



MarymountManhattan

a college of the liberal arts

Theatre Production Workshop presents

THE GOOD SOUL OF SZECHUAN

BY BERTOLT BRECHT

ENGLISH TRANSLATION BY DAVID HARROWER

DIRECTION BY DYANA KIMBALL

MUSIC COMPOSED AND DIRECTED BY BRUCE LAZARUS

SCENIC DESIGN BY RAY RECHT

COSTUME DESIGN BY ELISE VANDERKLEY

LIGHTING DESIGN BY BETHANY TAYLOR

SOUND DESIGN BY IDO LEVRAN

HAIR AND MAKEUP DESIGN BY MEGAN MURPHY

TECHNICAL DIRECTION BY ROBERT DUTIEL

PRODUCTION STAGE MANAGEMENT BY MAURA HOLLORAN

NOVEMBER 16-19, 2011 AT 8PM

NOVEMBER 20, 2011 AT 2PM

There will be one 10-minute
intermission - Concessions will be on
sale in the Nugent Lounge.

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



THE GOOD SOUL OF SZECHUAN

BY BERTOLT BRECHT

ENGLISH TRANSLATION
BY DAVID HARROWER

CAST

(IN ALPHABETICAL ORDER)

STEP-SISTER.....MARIKA ABE
THIRD GOD.....MICHAEL BURBACH
NEPHEW/CHILD.....CAMERON BURNS
WIFE.....LIZ DAINGERFIELD
SISTER-IN-LAW.....MADELEINE DAUER
SECOND GOD.....JENNIE GOLD
YANG SUN.....TERRELL GREEN
NIECE/YOUNG PROSTITUTE.....SHIORI ICHIKAWA
SHEN TE/SHUI TA.....NICOLE JOHNSTON
OLD PROSTITUTE/VOICE 1/MRS. YANG.....LAWRYN LACROIX
HUSBAND.....DANIEL LEONARD
UNEMPLOYED MAN/AGENT.....THEO MALTZ
MI TSU/BOY.....DEVON MCFADDEN
FIRST GOD.....DEVIN NELSON
GRANDFATHER/GENTLEMAN.....MAURICIO PITA
GENTLEMAN/SHU FU.....BRIAN REISMAN
WANG.....AUSTIN RUFFER
BROTHER.....KEVYN STATES
POLICEMAN/PRIEST.....ZACH STEPHENS
MRS. SHIN.....JORDIN TAYLOR
CARPENTER/WAITER.....ADAM WEPPLER

GODS' CHORUS: SHIORI ICHIKAWA, DEVON MCFADDEN, BRIAN
REISMAN, ADAM WEPPLER

MUSIC ENSEMBLE: MARIKA ABE (PIANO), NICOLE DORING
(UKELELE), DANIEL LEONARD (GUITAR), THEO MALTZ
(PERCUSSION), ADAM WEPPLER (GUITAR)

TIME: NOW
PLACE: HERE

PRODUCTION STAFF

Voice & Text Coach: Barbara Adrian

Movement Consultant: Virginia Scott

Dramaturg: Sarah Simmons

Assistant Directors: Nicole Doring, Hunter Johnson, Freddy
Mancilla

Electrics Supervisor: Martin Perrin

Assistant Lighting Designer: Devon Brown

Assistant Stage Manager: Colin Gallagher, Ami Shibasaki

Master Electrician: Meghan Mirsch

Light Board Operator: Lucas Camp

Sound Board Operator: Dayshona Harvin

Props Master: Hannah Hollis

Deck/Props Crew: Karina Billini, Sally Burgos, Adam
Warwinsky

Wardrobe Crew: Alexandra Clayton, Glynn Davis, Thomas
Heffrick, Emily Neilsen, Kelsey Shapiro, Amanda Snyder

Production Assistant: Brooke Harbaugh

Production Graphic Design: Matthew J. Land

Program Design: Matthew J. Land

Shop Foreman and Scenic Supervisor: AJ Cote

Scenic Artists: Arianna Knox, Livia Olivera

Technical Assistants: Nia Adams, Dan Berardi, Natalia
Lopresti, Katie Meade, Elise Vanderkley

Theatre Staff Supervisors: Matthew J. Land, Brooke Harbaugh

Production Photography: Susan Cook

Production Videography: Johannes Holub

Carpenters: Leigh Berenis, Matt Corridoni, Kevin Delano,
Serena Dykman, Sana Idnani, Elizabeth Lucasiewicz, Audrey
McLaughlin, KT O'Connor, Sofia Panagopolous, Anthony Silva,
Lauren Strack

Light Hang & Focus: Joey Anchondo, Evan Bernardin, Sarah
Biggs, Sarah Bowling, Erich de la Torre, Elyse Franco, Alex Fry,
Alana Kelley, Nicole Maggio, Brianne Mavis, Reagan Porter,
Kyle Schliefer, Chris Steckel, Conor Wright, Liane Zielinski

ABOUT THE PLAY

The Good Soul (also known as Woman/Person) of Szechuan was one of Bertolt Brecht's most accomplished plays written in collaboration during his period of exile. Prior to fleeing Germany in 1933, Brecht focused most of his time and energy on becoming a writer and director; determined to discover a creative avenue that would feed his need to inspire social and political change. When Brecht began writing *The Good Woman of Szechuan* in 1938, Germany was experiencing turmoil as political parties vied for power within the newly organized republic. Marxist advocates were interested in encouraging dialogue about social issues: What does it mean to survive as a human being, and how long can one maintain their existence before corruption becomes the status quo? Nowadays, we have these questions and more, just as we have more of everything! As American society has become increasingly complicated, our relationship to socio-economic and cultural structures is overwhelmingly cynical. We're in a constant state of political impasse, which has led to an economic downturn. Today's technology is amazing, but it has afforded many the option of avoiding real life altogether.

Although Epic Theatre is now widely associated with Bertolt Brecht, the seed for its development was originally featured in the work of Marxist director Erwin Piscator, whom Brecht assisted in cultivating a theatrical form that would encourage public discussion of political and social issues. Brecht eventually parted ways with Piscator, but together they established and coined the style "Epische Theatre" (Epic Theater). The theory revolved around the alteration of existing theatrical forms (i.e., naturalistic, realistic, expressionistic), so that social and moral purposes could be introduced to the medium. In Brecht's view, this would transform the theatre by deconstructing previously conceived conventions. A distinctive difference was that spectators were expected to actively participate, rather than maintain a passive presence. The focus of this style was to provide commentary on social and political themes, in hopes of inspiring critical thinking as opposed to empathy. In order to achieve this type of response, Brecht demanded that all involved in the creative process--from playwright to designers--utilize individual theatrical elements separately to trigger intellectual stimulation, rather than create escapist entertainment. This was Brecht's way of illuminating his view that "every art contributes to the greatest art of all, the art of living." (A Short Organum for the Theater)

- Sarah Simmons, Dramaturg

ABOUT THE PLAYWRIGHT

First and foremost a poet, Bertolt Brecht successfully created nearly fifty plays (mostly in collaboration with members of his collective), while enhancing theatrical practice through development of the well-known genre, Epic Theater. Born February 10, 1898 in Augsburg, Germany, Brecht came from an upper middle-class family, always encouraged by his parents to foster his talents. In order to avoid service in the army, he attended the University of Munich under the guise of being a medical student. This was a successful evasion tactic until 1918, when he was called to serve as an orderly in a medical clinic. Brecht's schooling resumed in 1919, where he spent most hours in a seminar on theatrical theory and criticism led by German literary historian, Arthur Kutscher. Through this course he was exposed to the work of two of his major literary influences; Georg Büchner and Frank Wedekind.

In 1924 Brecht found publishing success in Berlin through Lion Feuchtwanger--a prominent figure of the Weimer Republic's literary world. He also briefly worked under directors Max Reinhardt and Erwin Piscator. The further development of Brecht's theories and practice methods featured the influence of Marxism, and exploration of this ideology first found focus in his treatment of opera. Brecht's desire was to rid the art form of its "culinary" appeal, and led to an ongoing collaboration with avant-garde composer Kurt Weill. Brecht's career continued with his most socially and politically stimulated writing, and the creation of didactic theater in the form of Lehrstück or "lesson" plays. They were shorter, narratives usually featuring a parable with music. This period began his exclusive collaboration with composers Weill, Paul Hindemith, and Hans Eisler.

As Germany's political arena began to heat up, it was no longer safe for a radical leftist supporter like Brecht to remain; his use of theater as an agency for inciting action and dialogue made him an obvious target. He fled Germany in 1933, eventually out of Europe to the United States where he lived until 1947 after being interviewed by the House Un-American Activities Committee for suspected ties to the Communist Party. Between 1937 and 1941 he wrote his major plays, theoretical essays and dialogues, and many poems.

(continued on next page)

(About the Playwright continued)

In 1949 Brecht returned to Berlin to help stage *Mother Courage and Her Children*, which led to the formation of the Berliner Ensemble in 1954. They are still in practice today as efforts were made by his wife, actress Helen Weigel, and others to carry on his legacy. Just last month, the ensemble performed at the Brooklyn Academy of Music in a new production of *The Threepenny Opera* directed by Robert Wilson.

ABOUT THE TRANSLATOR

David Harrower is an award-winning Scottish playwright whose first professional productions *Knives in Hens Kill* and *The Old Torture Their Young* were premiered at The Traverse Theatre in Edinburgh. His widely acclaimed play *Blackbird* was commissioned by the Edinburgh International Festival and premiered at the King's Theatre, Edinburgh in August 2005, then transferred to the Abbey Theatre, London in February 2006, and won Best Play in the Scottish Theatre Critics Awards, as well as Best New Play at the 2007 Laurence Olivier Awards. It has since been performed worldwide with a New York premier at the Manhattan Theatre Club in 2007. Concurrently, Harrower has created translations of work by Luigi Pirandello, Anton Chekhov, Georg Büchner, John Wyndham, Odön von Horváth, Jon Fosse, Arthur Schnitzler and Friedrich Schiller.

UPCOMING EVENTS FINE & PERFORMING ARTS

Dancers At Work

Student Choreography Showcase

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November 19th 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 THANKS

Many thanks to Theatre Department faculty for inviting me to direct this great play with this amazing and dedicated group of young theatre artists. Thank you to Jill Stevenson who organized two lively and inspirational TPW dialogues around the themes of the show, and to all of those faculty, artists and staff that contributed to the dialogues. A special thank you to Virginia Scott who led the cast in a terrific clowning workshop, worked with our Gods and Water-seller and taught us all about the speed of fun! Thanks to Professor Yu-Yin Cheng who assisted us in finding pronunciations for the Chinese names in the play. Thank you to Brooke Harbaugh and Matt Land for all of their work in support of the show. I would also like to thank Jimmy and James Owens for putting up with me through this process as well as Patricia Kimball for helping to make the mom/director schedule a little easier on me.

-Dyana Kimball, Director

UPCOMING EVENTS FINE & PERFORMING ARTS

In the Hewitt Gallery of Art:

Totally Handmade

The totally handmade books in this exhibition are tools used to explore and communicate ideas. Artists' books function in the same way as contemporary art: as an expression of someone's creativity, often with social commentary, but sometimes in a purely abstract way, in absence of words or recognizable imagery. These artists' books adopt any and all forms of contemporary arts, plus forms of "craft" which have crept into contemporary art.

Open daily, now **through November 30**. For more information, call 212.517.0692.

SPECIAL THANKS

Meghan Murphy, Lucca Damilano, Alida Delany, Sarah Dixey, Olivia Tabackman, Allyson Steel, Amber Presnel, Carol Jackson, Paul Ciraulo, David Podell, Wayne Santucci, Maria Marzano, Jose Irizarry, Pete Romain, Richard Formosa, Cathy Alleyne, Peter DeCaro, James Cambria, Paul Treyman, MMC Facilities/Maintenance Staff, MMC Security

WHO'S WHO

CAST

Marika Abe (Step-Sister) is a senior in the BA Theatre Performance concentration with a minor in Musical Theatre, and transferred from Five Towns College. Past acting credits include *Top Girls*, *Full Monty*, *Cabaret*, and *Conceal Her* (Tent Peg Theatre Productions). Music Directing credits include: *A Moment in Time* (AMD/ Broadway premire), *A Quiet Clock* (AMD,AD), *Tommy* (AMD), *A Chorus Line* (MD) and MMC's *Sweet Charity* (AMD).

Michael Burbach (Third God) is a senior in the BFA Acting program. Previous credits include the MMC Directing Project *Never Swim Alone*.

Cameron Burns (Nephew/Child) is a senior in the BA Theatre Performance concentration. Previous credits include the MMC Directing Projects *The Happy Journey* and *Savage/Love*, and the Playreadings of *The Sandbox* and *The American Dream*. Other credits include *The History Boys* at the Snapple Theatre Center-NYC.

Liz Daingerfield (Wife) is a senior in the BFA Acting program. Previous MMC credits include the Directing Projects *Bug* (Agnes), and *Kindertransport* (Lil), and the staged readings of *Getting Out* (Principal) and *The Vagina Monologues*.

Madeleine Dauer (Sister-In-Law) is a sophomore in the BFA Acting program. Previous MMC credits include the Directing Project *Never Swim Alone*.

(Who's Who continued)

Jennie Gold (Second God) is a senior in the BFA Acting program. Previous credits include *The Rocky Horror Show*, *25th Annual Putnam County Spelling Bee*, and *Hair* at Inn One Theatrics in Rutland, VT.

Terrell Green (Yang Sun) is a senior in the BA Theatre Performance program with a minor in Speech Therapy. Previous MMC credits include the MMC mainstage productions of *Geography of A Horse Dreamer* (Cody) and *Girl Gone* (Vadoo), the MMC Directing Project *Chasing Dandelions* (Rome), and the Playwright/Director/Actor Workshop production of *Love Drum* (Mamo). Other credits include *Antony and Cleopatra* (Soothsayer/Thidius) at Take Wing and Soar.

Shiori Ichikawa (Niece/Young Prostitute) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and Design & Technical Theatre, with a minor in Musical Theatre.

Nicole Johnston (Shen Te/Shui Ta) is a senior in the BFA Acting program. Previous MMC credits include the mainstage production of *Reckless* (Pooty) and the Directing Projects *The Happy Journey*, *The Cherry Orchard*, and *Kindertransport*. Other credits include *Just Julian* at Manhattan Rep. Summerfest 2010.

Lawryn LaCroix (Voice 1, Old Prostitute, Mrs. Yang) is a junior in the BFA Acting program. Previous MMC credits include the Directing Projects *Chasing Dandelions*, and *Bringing It All Back Home*, the Bill for Bill Reading of *The American Dream/The Sandbox*. Other credits include MMC's sketch comedy group Comedy Schmocomedy (President).

Daniel Leonard (Husband) is a senior in the BFA Acting program. Previous credits include *Hair* and *The Rocky Horror Show* at Inn One Theatrics, and the MMC Directing Project *This Is The Rill Speaking*.

Theo Maltz (Unemployed Man/Agent) is a senior in the BFA Acting program. Previous MMC credits include the Directing Projects *Bug*, *This Is the Rill Speaking*, and *The Spot*.

(Who's Who continued)

Devon McFadden (Mi Tsu/Boy) is a junior in the BA Theatre Performance concentration who transferred from Marywood University. *The Good Soul of Szechuan* is Devon's first MMC production.

Devin Elizabeth Nelson (First God) is a senior in the BFA Acting program. Previous MMC credits include the mainstage productions of *Girl Gone* (Hope) and *Thoroughly Modern Milile* (Ensemble), and the Bill for Bill Reading of *The American Dream*. Other credits include *Warp* (Female Voice) at the Easy Company-Access Theatre NY, *A Christmas Carol* (Ensemble) and *The King and I* (Ensemble) at Gateway Playhouse Long Island.

Mauricio Pita (Grandfather/Ensemble) is a senior in the BFA Acting program. Previous MMC credits include the Directing Projects *Electra*, *The Cherry Orchard*, and *27 Wagons Full of Cotton*. Other credits include *In Luve But Discreet* at the Spanish Repertory Theatre Off Broadway, *Fugue Series* at the NY Fringe Festival and *Big Love* at the New Zenith Theatre.

Brian Reisman (Gentleman/Shu Fu) is a junior in the BFA Acting Program. Previous MMC credits include the Playwright/Director/Actor Workshop production of *Eat* (David) and the mainstage production of *Reckless* (Tom/Tom Jr.).

Austin Ruffer (Wang) is a senior in the BFA Acting program. Previous MMC credits include the mainstage productions of *Time and the Conways* (Alan), *The Bald Soprano* (Mr. Martin), and *As You Like It* (Ensemble). Other credits include MMC's sketch comedy group Comedy Schmocomedy (Vice President).

Kevyn States (Brother) is a junior in the BFA Acting program. Previous MMC credits include the Directing Project *The Piano Lesson* (Lymon) and the Playreading *The Sandbox* (Daddy).

(Who's Who continued)

Zach Stephens (Policeman/Priest) is a junior in the BA Directing and Theatre Performance concentrations. Previous MMC credits include the MMC Directing Project *Never Swim Alone* and MMC's sketch comedy group Comedy Schmocomedy.

Jordin Taylor (Mrs. Shin) is a junior in the BFA Acting program. Previous MMC credits include the Directing Project *Springtime*, as well as the reading of *Getting Out*, part of the MMC Mainstage Production "A Bill for Bill."

Adam Wepler (Carpenter/Waiter) is a senior in the BFA Acting program. Previous MMC credits include the mainstage production of *Time and the Conways*, as well as the Directing Projects *FUN*, *Jealous Sisters*, and *Rabbit Hole*. Other NY credits include *Little Town Blues* at The Wyld Project, and *Richard III* at La MaMa ETC.

PRODUCTION

Barbara Adrian (Voice/Text Coach) is Professor of Theatre Arts at MMC. 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 resident Voice and Speech coach for New York Classical Theatre (NYCT) under the artistic direction of Stephen Murdman. Selected credits for NYCT: *Richard III*, directed by Teresa K. Bond; *Hamlet*, directed by Stephen Murdman; *Cymbeline*, directed by Louis Scheeder; *The Recruiting Officer*, directed by Grant Neale; and *Comedy of Errors*, directed by Jay Paul Skeleton. Recent MMC credits include: *Time and 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 Rother; *The Adding Machine* and *In The Boom Boom Room*, directed by Ellen Orenstein; *The Mystery of Edwin Drood*, directed by Marcia Milgrom Dodge.

(Who's Who continued)

Barbara Adrian (Voice & Text *continued*) Ms. Adrian 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).

Maura Holloran (Production Stage Manager) is a junior transfer student from Mt. St. Mary's University with a double major in the BA Theatre Arts program with a concentration in Producing & Management and BA Communication Arts. Previous MMC credits include the Bill for Bill readings of *The American Dream/Sandbox* (Stage Manager), the Directing Project *People in the Wind* (Assistant Stage Manager), and the mainstage production of *Time and the Conways* (Assistant Stage Manager).

Dyana Kimball (Director) earned a BA in English literature at Boston University and an MFA in directing at Columbia University. She has taught directing as an adjunct at MMC since 2005. She has been a guest director at Long Island University's CW Post Campus, at UMass Lowell, and has been a visiting artist at Vassar College and the University of Alaska in Juneau. Ms. Kimball was the founder and Artistic Director of Boston's Directors' Lab and was a co-founder of the New York Based theatre Collectin, Ontik. NYC directing credits: *The Roaring Girlie* (CW Post); *The Happy Journey* (MMC); Alexis Clements' *Conversation* (University Settlement), *Your Own Personal Apocalypse* (Chashama); *Numbers* (Manhattan Rep.); *Orestes 2.0* (CW Post); *Woyzeck* (Central Park); *The Adding Machine* (Theatre at Riverside Church); *Baal, Island of Slaves, Love and Literature* (Schapiro Theatre at Columbia); *Library Play* by Paul Cohen (J. Houseman Theatre), *Still Life* by Emily Mann (Belt Theatre) *Rubber* by Tom Sleigh (RAW Space) and *Chopping* by Magdalena Gomez (HERE Arts Center). Regional Credits: *Roach*, an adaptation of Kafka's *Metamorphosis* by ONTIL (Spirit Wind Arts, Philadelphia, PA), *Don Giovanni* by Mozart (Opera-To-Go, Juneau, AK); *What Will I Do When You Are Gone* by Neil Bell (The Market Theatre/BTM, Cambridge, MA); *Traveling Naked* by Debra Lake Forston (BDL, Boston, MA); *Transfiguration of Benno Blimpie* by Alber Innurato (BDL, Boston, MA). She was a member of the Women's Project Director's Lan from 2008-2010.

(Who's Who continued)

Bruce Lazarus (Composer/Music Director) earned his BM and MM in Music Composition at Juilliard and PhD in music theory from Rutgers University. *Good Soul of Szechuan* is his fourth collaboration as composer/music director with MMC's Department of Theater, after *As You Like It* and *She Stoops to Conquer* (both in 2009) and *There are Crimes and Crimes* (in 2005). Bruce also teaches at Metropolitan College of New York, and is Music Coordinator for Mark Morris Dance Group.

Ido Levran (Sound Designer) is a junior BA Theatre Arts major with a concentration in Producing & Management. Previous MMC credits include the mainstage productions of *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 *Completeness* at Playwrights Horizons, *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*.

Megan Murphy (Hair/Makeup Designer) is a junior in the BFA Acting program. Previous MMC credits include Hair & Makeup designs for *The House of Blue Leaves*, *Time and the Conways*, and *The Bald Soprano*. MMC acting credits include *Falling Into Place* (Lindsay), *Shout! The Mad Musical* (Voiceover), and *FUN* (Waitress).

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 *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*.
(continued on next page)

(Who's Who continued)

Ray Recht (Scenic Designer, continued) Professor Recht 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.

Sarah Simmons (Dramaturg) is a transfer student in the BA Theatre Arts program with a concentration in Directing. Previous MMC credits include the Directing Projects *Spike Heels* (Director), *The Spot* (Director), and the mainstage production of *Geography of A Horse Dreamer/The Bald Soprano*. Other credits include *Bastard* (Director) at the Looking Glass Theater, *Conceal Her* (Actor/Designer) at Tent Peg Production, *FPSVS* (Actor) at NYC In't Fringe Festival, *The Human Comedy* (Dramaturg) at Astoria Performing Arts Center, and *The Blinding Pains* (Actor) at Ghostlight Theatricals.

Bethany Taylor (Lighting Designer) is a senior in the BA Theatre Arts program with a concentration in Design & Technical Production and a minor in Forensic Psychology. Previous MMC credits include *House of Blue Leaves* (Assistant Lighting Designer), *Girl Gone* (Master Electrician). Other credits include *La Cage Aux Folles* (Lighting Designer) at the Weathervane Theatre, *The Rocky Horror Show* (Lighting Designer) at Merchant's Hall, and *Rabbit Hole* (Lighting Designer/Master Electrician) at the Seacoast Repertory Theatre.

Elise M. VanderKley (Costume Designer/ Wardrobe Supervisor) is a senior in the BA Theatre Arts major with a concentration in Design and Technical Production. Previous MMC credits include the mainstage productions of *Time and the Conways* (Costume Designer), *Reckless* (Assistant Costume Designer) and *She Stoops to Conquer* (Assistant Costume Designer). Other credits include Sundance Film Festival Nominated Feature *I Am Damien* (Costume Designer/Draper) and *America's Next Top Model* (Outside Consulted Draper).

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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