre. Previous MMC credits include the mainstage production of *Rags*, the MMC Intensive (York Theatre/Lincoln Center), and the MMC January Project *Sweet Bye and Bye*.

Production

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 holds an MFA from NYU Tisch School of the Arts. (cont’d)

(Who's Who continued)

Elizabeth Bourgeois (Costume Designer) 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 is an Assistant Professor of costume design here at Marymount Manhattan College.

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).

Kevin Connell (Director) is a Professor of Theatre Arts at Marymount Manhattan College, where he serves as Coordinator of Junior and Senior Acting and Recruiter for the Department of Theatre Arts. Kevin served as the Period Style and Etiquette Coordinator for the 2012-2013 Broadway production of *The Heiress*. Directing credits include: Lawrence Dukore's *'Round Midnight* (Turnip Theatre Company & American Globe Theatre's 17th Annual 15-Minute Play Festival); Christopher Durang's *Baby with the Bathwater* (Ground UP Productions); Shakespeare's *Romeo + Juliette* (Collective Company); Oscar Wilde's *The Importance of Being Earnest*, Wilde's *An Ideal Husband*, Marivaux's *The Triumph of Love*, Constance Cox's adaptation of Oscar Wilde's *Lord Arthur Savile's Crime* and Richard Brinsley Sheridan's *The Rivals* (Take Wing and Soar Productions at the National Black Theatre and the Poet's Den Theatre); James Magruder (book), Jeffrey Stock (music) and Susan Birkenhead's (lyrics) musical *Triumph of Love* (2013); J.B. Priestley's *Time and the Conways*, Oliver Goldsmith's *She Stoops to Conquer*, Michael John LaChiusa's musical *Hello Again*, Tennessee Williams' *Approaching the End of a Summer* and Edward Albee's *Finding the Sun*, A.A. Milne's *The Ugly Duckling*, an adaptation of Shakespeare's *Richard II* titled *The Holy Terror*, James Valcq and Fred Alley's musical *The Spitfire Grill*, Seneca's *Trojan Women*, Oscar Wilde's *The Importance of Being Earnest* and Tony Kushner's *Reverse Transcription* (Marymount Manhattan College). He performed in the play *Temporarily Yours*, (also playwright) at the 2001 Edinburgh Fringe Festival (Scotland). Additionally, Kevin has performed in productions at The National Theatre (London), La Jolla Playhouse, Steppenwolf Theatre Company, TheatreWorks USA, The Wayside Theatre, TheatreFest, NJ (cont'd)

(Who's Who continued)

Kevin Connell (Director) and Pinewood Film Studios (London), among other credits. He is co-adapting Kathryn Harrison's novel *Exposure* for the stage. Kevin attended The Ohio State University (BFA) and the University of California, San Diego (MFA).

Ryan Kasprzak (Choreographer) is currently the assistant choreographer for NBC's *Smash* where he is honored to work alongside Emmy winner Joshua Bergasse. He can also be seen as the Sun Drop Guy in the ongoing TV ads for Sun Drop soda. Ryan was Associate Resident Choreographer and dance captain for the first national tour of *Billy Elliot* and appeared on Fox's *So You Think You Can Dance* along with his brother, Evan. He continues to create new work with his multi Drama Desk Award nominated company Parallel Exit: Physical Comedy Theater. Their production of *This Way, That Way* prompted the NY Times to say Kasprzak, "can get laughs simply by breathing" and their comic tap musical *Time Step* has been seen at the New Victory Theater, Joyce SoHo, Lincoln Center Institute and Cos Festival in Spain. Ryan was nominated for a New York Innovative Theater Award for Outstanding Choreography and served as dance captain for the International Tour of *Fosse*. He has been honored to work with such legendary entertainers as Gwen Verdon, Ann Reinking, Ben Vereen, and Gregory Hines. BFA Marymount Manhattan College. www.ryankasprzak.com

Josh Millican (Sound Designer) is a graduate of Paul McCartney's Liverpool Institute for Performing Arts, and recipient of the 2009 Sennheiser Achievement award for Theatrical Sound Design. Design and Engineering credits include – International: *Angels in America: Millennium Approaches*, *Coram Boy*, *Can't Stand Up for Falling Down*, *The Merry Wives of Windsor* (UK); *The Fall and Rise of the Phoenix* (South Africa, Asst.). Regional: *Hello Dolly* (North Shore Music Theatre, Assoc.); Selected NYC credits include – *Amigo Duende: A New Musical* (R.Evolucion Latina, Assoc.), *Ars Nova*, Multistages, The Gallery Players, Block & Tackle Productions, Libra 6 Productions, Long View Theatre Co., The Lee Strasberg Institute, and Marymount Manhattan.

Alexis Ortiz (Production Stage Manager) is a junior in the BA Theatre Arts Program with a concentration in Producing & Management. Previous MMC credits include the mainstage productions of *A Midsummer Night's Dream* (Production Stage Manager), *Betty's Summer Vacation* (Assistant Stage Manager), *Time and the Conways* (Assistant Stage Manager), and the Directing Project *Kindertransport* (Stage Manager). Other credits include *Spamalot* (Stage Manager) and *Bloody Bloody Andrew Jackson* (Stage Manager/Assistant Director) at Buck's Rock Performing Arts Camp.

(Who's Who continued)

Christine Riley (Musical Director/Conductor) is currently an Artist in Residence in Musical Theatre at Marymount Manhattan College. Credits include: *A Moment in Time*, a new musical with Stewart F. Lane, *My Vaudeville Man* (The York Theatre), *Thoroughly Modern Millie* (National tour), *Gemini the Musical* (The Acorn), *Romance, Romance* (The Glove Theatre), *Seesaw* (The Connelly Theatre), *Count to Ten* (Theatre at St. Clements), *Flight of the Lawnchair Man* (37 Arts), *Mud Donahue and Son* (45th Street Theatre), *Frankenstein* (Casino Rama), *Nunsense* (Fallsview Casino), *Shout! The Mod Musical*, *Edges*, and *Sweet Charity* (Marymount Manhattan College), *The Who's Tommy*, *The Full Monty*, *The Pajama Game*, *Urinetown*, *The Musical* and *Cabaret* (Five Towns College) and has also served as the musical director for many regional and university theatre productions including: *Cats*; *Miss Saigon*; *Gypsy*; *Guys and Dolls*; *Fiddler on the Roof*; *Honk!*; *Annie Get Your Gun*; *The Sound of Music*; *South Pacific* (all for the Prather Entertainment Group); *You're a Good Man, Charlie Brown*; *Cocanuts*; *A Chorus Line*; *Once Upon a Mattress*, and *A New Brain*, among others. Christine also arranged and conducted a new musical, *Caterina's Son*, in Florence, Italy. Ms. Riley received her BM from Ithaca College and an MM from Arizona State University.

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 *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*, 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.

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.