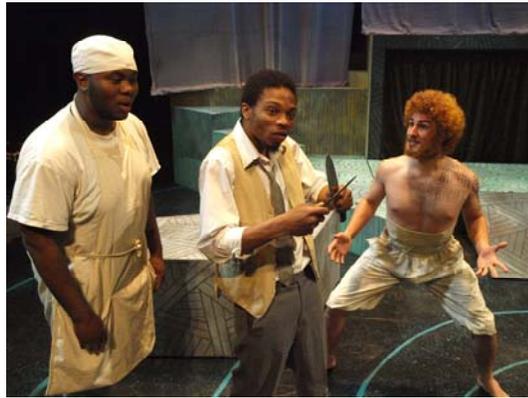




Callaloo 11
Directed by Barbara Nickolich



The Tempest by William Shakespeare
Directed by Tom Marion



Oleanna by David Mamet
Directed by Timothy J. Amrhein



Speak Out by Tom Marion
Directed by Tom Marion



Anna in the Tropics by Nilo Cruz
Directed by Timothy J. Amrhein



No Exit by Jean-Paul Sartre
Directed by Sarah Schilling

YORK COLLEGE THEATRE
Past Productions



Callaloo 11
Directed by Barbara Nickolich



The Glass Menagerie by Tennessee Williams
Directed by Barbara Nickolich



Charlie's Aunt by Brandon Thomas
Directed by Sarah Schilling

YORK COLLEGE THEATRE
Past Productions



Anna in the Tropics by Nilo Cruz
Directed by Timothy J. Amrhein



Oleanna by David Mamet
Directed by Timothy J. Amrhein



Speak Out conceived and Directed by Tom Marion

YORK COLLEGE THEATRE
Past Productions



The Exonerated
by Jessica Blank & Eric Jensen
Directed by Tom Marion

Little Shop of Horrors
by Howard Ashman
& Alan Menken
Directed by
Timothy J. Amrhein



Fabulation
by Lynn Nottage
Directed by Tom Marion

YORK COLLEGE THEATRE
Past Productions



The Tempest
by William Shakespeare
Directed by Tom Marion



Yo Soy Latina
by Linda Nieves-Powell
Directed by Timothy J. Amrhein



Scapin
by Moliere, Adapted by Bill Irwin Mark O'Donnell
Directed by Timothy J. Amrhein

94-45 Guy R. Brewer Blvd.
Little Theatre/May 01 – May 09, 2009

YORK COLLEGE THEATRE

Department of Performing and Fine Arts
Kenneth Adams, Chairman

presents

LITTLE SHOP OF HORRORS

Books and Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Based on the film by Roger Corman, Screenplay by Charles Griffith.

SCENIC and
PUPPET DESIGN

David T. Jones
MUSICAL DIRECTION
Jonathan Quash

COSTUME DESIGN
Raul Aktanov

DIRECTED BY
**Timothy J. Amrhein

VOCAL ARRANGEMENTS by

Robert Billig

KEYBOARDS

Mark Adams
GUITAR
Kenneth Wright

LIGHTING DESIGN
Paul Hudson

PRODUCTION/STAGE MANAGER
and CHOREOGRAPHER

*Jessica Pecharsky

ORCHESTRATIONS by

Robby Merkin

BASS

Gerald Lindsey
SAXAPHONE
Xaviel Fernandez

Based on the film by Roger Corman, Screenplay by Charles Griffith. Originally produced by the WPA Theatre (Kyle Renick, Producing Director). Originally produced at the Orpheum Theatre, New York City,

by the WPA Theatre, David Geffen, Cameron Macintosh, and the Shubert Organization. *Little Shop of Horrors* is produced by special arrangement with all authorized materials supplied by Music Theatre International, 421 West 54th St., New York, NY 10019.

*Member of Actors' Equity Association, the Union of Professional Actors & Stage Managers

* *Member of United Scenic Artists, the Union of Professional Scenic, Costume, & Lighting Designers

CAST OF CHARACTERS

Nick Piazza	Kevin Gomez
Serena Katz	Amalia Bueno
Joe Vegas	Jarrel Lynch
Tyrone Jackson	Ryshon Shepherd
Carmen Diaz	Rashia Burrell
Iris Kelly	Sebrena Mason
Mabel Washington	Shonique Tiffany Solomon
Schlomo Metzenbaum	Stephen Pink
Grace "Lambchops" Lamb	Olubukola Ogunmola
Goodman "Goody" King	Phil Williams
Ms. Ester Sherman	Dominique Jamison
Ms. Greta Bell	Sabrina Thomas
Mrs. Meyers	Leah Kesselly
Mr. Shienkopf	Alex Constantinites
Music, Dance and Theare Students	Tori Alleyne
	Jasmine Calizaire Marcos
	Caamano
	Alex Cortez
	Alicia Gray
	La-Toya Mason
	Oyinkansola Ogunleye
	Stephanie Rodriguez
	Sergio Sanchez
	Earline Stephen

SETTING

*High School of the Performing Arts, NYC
A 4 year journey from freshman term through graduation*

LENGTH

Approximately two hours, including one 15-minute intermission.

ACKNOWLEDGEMENTS

Materials for the Arts, the Village Light Opera Group, Joycelyn Heywood, Walter Dixon, Matthew Katz and the Performing Arts Center Staff, Daniel Phelps, Printing Services, Buildings & Grounds, and Nate Moore.

Please refrain from unwrapping candy or making other noises that may disturb other patrons. The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode. Smoking is not permitted anywhere in the theatre.

Costume Cleaning for York College Theatre Courtesy of



HALLAK CLEANERS
1232 Second Avenue
(at 65th Street)
New York, New York, 10021

Various Scenic Materials provided by

MATERIALS FOR THE ARTS, NYC

Materials for the Arts, NYC helps artists realize their visions, provides students with a richer educational experience, and furnishes businesses with a simple and efficient way to enhance the cultural life of their city while promoting environmental awareness and reuse.



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 Practica 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.**

PRODUCTION HISTORY OF "LITTLE SHOP OF HORRORS"

LITTLE SHOP OF HORRORS has become one of the most produced musicals in the United States and around the world. The story is based on a 1960 low-budget film directed by Roger Corman. The musical opened at the WPA Theater in 1982, where composer Howard Ashman was the Artistic Director. After receiving rave reviews, the show quickly transferred to the Orpheum Theater. Although many people thought the show should have transferred to a Broadway theater, Ashman felt the show belonged in a smaller venue. This decision allowed the production to run for 5 years and more than 2,000 performances. The show won a Drama Desk Award for Best Lyrics, Outer Critics Circle Awards for Best Lyrics and Best Off-Broadway Musical, and a New York Drama Critics Circle Award for Best Musical. It also received the 1983 London Evening Standard Award and a 1983 Grammy nomination for Best Cast Album.



In 1986, *Little Shop of Horrors* was adapted into a hit film directed by Frank Oz. The cast featured Rick Moranis, Ellen Greene (who originated the role of Audrey on stage), John Candy and Steve Martin. The film originally had the same ending as the stage musical, but a test audience hated it so Ashman wrote a 'happier ending' for the movie. A new song sung during this re-written scene, "Mean Green Mother from Outer Space," was nominated for an Academy Award. A soundtrack recording was released by Geffen Records. When the film was eventually issued on DVD, producers mistakenly added the original ending as a 'bonus feature'. Copies of the DVD were quickly recalled and these were highly sought after items on Ebay. Today, however, the original ending can be viewed online at YouTube.com.

Twenty years after *Little Shop* premiered Off-Broadway, producers decided to produce a Broadway revival of the show. When the trustees of the late Howard Ashman's estate finally agreed to release the performance rights, their one condition was that Ashman's original assistant, Connie Grappo, would direct the show. The producers had wanted Jerry Zaks to direct, but finally allowed Grappo to stage the piece. The production, which opened out-of-town at the Actors' Playhouse in Coral Gables, Florida, needed a lot of work. The producers turned to Zaks, asking him to see the show and offer his impressions. Grappo knew her time as director was coming to an end. Zaks was asked to take over and agreed under the condition that he was allowed to start from scratch. He replaced every member of the cast except Hunter Foster (Seymour) and kept some of the creative team. With an additional \$2.1 million added to the production's original \$8 million budget, the new production opened at the Virginia Theater on October 2, 2003. It played for 372 performances. Hunter Foster was nominated for a Tony and Drama Desk Award. Martin P. Robinson, a member of the 1982 off-Broadway cast, reprised his role as the main Audrey Two puppeteer. A cast album of the Broadway revival was released by DRG. It includes several 'bonus tracks' of songs that were written for the show, but never used. In 2006 a new production, featuring an all-new design for the plant, opened in London's West End, closing in 2007 before a tour of the UK.



According to Educational Theatre Association's annual survey of American high schools, *Little Shop of Horrors* is the most produced musical in high schools today. This production marks

Little Shop's Paper Mill Playhouse premiere!

Courtesy of Paper Mill Playhouse.
Compiled and Edited by Michael T. Mooney & Andrew Lowy

ABOUT THE AUTHORS OF "LITTLE SHOP OF HORRORS"

ALAN MENKEN was born on July 22, 1949, in New Rochelle, New York. Menken's father was a respected dentist and president of the American Analgesia Society, an organization that promoted the use of nitrous oxide (laughing gas) as a safe anesthetic. Given that, it is clear to see that Menken's father was the inspiration for the dentist in *Little Shop of Horrors*. From an early age, he loved a wide variety of musical styles, including classical, show tunes, rock, and folk. He graduated from NYU as a musicology major and started out as a performer of his own work, as well as writing and singing commercial jingles.



It was around this time that Menken was accepted into the BMI Musical Workshop. Here he met playwright Howard Ashman. In 1979, they collaborated on their first project, a musical version of Kurt Vonnegut's story, *God Bless You, Mr. Rosewater*. Menken and Ashman's next musical, *Little Shop of Horrors*, became a worldwide phenomenon.

In 1989, Menken and Ashman were hired by Disney to write new animated musicals. Their first was the smash hit *The Little Mermaid*. Two years later, the duo had another huge hit with *Beauty and the Beast*. For their next project, they started to work on an adaptation of the Aladdin story. After creating a few songs, Ashman passed away. Tim Rice, a British musical librettist, was brought on board to finish the film, which would go on to be a huge hit. In 1994, Menken and Rice adapted *Beauty and the Beast* for the stage, which became the sixth longest running show on Broadway. One of Menken's most successful musicals for the stage was an adaptation of *A Christmas Carol*, a seasonal hit at Madison Square Garden for over a decade. The film *Enchanted* gave Menken three nominations in the Best Song category at the 2008 Academy Awards. Along with the current stage adaptation of *The Little Mermaid* on Broadway (for which he and Glenn Slater wrote 10 new songs), he has two more Broadway-bound musicals: *Leap of Faith* and *Sister Act the Musical*. Menken and his wife Janis reside in upstate New York with their two children, Ana and Nora. On June 19, 2008, Alan Menken will be inducted into the Songwriters Hall of Fame.

HOWARD ASHMAN was a famous director and librettist throughout the 1980s. He was born on May 17, 1950, in Baltimore, Maryland, and was brought up in a typical middle class household. He attended Boston University and received a B.A. from Goddard College, as well as earning his Masters degree from Indiana University in 1974.



After college, Ashman moved to New York City, becoming a book editor at Grosset and Dunlop, where he found time to experiment with his love of playwriting. His first works, *'Cause Maggie's Afraid of the Dark* and *Dreamstuff* (a musical version of Shakespeare's *The Tempest*) were both produced in 1976, the latter at New York's WPA Theater. A year later, Ashman took over as Artistic Director of the WPA, serving in that position until 1982. He first gained critical attention with *God Bless You, Mr. Rosewater*, a musical based on a Kurt Vonnegut novel. For the show, he collaborated with a new composer named Alan Menken, who would go on to be his songwriting partner for the rest of his life.

After *Little Shop of Horrors*, Ashman's next musical was *Smile*, an adaptation of a 1975 film which spoofed beauty pageants. Although the show was panned by the critics, it is remembered for what New York Times critic Frank Rich called Ashman's "impressively crafted lyrics." Film producer David Geffen, who had worked on the movie of *Little Shop of Horrors*, recommended Ashman and Menken and the rest is history. After writing some initial material for their next film, *Aladdin*, Ashman passed away due to complications from AIDS at the age of 40. He is credited as a huge contributor to the renaissance of the animated Disney musical, which continued throughout the 1990s. After his death, a statement from Walt Disney Pictures stated, "In animation, we have two guardian angels: one is Walt Disney, who continues to touch every frame of our movies. The other is Howard Ashman, who continues to touch every note of our movies."

*Courtesy of Paper Mill Playhouse.
Compiled and Edited by Michael T. Mooney & Andrew Lowy*

YORK COLLEGE THEATRE...

2009 - 2010 Season

FALL 2009

SPRING 2010



Yo Soy Latina by Linda Nieve-Powell
is a funny and very moving ensemble play that challenges a group of diverse Latina women to examine their identity and their connections in the contemporary American landscape. The play's premise unites these women who come to share their individual anecdotes of living Latina in contemporary America.

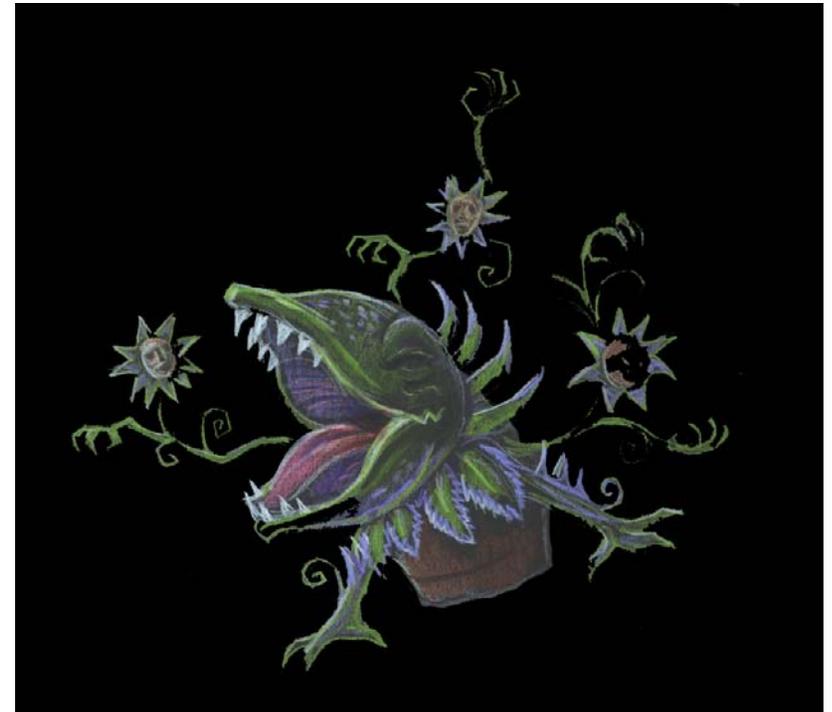
MARCH 19, 20, 21, 23, and 25

COMING EVENTS – SPRING 2009

York College Big Band Spring Concert
Wednesday, May 13th @ 7:30 p.m.
Performing Arts Center

Latin Caucus Dance
Friday, May 15th @ 6 p.m.
Live music provided by the York College Big Band
Faculty Dining Room

York College Blue Notes Spring Concert
Saturday, May 16th @ 7:30 p.m.
Performing Arts Center



Rendering of Audrey II by David T. Jones

ABOUT ROGER CORMAN & "THE LITTLE SHOP OF HORRORS"



Little Shop the musical is a loose adaptation of a 1960 cult film *The Little Shop of Horrors* by director / producer Roger Corman. His main achievement is that the whole movie was shot in two days with a \$30,000 budget! Some say that the set for the film was left over from another movie that Corman had just finished. The film is also famous for being one of the first movies to star three time Academy Award winner Jack Nicholson as dental patient Wilbur Force, a role that is not included in the musical, but was re-named

Arthur Denton and re-inserted into the musical film in 1986 (played by Bill Murray). Screenwriter Charles B. Griffith not only wrote the story, but appeared as several characters in the film, including the voice of Audrey Junior, the plant.

Corman is considered by most critics as the 'King of the B-Movies' (low budget films). He lived with the mindset that you can create a high quality film with little money. During his career, he produced more than 550 films and directed fifty others, but is also credited as a mentor for hundreds of filmmakers and actors. Some of these include Francis Ford Coppola, Robert DeNiro, Martin Scorsese, Ron Howard and James Cameron.

"LITTLE VOCABULARY LIST OF HORRORS"

- **asphyxiate** (verb) to die or become unconscious due to a lack of oxygen or excess of carbon dioxide.
- "...I cook like **Betty Crocker**" (lyric from "Somewhere That's Green") General Mills created Betty Crocker in 1928 to put a name and face to the thousands of requests for answers to baking questions. She became the name associated with being the perfect homemaker. One opinion poll rated her as the second most famous woman in America after first lady Eleanor Roosevelt.
- **boychik** (noun) Yiddish slang for boy or young man.
- **bubeleh** (noun) Hebrew slang for doll, sweetheart, sweetie, honey, sugar.
- **D.D.S.** (acronym) Doctor of Dental Surgery.
- "I'm his **December Bride**" (lyric from "Somewhere That's Green") a TV series in the 1950s about Lily Ruskin, a widow who was not in fact a 'December bride,' but desperately wanted to be one, if only the right man would come along. A 'December bride' is a woman who marries later in life.
- "...I look like **Donna Reed**" (lyric from "Somewhere That's Green") actress (right) best remembered as the wholesome housewife Donna Stone on television's "The Donna Reed Show" and as Mary Bailey in the 1946 film *It's a Wonderful Life*.
- "...like something out of **Edgar Allan Poe**" (lyric from "Ya Never Know") American poet, short-story writer, editor and literary critic. Best known for his tales of mystery and the macabre. Considered the inventor of the detective-fiction genre.
- **eighty-six** (verb) To remove, end usage, or take something out or away. Mostly used in restaurants and diners to indicate that a menu item is no longer available. The expression probably originated as rhyming slang for "nix it" but there are a lot of other theories, including one involving a Prohibition-era speakeasy named Chumley's located at 86 Bedford Street in New York City.
- **epsom salts** (noun) Hydrated magnesium sulfate used to reduce inflammation. Originally extracted from the mineral-rich water of Epsom, England.
- **F.T.D.** (acronym) a service for out-of-town deliveries of flowers. Originally called the 'Florists Telegraph Delivery', it was later renamed 'Florists Transworld Delivery' to reflect its growing worldwide presence.
- **genus** (noun) a class, kind, or group marked by common characteristics.
- **George Washington Carver** (1864-1943) was known as the 'peanut man' and the 'wizard of Tuskegee,' for his agricultural research at the Tuskegee Institute's Department of Agriculture. For over forty years, his research revolutionized the agricultural industry in the South.

Courtesy of Paper Mill Playhouse.

Compiled and Edited by Michael T. Mooney & Andrew Lowy

DIRECTOR'S NOTES:

The decision to choose this musical was a tough one. The discipline had been looking at *Purlie*, but after extensive discussions with the Musical Director and fellow faculty members, it really appeared that mounting *Purlie* would have been a huge undertaking. Of course, this is rather ironic in the whole scheme of things since *Little Shop of Horrors* is by far, no easy or small task to tackle either. The ultimate draw of *Little Shop of Horrors* is its plot and the overall musical nature of the production. I see this production as benefiting the students twofold; it offers enough students the opportunity to get their feet wet onstage in a satiric musical that offers the audience a fun, realistically removed plotline and it also offers the students backstage a challenge technically when it comes to the puppet of Audrey II and the multifaceted nature of musical set changes, lighting and costume needs.

Conceptually, one of the most challenging problems that I face is how to express the original satiric nature of the script and at the same time, insure that the portrayal of the characters will be as realistic and human as possible. The plotline is rather contrived and yet the character relationships and needs are fairly standard when it comes to musical structure. Boy meets girl, boy falls in love with girl, etc. What fascinates me about the production is just how far we are sometimes willing to go to get what we want. I think that *Little Shop of Horrors* offers the audience a rather macabre view into the manipulation of the human psyche and its need to "have or covet" something else.

It is obvious that the depth of this production is fairly limited when we think of its intrinsic value. However, the most striking aspect about the musical comes from within the characters and their interaction with each other. It is the relationships that they build and the basic needs of survival that act as the catalyst for the characters' choices and actions throughout the production. Though *Little Shop of Horrors* truly falls into a category of being primarily a mode of entertainment and spectacle, I hope that the audience will also sympathize with each character's situation.

One aspect of this production that is a change from most *Little Shop of Horrors* productions is the voice of Audrey II. The part is composed for a Bass/Baritone male and has, as far as I know, always been cast with a male actor. In the audition process I discovered something that made me rethink the concept of the role of Audrey II. What about a female voice? By casting

**YORK COLLEGE PERFORMING AND FINE ARTS
DEPARTMENT**

Kenneth Adams-Chairman
Joycelyn Heywood-Administrative Assistant
College Assistants – Maria Goris & Adrianna Riolo

SPEECH COMMUNICATION AND THEATRE ARTS

Prof. Como (Speech Communication Coordinator)
Assoc. Prof. Amrhein (Theatre Arts Coordinator)
Prof. Emerita Nickolich
Assoc. Prof. Schilling
Sub. Asst. prof. Tom Marion
Sub. Lecturer Timothy Corkery
CLT Barnes
CLT Pecharsky

FINE ARTS

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

MUSIC

Assoc. Prof. Adams (Chairman)
Prof. Ernst (Coordinator)
Instructor Zlabinger
Sr. CLT Dixon

COMMUNICATIONS TECHNOLOGY

Assoc. Prof. Smith (Coordinator)
Daniel Phelps

YORK COLLEGE ADMINISTRATION

Dr. Marcia V. Keizs
President

Dr. Ivelaw Griffith
Provost/Senior Vice President, Academic Affairs

Dr. Panayiotis Meleties
Dean for Academic Affairs

Dr. Janis W. Jones
Vice President for Student Development

Jerald Posman
V.P. and Chief Operating Officer for Administration and Finance
Interim Administrator for Enrollment Management

Earl Simons
Assistant to the Vice President for Institutional Advancement

Dr. Paula Middleton-LaLande
Acting Associate Dean for Student Development

Sharon Davidson
Registrar

Linda Chesney
Director of Career Services

Jean Phelps
Director of Student Activities

Sandra Laureano
Executive Director, Acting Human Resources

Ronald C. Thomas
Dean for Administration Affairs

Ms. Cynthia Murphy
Director of Adult and Continuing Education

a female into the role of Audrey II, I discovered that the relationship between Seymour and Audrey II could and ultimately takes over, but what could be more compelling than a very jealous Audrey II when it comes to helping Seymour achieve success? Being able to establish an almost "love-like" relationship between the two characters gives us a very different view of Audrey II's motivation for doing what "she" does and why "she" may choose to eat whom she does.

Many people have asked me what my "concept" for this particular show is. Though it's rather in-depth and academic, I simply responded by saying, "It's about a big plant that eats people!" And truly . . . it is.

-Timothy J. Amrhein



Rendering of Cat Puppet by David T. Jones

personal issues. However, while away from the College, she kept her interest in the theatre by taking Meisner courses in New York City. She left her job in the corporate world to pursue becoming an entrepreneur, which has given her the opportunity to reunite with both the world of academia and the world of theatre. Once she completes her degree at York, Sheri wants to continue pursuing other goals which were left unachieved.

MEREDITH SIMSON (*Backstage Crew*) is a lower senior majoring in Psychology. This is her last semester at York and she is currently the Recording Secretary in Student Government. She has worked on *The Exonerated*, *Speak Out* and the *Student One Act Plays* and is excited to be a part of them. She has done some acting in the past and decided to work backstage to see what it is like. In the future, she hopes to take some acting classes aside from doing her Master's in International Affairs. She hopes to pursue a political career or who knows...maybe even an acting career.

STEPHANIE RODRIGUEZ (*Backstage Crew*) is junior at College majoring in Psychology, with a minor in Theatre Arts. She loves to perform, dance and she really enjoys this class because it gives her a new perspective on performance.

TIJANNA WALKER (*Backstage Crew*) is an upper junior at York College majoring in Speech Communication/ Theatre Arts. She has always been active in many fields of the arts since her younger years in kindergarten.

Tijanna enjoys singing, writing poetry, listening to music, painting, and watching musicals and plays. She has been singing since she was 4 years old and has performed in her junior high and high school choirs. This is her second time working backstage since high school. She is inspired by producers like Tyler Perry. She believes the best way to learn theatre is to appreciate not only what goes on on-stage, but to also know the foundation of how things are made and run backstage. Tijanna has not yet performed at York College. However, she looks forward to next semester's performances. After graduation, she will continue to pursue her career in acting, motivational speaking and one day she hopes to do some directing.

LEAH KESSELY (*Light Board Operator*) lower junior at York College who is majoring in Biology. Although she is studying medicine, she also has a passion for acting. She has always been involved in the theater world. She has performed in many plays including *A Street Car Named Desire*, *Hamlet*, *Speak Out* and a variety of other plays. This will be her fourth time working backstage on a York College production. She is looking forward to participating in this performance, and anticipating her appearance in many more York College productions to come.

TIMOY LUMLEY (*Small Audrey II and Cat Puppeteer*) is a sophomore at York College who is majoring in English. Although he plans on going to law school, acting has always been a part of his life since the age of twelve. Some of his on-stage productions include *Smoky Joe's Café* and *West Side Story*. He has not performed at the collegiate level as of yet, but he plans to in the near future before graduation.

JOAN McGRATH (*Backstage Crew*) is freshman at York College born in Brooklyn and raised in Far Rockaway. She plans to own her own restaurant and theatre in the future. She attended Fashion Industries High School and in her senior year she had a drama class in which she was the main character in a one act play called *Wallflower*. She has also performed in a play called *Inheritance* written by her peers. She enjoys theatre, especially acting, which she considers a hobby of hers.

BRITNEY McADEN (*Performance Stage Manager*) received her BFA in Stage Management from the University of Southern California and is a member of Actors Equity Association. Her most recent production was, *The Good Negro* at The Public Theatre. Some of her other credits include *The Philanderer* (Theatre 1010), *Season's Greetings* (Hudson River Repertory), and the Alpine Theatre Project's, *Another Side of the Island*, *Pete 'N Keely* and *The Full Monty*.

LINDA MENDIVEL (*Assistant Stage Manager*) is a lower junior at York College majoring in Speech Communication/ Theatre Arts. This is her fourth time working on a Production. She played Ofelia in *Anna in the Tropics* and played a couple of characters in *The Student One Act Plays*. Linda has always participated in school productions and dance recitals since she was a little girl. Ms. Mendivel enjoys watching movies, cooking, shopping, and playing Guitar Hero. Linda is an aspiring actress and a proud student of the Raul Julia Training Unit in Spanish Harlem, NY. Linda is also looking forward to performing in future in York College productions before she graduates. As James Dean once said, "Dream as if you'll live forever and live as if you'll die today."

SHERI PANDEY (*Wardrobe Crew*) returns to York College as an upper senior to complete her B.A. in Speech Communication/ Theatre Arts. Regrettably, she left York due to

PRODUCTION CREW

JENAYE ARTHURTON (*Backstage Crew*) is a lower junior at York College majoring in Psychology and Education with a minor in Theater Arts. This is her first time working back stage on a York College production and even though she would rather be acting than doing stage construction, she is learning to enjoy every minute of it. It can be very exciting to see something that started off as just a piece of wood, evolve into a prop, or an important part of the scenery as part of a York College play. Working backstage could never replace my passion for acting, but it is a great start!

ANTONIO DEVERS (*Backstage Crew*) is a transfer student from City Tech majoring in Journalism with a minor in Theatre Arts. This is his first time working backstage on a York College production. He is aspiring to be both a playwright and an actor.

ARISLEYDA DURAN (*Backstage Crew*) is a junior at York College majoring in Child Psychology. She is a native of the Dominican Republic and enjoys listening to music, and dancing. She is happy to be participating for a second time in this course because of the opportunity to gain hands on experience in working backstage on a production.

GADA GROSS (*Light Board Operator*) is an upper sophomore majoring in Occupational Therapy with a minor in Theatre Arts. She is thinking about double majoring between the two because she has always enjoyed mass

media and doing short films which gave me the ability to not only express myself, but create different things to help other people express themselves. Gada has recently worked on *The Exonerated* as an Assistant Stage Manager and the sound board operator. When she graduates, she plans to use her degree with the hopes of being certified in Athletic Training/Sports Medicine. She looks forward to working with a professional sports team. Before she leaves York, she plans on trying the acting thing because, not only is she interested, but she loves the atmosphere of the family that has been built within the theatre discipline.

TIFFANY E. HENDRICKSON (*Assistant Stage Manager*) is a transfer student from the University of Buffalo, embarking on his first endeavor working on a York College production. Currently, Kyle is an English major with a minor in Journalism and Theatre. He aspires for a career in teaching intertwining all three categories. Outside of Fame, Kyle hosts a monthly event, called "Open Mic" that promotes creativity through the dance, poetry and other similar arts. He would like to acknowledge his mother, the only mainstay of order in his otherwise chaotic life.

PRODUCTION & RUNNING CREW

Scenic Designer.....	David T. Jones
Lighting Designer.....	Daniel Winter
Costume Designer.....	Allison Crutchfield
Musical Director.....	Jonathan Quash
The Band.....	Mark Adams Freddy Dugard. Gerald Lindsey Kenneth Wright. Xaviel Fernandez
Technical Director.....	Garth Belcon
Production Stage Manager.....	Jessica Morales
Assistant Stage Manager.....	Kyle Jackson
Light Board Operator.....	Leah Kesselly
Spotlight Operators.....	
Sound Board Operator.....	Gada Gross
Wardrobe.....	Sheri Pandey Adrianna Riolo-Mason Collette Livingston
Front of House.....	Kimberly Martin
Properties.....	
Poster and Cover Design.....	Timothy J. Amrhein David T. Jones
Deck Crew.....	

DESIGNERS and MUSICIANS

DAVID T. JONES (*Resident Scenic Designer / Adjunct Prof. of Theatre*) is a resident of Brooklyn and a graduate of Pratt Institute. At York, he designed last season's *Anna in the Tropics*, *Oleanna*, and most recently *Speak Out*. Mr. Jones is the resident designer for the Village Light Opera Group in Manhattan, for whom he has designed most of the Gilbert and Sullivan operas, musicals and operettas. Notable productions include the New York premiere of *Scrooge and Gilbert and Sullivan, Kismet, Bells Are Ringing, La Vie Parisienne, The Pirates of Penzance*, a storybook *HMS Pinafore*, an intergalactic *Princess Ida*, and *The Merry Widow* (co-designed with Timothy J. Amrhein). He recently designed *The Baker's Wife* for the Northern Highlands Regional High School; his *Beauty and the Beast* at NHRHS captured a scenic design nomination from the Papermill Playhouse. Mr. Jones is also the owner of a design firm that produces decorative painting and murals for homes and businesses.



David T. Jones

PAUL HUDSON (*Lighting Designer*) is glad to be returning to York College after lighting last semester's *Speak Out*, and *Anna in the Tropics*. Recent credits include *Sa Ka La* (Bleecker St. Theaters, Sarah Cameron Sunde, dir), and *Marie Antoinette: Color of Flesh* and *A Brush with Georgia O'Keeffe* (both remounted at St. Luke's Theatre, Bob Kalfin, dir). Other highlights include Synaesthetic Theatre's, *The Trial of K* (The Culture Project, Chris Nichols & Joy Leonard, Dir's), the premiere of Amy Fox's *One Thing I Like to Say Is...* for Clubbed Thumb's Summerworks program (The Ohio theater, Paul Willis, dir), and working as associate designer to artist Leni Schwendinger on her award-winning public art piece "Dreaming In Color" at the new Seattle Opera House. Apart from the season at York, upcoming projects include *Anna Christie*, directed by Bob Kalfin, *Three Musketeers*, directed by Collette Rice for Actor's Shakespeare Company of NJ, and assisting designer Richard Winkler on a production of *White Christmas* at T.U.T.S. in Houston, TX. MFA from NYU.



Paul Hudson

of soul to create a sound to caress the
RAHSAKTANOW (*Visual Design*)
keeping the faces of *Design*
include: the Off-Broadway productions
of *Exit Cuckoo* at the Clurman Theatre
FREDDY DUGARD

(*Drummer/Percussionist*) started
playing drums at the age of 13.
Studying with a local teacher he began
performing and recording records with
local bands while still in high school. In
1977 he attended Tennessee Tech
University studying music. When
returning to New York he began
performing and recording in the local
area. In 1988 he helped form a jazz-
fusion band that performed throughout
the tri state area. Knowing he needed
to grow he started studying drums and
with the help of his teachers he put out
an instructional tape called "DRUM
WORKOUT" which sold in MODERN
DRUMMER MAGAZINE and LONG
ISLAND DRUM CENTER as well as
mail orders around the world. In 1990
he started DRUMBEAT a program that
brought drums into the schools. He was
awarded a teacher's endorsement from
PRO MARK DRUMSTICKS and has
brought his DRUMBEAT program to
the Queens Public Library and
Schneider Children's Hospital. In 1999
he released his first CD with the help of
his band members and is now working
on his solo CD. Freddy has taught at
the Malvern School of Music and is
now teaching privately in his 24 track
studio at his home.

Hakim wishes to teach high school
acting while pursuing his goal as a
music artist/actor.

XAVIEL FERNANDEZ (*Saxophone*)

MARK DRUMSTICKS (*Drum*) is a
graduate of The City College of New
York in training. He is in the Arts &
Recreation Dept. of the same school with
a concentration in the industry
such as the wonderful jazz icon Roy
GERALD LINDSEY (*Blas Acoustic*
Band/Electric) is an alumnus of Omnia
University in Smith, Bobby Blum PhD, and
Michele T. Brennan in the Public
Library, Stearns, Michigan, and
Hathaway, Rome, Chicago for
three years. He is a bassist in the
Blade Edge, *The Brooklyn Funk*
Essentials, *Survivor*, *Gloves*, *LARA*
Orchestra, *Dizzy Gillespie*, *Pat*
Parsons. CD, *Age* R&B series has
worked with *Lindsey*, *Brown*, *100s* in
Mexico, *Electric*, *Jazz*, *Rock*, *and*
Big Band and jazz, *duets* and
Erykah, *Badal*, *Maysa* and
Lorenzo Owens. In addition to
KENNETH SWRIGHE (*Guitar*) has
been in the *Bob* *Chaval* *music* *series*
revisiting his *B/S*. *And* *Mark* *Drumsticks*
College, *Rebirth* *Center* to *Aussie*
Jazz *Experience*, *Escalante* of R&B,
Koum *and* *has* *performed* *in* *the* *soul*.
Ches *and* *Jazz* *Workshop* *in* *the* *York*
Orchestra *Collection* *of* *American* *Spel*
Chorus *band* *for* *which* *has* *expanded* *to*
the *electric* *guitar* *plays* *in* *his* *Skyline* *is*
God *and* *he* *is* *self* *empowered* *to*
make *and* *different* *and* *that* *of*
is *prevalent* *through* *this* *is* *Mark* *Drumsticks*
to those incredibly talented and
courageous pioneers who made the
blueprints for all music labeled as
jazz. Add Jazz with a dash of hip-
hop, a pinch of R&B and a whole lot