

Interested in Theatre?

Audition, volunteer, or earn credit (TA 215-219) while you build your resume!



build sets



build props



build costumes



build a character



build connections!



build an audience

York College Theatre

YORK COLLEGE IS CU NY

York College Theatre & CUNY Aviation Institute

present

CHARLIE VICTOR ROMEO

Created by
Robert Berger
Patrick Daniels
Irving Gregory

Directed by TOM MARION

Friday	5/6	4pm
Saturday	5/7	8pm
Sunday	5/8	3pm
Tuesday	5/10	12pm
Friday	5/13	8pm
Sunday	5/15	2pm

York College Little Theatre
94-45 Guy R. Brewer Blvd.
Jamaica, NY 11451

CUNY AVIATION INSTITUTE

YORK COLLEGE IS CU NY

*Please refrain from unwrapping candy or making other noises that may disturb other patrons.
The use of cameras and recorders in the theatre is prohibited.
Smoking is not permitted anywhere in the theatre.
Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode.*



All in the Timing
by David Ives
Spring 2011



The Tempest
by William Shakespeare
Spring 2010



FAME - The Musical
by De Silva, Fernandez, Margoshes, & Levy
Fall 2010

YORK COLLEGE PERFORMING AND FINE ARTS
DEPARTMENT

Timothy Amrhein - Chair
Joycelyn Heywood - Administrative Assistant
CUNY Office Assistant - Angela Robinson
College Assistant - Maria Goris

SPEECH COMMUNICATION AND THEATRE ARTS

Prof. Como (Speech Communication Coordinator)
Assoc. Prof. Amrhein (Chair)
Prof. Nickolich, Emerita
Asst. Prof. Marion (Theatre Arts Coordinator)
Sub. Lecturer Jones
Lecturer Corkery
Asst. Prof. Metcalf
Sub. Lecturer Heatherly
CLT Belcon
CLT Pecharsky

FINE ARTS

Asst. Prof. Buxenbaum (Coordinator)
Asst. Prof. Gillespie
Prof. Simkin

MUSIC

Prof. Ernst (Coordinator)
Lecturer Zlabinger
Sr. CLT Dixon

COMMUNICATIONS TECHNOLOGY

Asst. Prof. Smith (Coordinator)
Daniel Phelps

Olga Dais, Esq.

Executive Director of Compliance and Legal Affairs

Michel A. Hodge

Acting Assistant Vice-President, Enrollment Management

Barbara Manuel

Acting Executive Director of Human Resources

Sharon Davidson

Registrar

Linda Chesney

Director for Career Services

Earl Simons

Director of Government and Community Relations

Mondell Sealy

Director of Development and Alumni Affairs

Dr. Jean Phelps

Director of Student Activities and Campus Programming

Cynthia Murphy

Executive Director of Adult and Continuing Education



YORK COLLEGE ADMINISTRATION

Dr. Marcia V. Keizs
President

Dr. Ivelaw L. Griffith
Provost and Senior Vice President for Academic Affairs

Jerald Posman
Senior Vice President and Chief Operating Officer for
Administrative Affairs

Dr. Thomas Gibson
Vice President for Student Development

Dr. Holger Henke
Assistant Provost

Dr. Panayiotis Meleties
Dean, School of Arts and Sciences

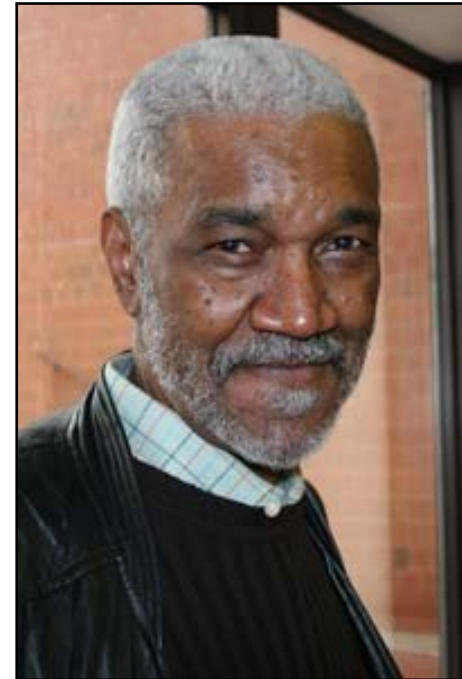
Dr. Dana Fusco
Dean, School of Health and Behavioral Sciences

Dr. Harry Rosen
Dean, School of Business and Information Systems

Dr. William Dinello
Dean for the Executive Office

Mr. Ronald C. Thomas
Dean for Administrative Affairs

*In Loving Memory of
Professor Ken Adams*



Musician

Teacher

Leader

Friend

SPEECH COMMUNICATION/THEATRE ARTS MAJOR

I. Required Speech Communication and Theatre Arts Courses (12 Credits)

Speech Communication 182 (3 Credits)
Voice and Diction

Theatre Arts 210 (3 Credits)
Theatre

Theatre Arts 211 (3 Credits)
Basic Acting

History of
Speech Communication 303 (3 Credits)
Ethics & The Freedom of Speech

II. Speech Communication 490 (3 Credits)

Independent Research
Theatre Arts 490 (3 Credits)

III. Speech Communication/Theatre Arts Electives (15 Credits)

Students must concentrate in either Speech Communication or in Theatre Arts Independent Research. At least twelve of their eighteen elective credits in the Concentration that she or he has declared.
(A total of 15 credits of SpeechComm/TA coursework must be at the 300-level or higher.)

NOTE: Although Speech Communication students may take as much Theatre Arts *practica* as they please, *no more than 6 credits of Theatre Arts practica* may be applied towards the fulfillment of the Speech Communication Concentration; however, Theatre Arts students *may apply 9 credits of Theatre Arts Practica* towards the fulfillment of the Theatre Arts Concentration. Theatre Arts *practica* courses currently include TA215-19.

***All SpeechComm/TA majors must take SPCH 101 as a Prereq for completion of the Major. Majors in Speech Communication/Theatre Arts must fulfill their General Education Requirements in a discipline other than their major.**



ERIC METCALF (*Assistant Professor of Rhetoric and Public Address*) is a graduate of the University of New Hampshire (B.A.) and the University of Massachusetts at Amherst (M.A. and Ph.D.). Before joining the York College faculty he taught rhetorical studies at Wesleyan College in Macon, Georgia, The College of Wooster in Wooster, Ohio, and the Borough of Manhattan Community College, CUNY. For several years he was employed by the photo services division of the Discovery television networks in Silver Spring, Maryland. He has studied primary campaigning in presidential elections and is currently conducting historical research in the technologies of popular performance in 19th century America. Dr. Metcalf is the newest member of the Performing & Fine Arts Department.



BARBARA NICKOLICH (*Prof. Emerita of Theatre*) received her formal theatre training from Wheaton College, Northwestern University and New York University. In addition, she has been a student of Bobby Troka, voice coach, in NYC. She has appeared as a performer and director with the CUNY Readers Theatre. She developed a one-woman show, *American Counterpoint*, which she performed in Munich, Germany, Nashville and New York City. Some of her past York productions include: *Antigone, Tartuffe, Six Plays by Dario Fo, Callallo 7, The Miser, Galileo, Callaloo, A Servant of Two Masters, Endgame, The Glass Menagerie, and Antigone.*



DAVID T. JONES (*Substitute Lecturer of Theatre/Resident Scenic Designer*) is a resident of Brooklyn and a graduate of Pratt Institute. His most recent designs for York College Theatre were *All in the Timing* and last Fall's *Istwa!* and *Fame*. Previous shows include: *Fabulation*, *Scapin*, and *The Tempest*. He also designed the previous year's shows including *Little Shop of Horrors*, *The Exonerated* and *Anna in the Tropics*. Mr. Jones is the resident scenic designer for the Village Light Opera Group in Manhattan, for whom he has designed most of the Gilbert & Sullivan operas, musicals and operettas. Notable productions include *Scrooge* and *Gilbert and Sullivan, Kismet, Bells Are Ringing, La Vie Parisienne*, a storybook *HMS Pinafore*, an intergalactic *Princess Ida*, and *The Merry Widow* (co-designed with Timothy J. Amrhein). He also designs beyond NYC, his most recent production being *Seussical!* for Northern Highlands Regional High School. For NHRHS has also provided designs for *Urinetown*, *The Baker's Wife* and *Beauty and the Beast*, which garnered a scenic design nomination from Paper Mill Playhouse.



TOM MARION (*Assistant Prof. of Theatre*) holds an M.F.A. in Acting from Rutgers' Mason Gross School of the Arts (with Bill Esper), a Certificate of Vocal Coaching from The National Theatre Conservatory (with Tony Church), and an internship with The Royal Shakespeare Company (with Cecily Berry and Andrew Wade.) He is a Designated Teacher of Linklater Voice, a founding member of the Linklater Center for Voice and Language, and an Associate Teacher of Fitzmaurice Voicework. He has taught at several studios and professional actor programs in NYC, including NYU, The Actors' Center, Marymount Manhattan College, The New School, and Columbia University. He is a twenty-year member of the Manhattan based Mettawee River Company directed by Ralph Lee. At York, Prof. Marion has directed *Fabulation*, *The Exonerated*, and *The Tempest*, for which he designed and built several masks and large puppets. He was also the creator/director of *ISTWA!* and *SPEAK OUT*, the latter of which was performed at The Bowery Poetry Club in Manhattan and at York as part of Black History Month.

York College
Department of Performing and Fine Arts

COMING EVENTS

MUSIC

York College Big Band

Spring Concert

Wed. May 18th @ 8 pm @ PAC

York College Blue Notes

Spring Concert

Sat. May 21st @ 8 pm @ PAC

ART

Student Juried Art Exhibit

Opening May 10th in the Art Gallery!

THEATRE

TA490 Independent Project (produced in partial fulfillment of Theatre Arts major):

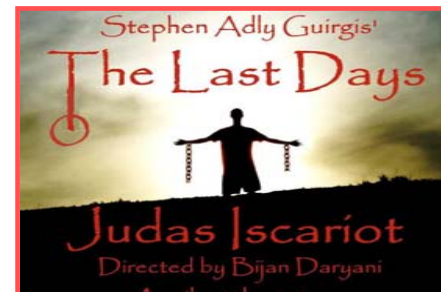
Budo

Written and Directed by Antonio Devers

Thursday May 19th @ 4 pm

The Chapel of the Sisters / Illinois Jacquet Performance Space

Free Admission – Limited Seating!



*Presented by the
York College Drama Club*
May 19th, @ 12 pm & 7 pm
May 20th @ 8 pm
Little Theatre,
Performing Arts Center
Free Admission!

What is CVR?

CVR - CHARLIE VICTOR ROMEO is a documentary play derived entirely from the CVR transcripts of six major real-life airline emergencies. Allowing the audience into the cockpits of actual flights in distress, the play is a portrait of the psychology of crisis and a testimony to the ability of living to the last second of life.

CVR stands for Cockpit Voice Recorder, a flight recorder used to capture the audio environment in an aircraft's flight deck for the purpose of investigation of accidents and incidents. The words "Charlie," "Victor," and "Romeo" represent the letters "C," "V," and "R" when spoken with the NATO phonetic alphabet, the



international radiotelephony spelling alphabet used in aviation throughout the world. Code words are assigned to the letters of the English alphabet acrophonically (Alfa for A, Bravo for B, etc.) so that critical combinations of letters (and numbers) can be pronounced and understood by those who transmit and receive voice

messages regardless of their native language, especially when the safety of navigation or persons is essential.

CVR was produced by "Collective Unconscious" on The Lower East Side in 1999. Since then the original production has played extensively Off-Broadway and internationally, winning 2 Drama Desk Awards for Outstanding Unique Theatrical Experience and Outstanding Sound Design. It was listed in 2004 as one of *Time Magazine's* Best Plays of the Year.

In 2000 *The Wall Street Journal* reported: "Air Force Lt. Col. Larry Shattuck made **CVR** required viewing for West Point cadets majoring in Engineering Psychology...[He] is among many aviation professionals who believe the play can save lives."

York College is proud to be the only other theatre company, professional or amateur, given the rights to produce this play in the United States.

Language, Literature and Communication from Columbia University. In his forty-plus years at York, Dr. Como (among other service to the college) has chaired his department for fifteen years, been vice-chair and parliamentarian of the Senate, and has chaired the Committee on Academic Standards and the Instruction Committee. He has been honored for his teaching at the College and continues to serve as coordinator of the Speech Discipline (which he founded in 1968 and has since directed) and as a mentor for The Male Initiative and Men's Center at York. Prof. Como's books are *Why I Believe in Narnia: Thirty-three Reviews and Essays on the Life and Work of C. S. Lewis* (2008, spanning his four decades as a Lewis scholar and critic), *Remembering C.S. Lewis* (1979, 1992, 2005), and *Branches to Heaven* (1998). He has also appeared as a commentator for a number of TV documentaries on Lewis. As a credentialed foreign correspondent Prof. Como covered the landmark Peruvian elections of 1990 ("Prolonging Peruvian Solitude," "The Hero Story-Teller: Mario Vargas Llosa and Peruvian Political Culture" for *National Review*); his work in rhetorical theory and criticism is evident in international conference papers ("Domain Theory," for the International Society for the History of Rhetoric meeting in Poland), in Proceedings ("Elitism at the Core: Dare We Call it Rhetoric?" the University of North Texas Press), and as journalism ("Debates, Debates and Showbiz," a cover-story for the *National Review*). Prof. Como has been a City

University of New York Chancellor's Access to Excellence honoree and a Salvatori Fellow with the Heritage Foundation.



TIM CORKERY (Lecturer of Speech Communication) earned his BA in Speech Communication from York College and his Master's in Social Work from Fordham University's Graduate School of Social Science. While studying at Fordham, he was the recipient of the United Settlement House Scholarship for his work in the area of community advocacy, and has been a consultant to various social service agencies, where he has used his knowledge of Rhetoric and Social Work to develop effective community-based models of service. In his current work, he is advocating and developing programs in rehabilitative justice. His work is based on his study of Existential Psychotherapy, especially the work of Viktor Frankel's logotherapy. Aside from his work in clinical social work, he has been successful in the creation of two debate teams in NYC high schools and served as judge for national and international debate competitions.

**SPEECH COMMUNICATION/THEATRE ARTS
FACULTY and STAFF**



TIMOTHY J. AMRHEIN (*Chair, Dept. of Performing and Fine Arts and Associate Professor of Theatre*) holds an M.F.A. from Wayne State University in Theatre Design and Technology. Prior to his arrival at York College, he served as the faculty technical director and guest designer at the University of Pittsburgh, PA and the faculty designer at Schoolcraft College in Livonia, MI. Though Mr. Amrhein is known for his scenic and costume designs on the York College stage and throughout the tri-state area, he has directed several productions as well. Some of his past directorial credits include: *All in the Timing, Fame the Musical, Yo Soy Latina, Scapin, Little Shop of Horrors, Anna in the Tropics, Loot, Dark Ride, Ramona Quimby, Witness, Oleanna, Into the Woods, and Once Upon A Mattress*. Mr. Amrhein has also designed both costumes and scenery throughout the United States. Some of his most recent designs have been *No Exit, Callaloo 12, Harlem Speakeasy, Galileo, Endgame, Charley's Aunt* and *Antigone* (York College), *The Full Monty* the first New York City revival of and *The Fantasticks* (The Gallery Players) and *Twelfth Night* (Princeton

Repertory Shakespeare Festival). Some of his past work includes: *The Merry Widow, My Favorite Year* and *Princess Ida* (Village Light Opera); *Much Ado About Nothing, Romeo and Juliet*, and *The Merry Wives of Windsor* (Princeton Rep Shakespeare Festival); and *Bus Stop, Brighton Beach Memoirs, A Flea in Her Ear* and *Damn Yankees* (River Rep Theatre Company). Mr. Amrhein has also designed productions for The Wings Theatre, The Second City, Carnegie Mellon University, and the California Rep. Theatre. He received the Best Scenic Design award from the *NJ Star Ledger* for *The Merry Wives of Windsor* and the *Detroit Free Press's* Theatre Excellence Award for *Saturday, Sunday, Monday* and *Scapin*. He is a member of United Scenic Artists, Local 829 and the United States Institute for Theatre Technology.



JAMES COMO (*Professor of Rhetoric and Public Communication/Speech Communication Coordinator*) holds advanced degrees in medieval English literature and in Public and Group Communication and a Ph.D. in

CVR

Cockpit Voice Recordings:

PRE-SHOW INSTRUCTIONS

Flight attendants.....Oyinkansola Ogunleye

CVR TRANSCRIPT #1

Pilot.....Than Than Swe
 Cookie La Rode
 Marc-Andre Sylvain
 Copilot.....Bijan Daryani

CVR TRANSCRIPT #2

Pilot.....Bency Pierre
 Copilot.....Kevin Gomez
 Flight attendant.....Oyinkansola Ogunleye

CVR TRANSCRIPT #3

Pilot.....Erick Avila
 Copilot.....Olubukola Ogunmola

CVR TRANSCRIPT #4

Pilot.....Kyle Jackson
 Copilot.....Sergio Sanchez
 Flight Engineer.....Bijan Daryani

CVR TRANSCRIPT #5

Pilot.....Lindsay Johnson
 Copilot.....Shruti Garg
 Flight Engineer.....Billy Metallinos

CVR TRANSCRIPT #6

Pilot.....Solomon Peck
 Copilot.....Bency Pierre
 Flight Engineer.....Sergio Sanchez
 Passenger.....Kevin Gomez
 Flight attendant.....Cookie La Rode

CVR Cast Bios



Erick Avila is a senior at York College majoring in Aviation Management. Erick has performed in many theater productions at York, from *Speak Out* in which he impersonated Bobby Seale a black activist fighting for his rights in trial, to comical plays like *Scapin*, where Erick played Argante, the overly loud father of a son who refuses an arranged marriage. He has also appeared in the independent films *Swine*, *Breaking Silence*, and *Men of Class*. In the

2009 York College Theater Awards, Erick was nominated for *Best Supporting Actor* and *Best Couple in a Production*, alongside his colleague Stephanie Ogeleza, for his work in *The Exonerated*. Erick's professional focus is the aviation industry, but he hopes his acting will augment his public speaking skills for future opportunities within his career. He says, "One of the most fascinating things about acting is the art of impersonating or creating a character that is not you."

Bijan Daryani

is an actor/director/writer from Queens. Theatrical performances include Shakespeare's "Twelfth Night," and at York College: Tennessee Williams' *The Glass Menagerie*, Nilo Cruz's *Anna in the Tropics*, Lynn Nottage's *Fabulation*, and recently, Stephen Adly Guirgis' *Our Lady of 121st Street*, which he also directed. Featured in Films *The Normals*, *The Amazing Spiderman* and TV's *Gossip Girl*, *30 Rock* and *Californication*. "Nothing of me is original. I am the combined effort of everyone I've ever known." - *Chuck Palahniuk*



Shruti Garg

is an upper senior graduating with a degree in Business Administration with a concentration in Marketing. She was seen in Tom Marion's *Istwa!*, Tim Amrhein's *Fame*, and most recently as Genevieve of the Drama Royals' *Bonafide Women*. She also worked backstage for Drama Royals' other play *Our Lady of 121st Street*. She is an active student on campus and member of Cardinal Crew.

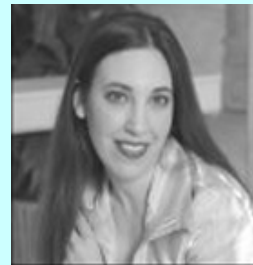


SPEECH COMMUNICATION/THEATRE ARTS STAFF



G. LAWRENCE BELCON
(*Technical Director*)

A native New Yorker, Bronx and Brooklyn bred, G. Lawrence has spent 18 years as a professional theater Technical Director, Production Manager and Stage Manager for traditional Theatre, Dance, Live Music and Trade Shows. G has worked on projects from Danny Hoch's one man shows on tour internationally (Sydney Opera House, Kennedy Center, Edinburgh Fringe Festival, International Theater Festival in Havana), to Sound Stage Managing at Universal Studios Hollywood. He has 10 years experience as an Independent feature film Producer and Writer, and spent the past 3 years at California Institute Of The Arts as an Assistant Technical Director and Adjunct Professor for the School Of Dance. G is happy to now be a part of York, and is excited about the years' upcoming work.



JESSICA MORALES
(*Production Stage Manager / CLT*)

Is a graduate of Hofstra University with a degree in dance and theater. Once at Hofstra, Jessica moved her focus to stage management. She has been stage managing professionally since 2000. She has held resident stage management positions with Streetlight Productions and The Jekyll and Hyde Club. Other companies she has stage managed for include Classical Theatre of Harlem, Centenary Stage, Ma-Yi Theatre, Chester Theater Company, Boomerang Theater, Hudson Valley Shakespeare Festival, Working Theater, AudaxTheatreGroup, Capacitor, Theatre LILA, Clubbed Thumb, American Globe Theater, Heartists Productions, and Moonwork. Jessica is a member of Actors Equity Association (AEA).

ANNABEL MEJIA (*Assistant Video Operator*)

is an upper sophomore at York College. Her major is Biology and her minor is Theatre Arts. This is her first time actually helping with a performance at York. She has always liked theatre and has sometimes performed (outside of York). She likes to act, but is a little shy in front of people, which is why she prefers to work backstage.

STEPHEN PINK (*Assistant Stage Manager*)

is a freshman at York. He would like to thank his parents first-and-foremost for their hard work, time and dedication. Stephen would be nothing without their support. Mr. Pink has a tremendous passion for singing and dancing and has found nothing more satisfying. He believes that he can achieve the impossible because of his talents. Last semester Stephen was singing and dancing as Schlomo Metzenbaum in the York College Theatre production of *FAME*. In high school, Stephen played Chad in the musical, *All Shook Up*. He will not stop pursuing his dreams until he has completed all his goals with his family and his friends at his side. Most importantly, God has always been there--the shoulder that will never disappear-- to always lean on.

IAN TYRONE STEPHENS (*Assistant Sound Operator*)

is a junior at York College. He is studying as an English major with an emphasis on Creative Writing. He wants to pursue a writing career. He loves to write poetry and short stories. His other interest in life is photography. With both talents he knows that the possibilities are endless.

SHANEQUA WILKINSON (*Video Operator*)

is a senior majoring in Interdisciplinary Studies. She is a transfer student from Tuskegee University in Alabama., where she was a member of the Tuskegee University Golden Voices Concert Choir. She is a very active volunteer in her local community. She hopes to become a teacher in the fall. Her motto is "You have one life to live, so live it to the fullest and don't hold back!"

ANNAKAY VAZ (*Box Office*)

is a lower junior at York majoring in Business Management. Her passion is doing hair but she enjoys listening to music, dancing and traveling. This is her fourth time participating in a play production at York and she has come to enjoy both the performances onstage and the creativity backstage. She hopes this experience will build her confidence to bring her own creativity to the big screen in the future.



Kevin Gomez

is a senior in Speech Communications/Theatre Arts. *CVR* is Kevin's fourth York College production after being featured in *FAME*, *Scapin*, and *The Tempest*. Besides acting Kevin enjoys music, writing, and playing his guitar. He is also an active member of the drama club. "We mustn't compare ourselves to regular people, we're artists." - (Jack Nicholson as the Joker in Batman).

Kyle Jackson

is a fortitudinously studious English major, graphic novel aficionado, and nascent acting talent. He is very excited to be participating in his debut York College Theatre production.



Lindsay Johnson



is a senior at York college majoring in Business administration. This is his first performance on the York college stage, but he has been acting for 9 years as a member of the AET theater group. Last semester, Lindsay was given the opportunity to work backstage for the first time. He stated, "I can finally appreciate all of the hard work that goes into making a production." Lindsay would like to thank the Lord almighty for his many blessings, his family and friends for believing in him even when he didn't believe in himself, and his AET family for always being supportive. "God gives us dreams a size too big so that we can grow into them." – *Anonymous*

Cookie La Rode

is completing her third semester at York College. She is excited to be performing in *CVR*. Last seen dancing in the Red Shoes Club's performance of *Mix It Up*, Cookie also was part of the acting and creative ensemble of last semester's *Istwa!* where she played a number of comic and dramatic roles. Last year Cookie enjoyed working backstage for *The Tempest*. Her favorite thing in the world is to laugh and smile, because it is one of those free medicines of life.



Billy Metallinos

is a Los Angeles, CA native of Greek ethnicity. Graduating from high school in Glendale, CA, he moved to NY to pursue his lifelong dream of being in the Aviation Industry. Billy has an Associates Degree in the Liberal Arts from Borough of Manhattan Community College. Currently he is pursuing his Bachelors Degree in Aviation Management at The CUNY Aviation Institute at York College. Billy has always had a love for theatre and when the opportunity arose to be in an Aviation inspired drama, he jumped at the chance. Billy's aspirations include to one day own a flight school. He would also like to further his study of music and the piano. Billy recently joined Phi Sigma Chi Multicultural Fraternity Inc, in order to give back to the community through their philanthropic efforts. A few of Billy's favorite Latin sayings are: "Semper Vigilans" - Always Vigilant; "E Pluribus Unum" - Out of many One; and "Carpe Diem" - Seize the Day!

Oyinkansola Ogunleye

is a sophomore Biology major. Last year she played Ariel in the York College Theatre production of *The Tempest*. She has also danced in The Red Shoes Club's *Mix It Up*, and the Drama Club's *I Am Pan Africa*. She also likes to keep herself occupied with many activities in and outside of school. Her career goal is to become an Obstetrician.



MELISSA JARVIS (Backstage Crew)

is a 21-year-old female who was born in the Bronx in June 1989. Melissa has always been a very outgoing character and enjoys impersonating people for fun. Her life consists of going to school, listening to music, singing, and hanging out with friends. She is a junior at York College studying Teacher Education, with a Theatre Arts minor. Melissa hopes to achieve her goals by first graduating college and being a teacher for a few years before becoming a singer and actress and maybe one day, a producer.

JARREL LYNCH

(Projection Designer /Assistant Sound Engineer)

feels blessed to have been in five productions at York. His past credits include: *Little Shop of Horrors*, *Fabulation*, *The Complete Works of William Shakespeare Abridged*, *Fame* and *All in the Timing*. Jarrel has been a stage technician, actor and assistant stage manager for a number of shows at York, including: *Antigone*, *No Exit*, *Scapin* and *Fabulation*. The skills that he has gained through productions and coursework at York also help with work outside the school. He wants to keep the theatre close while he continues his profession in Communications & Technology, pursuing a career in sportscasting and videography. Thank You, God, for my Mom, Grandmother, Dad, my family, close friends and girlfriend Ana, for always being by my side. Please always keep my mother-in-law Vicki and brother Shamar safe, and forever be my guardian angels. Never forget: what doesn't kill you will always make you stronger.

SEBRENA MASON (Stage Manager)

is a senior, majoring in Biology and Speech Communication/ Theatre Arts. This is her fifth performance with the York College Theatre, which includes *Scapin*, *Yo Soy Latina*, *Fame* and *All in the Timing*. However, this is her first time working backstage as the stage manager rather than on stage. She has also been in many productions in a theatre company in the city. Since the age of two, Sebrena has been a classically trained ballerina and has a love for music and the arts as well as the sciences. She plans to have her own dance school and company in the future and is looking forward to teaching those who share the same love for dance and the arts as she does. She hopes to go far in show business with her acting and dancing skills, and will not give up her love for science as well.

DONNA MCKENZIE (Backstage Crew)

is a Speech Communications major graduating in June. This is her second time working on a set for a York College production. She plans to pursue her MSW at Hunter College this coming fall.

Production Crew Bios

NERYE AKILOV (*Backstage Crew*)

is an upper sophomore at York College majoring in Accounting and minoring in Theatre. He enjoys ice cream on a sunny day and spending time with his friends. He always wanted to go into acting but his parents didn't approve, so he took Theatre Arts and is helping backstage for now. Hopefully, he will someday perform for a live audience.

AYMAN BUSAT (*Backstage Crew*)

is a junior who is currently majoring in Physical Education. He loves to play sports and stay active. This year has been interesting for him because of people he has met and known. He loves spending times in the city and roaming around lounges and bars. He enjoys spending time with friends and family. Ayman is funny, interesting and has a great sense of humor. He is also friendly and loves to meet new people.

ANNMARGARET CENTENO (*Light Board Operator*)

has always stood out for her uplifting attitude towards life. She is a junior at York College majoring in Childhood Education. This is her fifth production with York College Theatre. She worked on *Istwa!*, *Our Lady of 121st Street*, *Fame* and *All in the Timing*. She has also performed with Red Shoes Dance Club. Her interest in theatre came about from watching her boyfriend (Jarrel Lynch). Their future together looks as bright as ever. She strongly believes her dream of being in a meaningful relationship has come true, and she wants the world to know that she loves him with all her heart.

ANNA CHARLES (*Backstage Crew*)

is an upper senior majoring in Communications Technology with a concentration in Television Production. This is the second production on which she has worked at York College. Previously, Anna worked backstage on several productions at Kingsborough Community College and has always been interested in working backstage at York. Anna enjoys drawing, video editing and eating. Once she graduates in June, she would like to work in the journalism field as a video journalist.

LISAMARIE GARDNER (*Wardrobe Mistress*)

is a lower senior at York College and is a Studio Art major, minoring in Theatre Arts. This is her second semester building scenic backgrounds for York College Theatre performances and she finds it quite exciting. She is still single and beautiful! She plans to attend Graduate School to study Art Education and to become a successful art teacher.



Olubukola Ogunmola

who goes by the name Bukola, is a junior majoring in Business Administration, with a minor in Theater Arts. She likes to read and watch movies. Last seen in *All in the Timing* and The Red Shoes Club's *Mix It Up*, she has also played lead roles in *FAME*, *The Tempest*, and *Fabulation*. She is looking forward to being involved with many more productions.



Solomon Peck

is a recent graduate of York College. He earned his degree in English Literature with a minor in Theatre Arts. Solomon has performed in number of York College productions including *Oleanna*, *The Exonerated* and *The Tempest*. He aspires to become a Broadway actor. He is also building his career in the world of music. With his completed debut LP, Solomon is well on his way to becoming a "singing sensation."

Bency Pierre

is a regular in the York College theatre department. Since transferring here from Hofstra University, he has been in numerous shows including *Anna In The Tropics*, *SPEAK OUT*, *The Exonerated*, *Scapin*, *The Tempest*, and *I am Pan Africa*. He is glad that he had the opportunity to be a part of them. In his spare time, he loves to write spoken word poetry and rap.





Sergio Sanchez

was last seen performing as an actor/singer/dancer in York College Theatre's *FAME – The Musical* and The Red Shoes club's *Mix It Up*. Sergio is a man about campus, engaged in sundry activities. Always striving for his dreams, he's pure energy and direction— a perfect jet navigational vector. Catch him if you can!

Marc-André



is passionate about acting and radio broadcasting. He attended York College where he majored in Biology. He has attended HB Studio and other acting workshops at Tisch (NYU) where he has been featured in many student shorts including those with NY and LA based production companies. His plans are to move to LA and work alongside his favorite, Vin Diesel. "I once met him and we exchanged a few words. He's really cool. I like this guy and wanna work with him someday," says Marc. He also dreams of being featured in a production by Michael Bay.

Than Than Swe



came to the USA in 2004 from Myanmar (Burma). She is an upper sophomore with The CUNY Aviation Institute at York, majoring in Aviation Management. She earned her Bachelor's Degree in Physics from Yangon University of Myanmar in 1994. Afterward, she worked as an air traffic controller at Yangon International Airport, logging in more than seven years experience in the air traffic control tower (ATC) and Area Radar Control Center (ARTCC). She has recently earned an Aircraft

Dispatcher License from LaGuardia Airport, and looks forward to someday working at the Federal Aviation Administration (FAA). An accomplished tailor, Swe also holds a certificate in ladies tailoring from The Fashion Institute of Technology (FIT) in Manhattan.

Production Crew

Stage Manager.....**SEBRENA MASON**
Assistant Stage Manager.....**STEPHEN PINK**
Light Board Operator.....**ANNMARGARET CENTENO**
Assistant Sound Engineer **JARREL LYNCH**
Asst. Sound Operator.....**IAN TYRONE STEPHENS**
Video Operator.....**SHANEQUA WILKINSON**
Asst. Video Operator.....**ANNABEL MEJIA**
Box Office..... **ANNAKAY VAZ**
Backstage Crew:.....**NERYE AKILOV**
AYMAN BUSAT
ANNA CHARLES

Wardrobe Mistress.....**LISAMARIE GARDNER**
Front of House.....**ANTHONY CASTRO**

Poster Design**DAVID T. JONES**

Aviation Consultant.....**DR. ROBERT ACEVES**

SPECIAL THANKS TO

M
D
T

Bob Berger
Patrick Daniels
Gloria Giraldo
Bukola Ogunmola
Sergio Sanchez
Kimberly Sooklall
Sam Zuckerman

Guest Artist



Paul Adams
Sound Engineer

Paul is happy to be working with York College for this exciting production. He has been working as a sound designer and engineer in the New York area for over 10 years. Through the years he has designed a number of off-broadway productions, including *Four* and *The Bald Soprano*. Most recently designed a production of *Sylvia* at The George Street Playhouse. He was worked on many special events through the NYC area including events for the Mayor's Office, New Years Times Square, David Blane, Lexus, NYC Arts Council, ESPN, Bloomberg, and many others. He looks forward to working with York in the future on their upcoming productions.

Flights & Planes



First flight: October 18, 1979
Primary users:
American Airlines
Delta Air Lines
Allegiant Air
Alitalia
Produced: 1979–1999
Number built: 1,191
Seats: 172



First flight: October 18, 1979
Primary users:
American Airlines
Delta Air Lines
Allegiant Air
Alitalia
Produced: 1979–1999
Number built: 1,191
Seats: 172



Boeing 757
Aeroperú 603



First flight: February 19, 1982
Primary users:
Delta Air Lines
American Airlines
United Airlines
UPS Airlines
Produced: 1982–2004
Number built 1,050
Seating: 279



U.S. Air Force E-3B
US Air Force, Yukla 27



Airborne Warning and Control Systems (AWACS)

THE DESIGNERS

DANIEL WINTERS (Lighting Designer)



Off Broadway: *Adaptations For the Stage* The Director's Company, *The Monkey Show* Labyrinth Theatre Company, *Tick Parade* Dixon Place. Off-Off Broadway: *8 Track: B-sides and Mash-ups* Creative Destruction, *The Brokenhearteds* The Wings Theatre, *The Pajama Game* Amas Musical Theatre, *Impossible Country* Mud/Bone Collective. Regional: *To Kill A Mockingbird* Burning Coal

Theater Company, *Twelfth Night* Burning Coal Theater Company, *Sleeping Beauty* Garage Theatre Company, *Evolve Dance Festival* Evolve Dance Company. Opera: *Rusalka* Opera Slavica, *The Magic Flute* Amore Opera. Daniel holds an MFA in lighting design from Ohio University. He is also an accomplished photographer. His work can be seen at www.danielwintersdesign.com and www.dwintersphoto.com. He is very excited to be working with York this year.

ALLISON CRUTCHFIELD (Costume Designer)



Some New York and Regional Design Credits include: *Dr. Faustus* with Fault Line Theatre, *The 2010 New Voices Play Festival* and *The 2010 New Visions Play Festival* at the New School for Drama; *Fame*, *The Tempest*, and *Scapin* at York CUNY; *Hamlet* at The Gallery Players; *1001*, *The Attic Dwellers*, *Pericles*, *Prince of Tyre*, and *Red State*, *Blue Grass* at UC San Diego; *The Director's Showcase*, *Richard the 3rd*, and *Galileo* at the Trinity/ Brown Consortium, Providence RI; *A Christmas Carol*, and *W.R.E.N.S* at the

Connecticut Repertory Theatre. Allison has a B.F.A in Theater for the University of Connecticut, and a M.F.A in Costume Design from the University of California, San Diego.

In the corporate structure, it is easy to defer one's autonomy. Why make a fuss, the big things are dealt with by others, and the little are easy to overlook. Why make something out of nothing, especially when the commute is long and it may be our only night to catch the basketball finals. But often it is the incipient observations that are most important. Large matters start small. Time was, in a town, interpersonal relations wouldn't let a small matter go; now, we even have to be reminded while roaming the caverns of Walmart by the televised image of Janet Napolitano, the Director of Homeland Security, "if you see something; say something!"

The deadliest accident in aviation history took place March 27, 1977 at The Los Rodeos Airport (now known as Tenerife North Airport) on the Spanish island of Tenerife, one of the Canary Islands. Two passenger Boeing 747's collided on the runway. There were 583 fatalities. All 248 aboard KLM Flight 4805 were killed. There were also 335 fatalities and 61 survivors from Pan Am Flight 1736, which was struck along its spine by the KLM's landing gear, under-belly and four engines as the KLM raced to rise above the American airliner.

Ultimately the fault lay with the KLM captain who attempted take off without receiving final clearance. The KLM's copilot questioned the commander's desire to proceed. He was rebuffed. Shortly afterward the commander initiated take off; but this time the co-pilot kept his place, and said nothing. Several other key factors contributed to the accident. The KLM flight was severely behind schedule. There was a heavy fog. There was heavy flight congestion on the ground. Most of the planes including the two 747s were bound for The Gran Canaria International Airport. However, a bomb threat closed the airport and traffic was rerouted to the smaller Los Rodeos. The Pan Am flight had trouble reading the taxi location signs. Also, the small airport was filled past capacity with travelers. The Tower controller was overburdened and had trouble seeing the runway in the fog. There were a number of communication misunderstandings.

One error did not cause the crash, but a concatenation of failures. The problem was not only on the flight deck, nor in the Tower, but in the circumstances involving the entire airport. The interrelation of all personnel and procedures were effected, as if it were one organism. Every employee has a part to play in the overall; and therefore every employee bears the responsibility to learn from every accident, and keep in mind the tragic flip-side to a proud profession and the sleek awesome machines that can shape the powerful forces of nature.

-Tom Marion



Manufacturer: Boeing
First flight: February 9, 1969
Primary users:
British Airways
Cathay Pacific
Korean Air
United Airlines
Produced: 1969–present
Number built: 1,418
Seats: 539



Primary users:
FedEx Express
Omni Air International
Biman Bangladesh Airlines
Produced: 1968–1988
Number built: 386
Seats: 380

Director's notes:

CVR & CRM

"The roots of *Crew Resource Management* training in the United States are usually traced back to a workshop, *Resource Management on the Flight Deck* sponsored by the National Aeronautics and Space Administration in 1979 (Cooper, White, & Lauber, 1980). This conference was the outgrowth of NASA research into the causes of air transport accidents. The research presented at this meeting identified the human error aspects of the majority of air crashes as failures of interpersonal communications, decision-making, and leadership. Since that time CRM training programs have proliferated in the United States and around the world." (*International Journal of Aviation Psychology*, 9(1), 19-32.)

"CRM encompasses a wide range of knowledge, skills and attitudes including communications, situational awareness, problem solving, decision making, and teamwork. It can therefore be defined as a management system that makes optimum use of all available resources - equipment, procedures and people - to promote safety and enhance the efficiency of flight operations. CRM is concerned not so much with technical knowledge and skills but rather with cognitive and interpersonal skills. In this context, cognitive skills are defined as the mental processes used for gaining and maintaining situational awareness, for solving problems and for taking decisions. Interpersonal skills are regarded as communications and a range of behavioral activities associated with teamwork. In aviation, as in other walks of life, these skill areas often overlap with each other." (Crew Resource Standing Group, Royal Aeronautical Society, October 1999)

CRM has been adopted by other industries including maritime shipping, healthcare, and firefighting. In the latest edition of the International Association of Fire Chief's CRM Manual its importance is stated frankly: "People cause accidents and make errors. Be prepared to adopt and implement a paradigm approach to error, injury and fatality prevention. Welcome to Crew Resource Management."

In some cultures, tradition dictates deference to superiors. In others, like the US, individualism directs folks to "go it alone." In the past both these manners may have mitigated the effects of error on society. One because you are a subordinate to an instructor who is looking over your shoulder, and the other because if you fowl up, you were only responsible for yourself and only you would know about it! But in an ever more complex society, with dependence on ever more complex machines, these means may fail us.

Last July the New York Times reported on a disturbing trend— patients being overdosed in a stroke scanning procedure called a CT brain perfusion scan.

"The overdoses set off an investigation by the Food and Drug Administration into why patients tested with this complex yet lightly regulated technology were bombarded with excessive radiation. After 10 months, the agency has yet to provide a final report on what it found. But an examination by The New York Times has found that radiation overdoses were larger and more widespread than previously known, that patients have reported symptoms considerably more serious than losing their hair, and that experts say they may face long-term risks of cancer and brain damage. The review also offers insight into the way many of the overdoses occurred. While in some cases technicians did not know how to properly administer the test, interviews with hospital officials and a review of public records raise new questions about the role of manufacturers, including how well they design their software and equipment and train those who use them. The overdoses highlight how little some in the medical profession understand about the operation of these scanning devices and the nature of radiation injuries, as well as the loose requirements for reporting accidents when they are detected. For a year or more, doctors and hospitals failed to detect the overdoses even though patients continued to report distinctive patterns of hair loss that matched where they had been radiated." (NYT, 7/31/10)

Neither tradition nor individualism will assist in such an institutional convolution.

According to David Brooks, "a richer and deeper view of human nature is coming into view. It is being brought to us by researchers across an array of diverse fields: neuroscience, psychology, sociology, behavioral economics and so on. This growing, dispersed body of research reminds us of a few key insights. First, the unconscious parts of the mind are most of the mind, where many of the most impressive feats of thinking take place. Second, emotion is not opposed to reason; our emotions assign value to things and are the basis of reason. Finally, we are not individuals who form relationships. We are social animals, deeply interpenetrated with one another, who emerge out of relationships. (*The New Humanism – March 7, 2001NYTimes.com*)

Perhaps we need a lesson in being human. Better understanding ourselves and our relationships could be key— especially when some of our relationships are with machines. Many universities now offer advanced degrees in Applied Experimental and Engineering Psychology— "the application of psychological principles, knowledge, and research to improve the ability of humans to operate more effectively in a technological society." (*American Psychological Association*)

But we have other relationships to understand in the 21st Century.