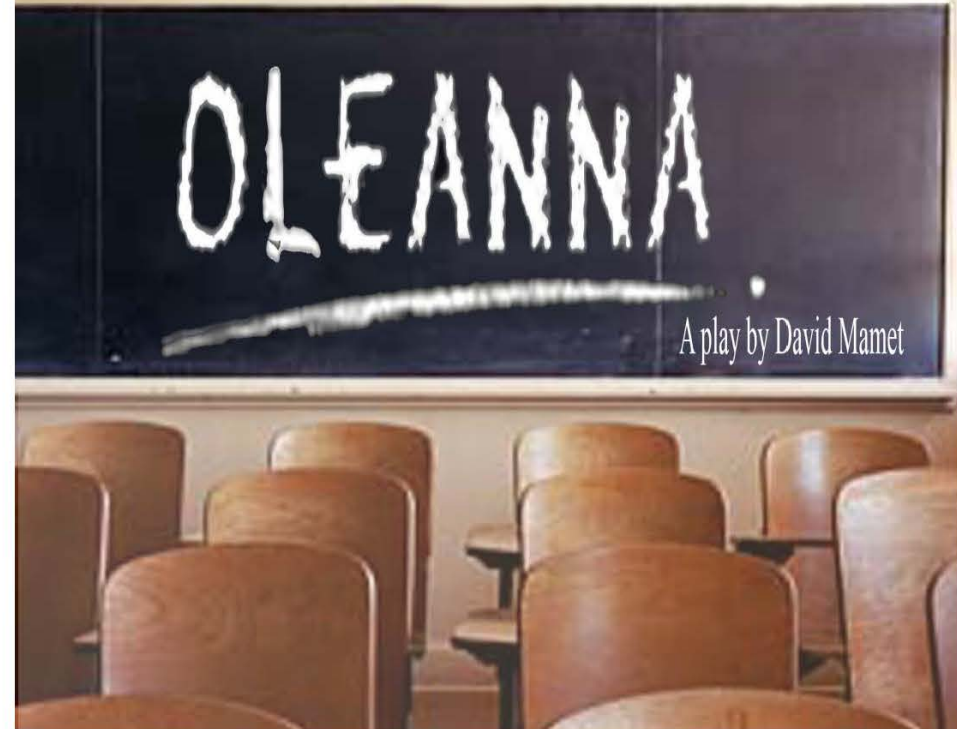


Fall 2008

YORK COLLEGE THEATRE

presents



Wednesday, November 19 at 4PM - Preview

Thursday, November 20 at 6PM

Friday, November 21 at 4PM and 8PM

For Mature Audiences Only.

York College
Studio Theatre (Room 106)
Performing Arts Center
94-45 Guy R. Brewer Blvd.
Jamaica, NY 11451

CU
YORK COLLEGE IS NY

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



A Servant of Two Masters by Carlos Goldoni
Directed by Barbara Nickolich



Blythe Spirit by Noel Coward
Directed by Sarah Schilling



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



94-45 Guy R. Brewer Blvd.

Studio Theatre/November 19 – November 21, 2008

YORK COLLEGE THEATRE

Department of Performing and Fine Arts
Kenneth Adams, Chairman

presents

OLEANNA

by David Mamet

SCENIC DESIGN
David T. Jones

LIGHTING DESIGN
Paul Hudson

PRODUCTION/STAGE MANAGER
*Jessica Pecharsky

TECHNICAL DIRECTOR
Robert Barnes

DIRECTED BY
**Timothy J. Amrhein

***THIS PLAY CONTAINS ADULT LANGUAGE AND VIOLENT
SITUATIONS***

OLEANNA is produced by special arrangement with Dramatists Play Service, Inc.

CAST OF CHARACTERS

(In order of appearance)

John *Solomon Peck*
Carol *Adrianna Riolo*

SETTING

The play takes place in John's Office

ACKNOWLEDGEMENTS

Materials for the Arts, Olga Dias, Joycelyn Heywood, Walter Dixon, Matthew Katz, Kwame Clarke and the Performing Arts Center Staff, Printing Services, Buildings & Grounds, and Nate Moore.

*"Oh, to be in Oleanna,
That's where I would rather be.
Than be bound in Norway
And drag the chains of slavery."
--folk song*

Oleanna refers to a folk story about how a man (named Ole) and his wife (Anna) bought acres of swampland then sold it as farmland to those who were willing to invest their lives' savings. Once the money had been collected, the pair vanished and the buyers were left with worthless property. This became known as the "Oleanna swindle."

*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.*

*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

Costume Cleaning for York College Theatre Courtesy of



HALLAK CLEANERS

1232 Second Avenue

(at 65th Street)

New York, New York, 10021

Various Costumes provided by



TDF COSTUME COLLECTION

A remarkably rich resource, the TDF Costume Collection offers high-quality costumes and accessories for rent. The stock is donated by Broadway shows, major opera houses and other professional sources. Not-for-profits outside of the tri-state area are eligible to take advantage of the expert design offered through the mail order department. The TDF Costume Collection resource center is available by appointment.

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)
History of Theatre

Theatre Arts 211 (3 Credits)
Basic Acting

Speech Communication 303 (3 Credits)
Ethics & the Freedom of Speech

II. Speech Communication 490 (3 Credits)

Independent Research
Theatre Arts 490 (3 Credits)
Independent Research

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

Students must concentrate in either Speech Communication or in Theatre Arts and complete 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.



Solomon Peck
John



Adrianna Riolo
Carol

ARTISTS BIOGRAPHIES

SOLOMON PECK (*John*) is a senior at York College. He is earning his degree in English with honors and a minor in Theatre Arts. Solomon last portrayed Bono in the York College production of *Fences*. Aside from his time spent in class and in the theatre, Solomon also works as an Ambassador for the York College admissions office. Due to his ambitious persona and his intent to pursue acting after he graduates in the fall of 2008, Solomon will also portray Frederick Douglas in the York College Production of *Speak Out*. Solomon is attempting to build his acting resume, and, simultaneously, record his first R&B album. He thanks God for his strength, his family for their support, and his friends for their encouragement.

ADRIANNA RIOLO (*Carol*) is a senior at York College majoring in Speech Communication/Theatre Arts. This is her second performance at York College. Last year, she played the lead role in *Antigone*. After graduation, Adrianna plans to attend graduate school to pursue her M.F.A. in acting. Prior to attending York, Adrianna attended the Stella Adler Studio of Acting.

THE MAMET JOURNEY

As you begin your "Mamet" journey, think about the importance of the text. How do John and Carol transform throughout the various Acts? The text tends to dictate how power is shifted back-and-forth between the two characters. What I am interested in bring out in this production is the contrast of power and the meaning of higher education. It is a given that Sexual Harassment will be touched upon, but don't be fooled—the play isn't all about this subject.

This dialogue is from another source, and helps to explain a bit more about power, relationships, and about higher education: Although we would expect John's extensive education to make him a better reader, the most educated character falls into trouble early on in Oleanna when he stumbles over a definition of "term of art." But it is in his misreading of Carol, when she first appears in his office that really initiates John's downfall. Since one essential ingredient of effective teaching is the capacity to read students-especially through their written and oral comments-to see what they need in their academic pursuits, John's inability to understand Carol from the start and failure to interpret the signals she sends suggest that the only possible result of their exchange is confusion and misunderstanding. Likewise, since John repeatedly interrupts Carol in the middle of her sentences, he is trying to read a text without having completed it. He might as well read half of a novel and then endeavor to explain its meaning.

After Carol confesses she thinks of herself as stupid, John tries to alleviate her anxiety; but he ends up only exaggerating it by denying Carol's feelings and rhetorically extinguishing her identity: since "no one" thinks she is stupid, Carol, who sees herself as stupid, must not count in the small, contained world of the professor's office. Carol's response, "No? What am I, . . ." can thus be read two ways: if I am not stupid then what am I or if "no one" thinks I am stupid, where exactly do I fit in? Both meanings apply. Each character then tries to gain control of the text in question by asserting the primacy of the "I," with John trying to rewrite the text by re-identifying Carol as angry and not stupid. Carol then engages in her own reading—a reading far more credible than John's—of what has just happened: the professor thinks of her as insignificant. No other explanation suffices, especially since later in the scene John abandons Carol as she is about to reveal a secret she has told no one through her entire life, a quintessential Mametesque moment when characters "desperately wish to connect. They have simply forgotten how to do so.

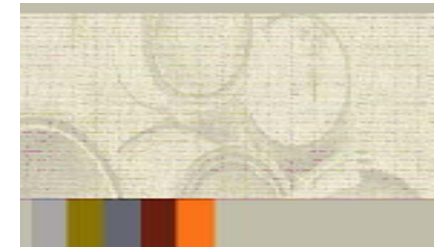
One of the many ironies of Oleanna is that, unlike her professor, Carol is a careful reader who gets better at that vocation as the play progresses. Carol offers some astute readings, for example, of her professor. When John begins to wander off the point by talking about his tenure, his house and wife, and being "entitled to [his] job, Carol steers him back to the issue at hand by trying to ground the conversation once again in specifics: "I want to know about my grade". Likewise, her repeated

Still Searching for a Major?

Consider Speech Communication/Theatre Arts at York.
Spring 2009 Course Offerings:

TA 110: Introduction to the Theatre (WI)
TA 210: History of the Theatre (WI)
TA 211: Basic Acting
TA 215, 216, 217, 218 or 219: Theatre Practice
TA 311: Fundamentals of Directing (WI)
TA 314: Computer Design for the Theatre
TA 390: Special Seminar in Theatre
TA 391: Scene Painting for the Theatre
TA 392: Special Seminar in Theatre
TA 490: Independent Research

SPCH 101: Oral Communication in Contemp. Society
SPCH 160: Fundamentals of Oral Interpretation
SPCH 182: Voice and Diction
SPCH 250: Intro. to Mass Communication
SPCH 390: Argumentation and Debate
SPCH 490: Independent Research

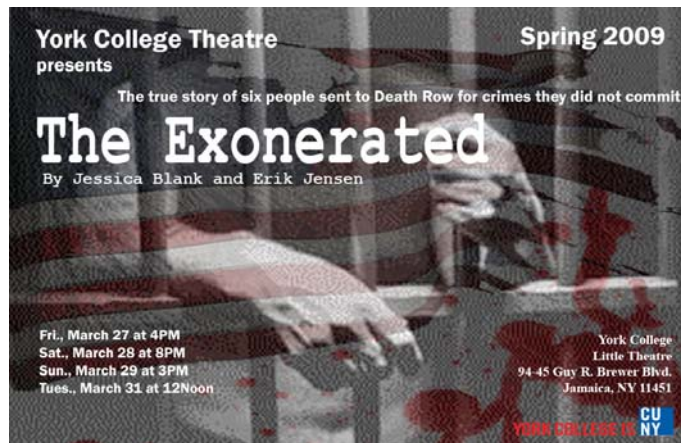


SPRING 2009 THEATRE EVENTS



Fri., March 6 at 4PM

Sat., March 7 at 8PM



Fri., March 27 at 4PM

Sat., March 28 at 8PM

Sun., March 29 at 3PM

Tues., March 31 at 12Noon

questions highlight a number of glaring contradictions in John's own theories about education. She not only challenges his denunciations of higher education by asking, "if education is so bad, why do you do it?", but also exposes the inconsistencies in his earlier reading of her own situation: "you tell me I'm intelligent, and then you tell me I should not be here, what do you want with me?" Like most sensitive readers, Carol prefers clarity to language that obscures meaning. John, on the other hand, repeatedly employs an artificially-heightened vocabulary that draws attention to his academic status, favoring words like "obedience" or "paradigm," instead of their simpler synonyms. When John explains that "paradigm" means model, Carol rightly asks, "then why can't you use that word?" Characteristically, although he gives in to her demand, John never answers her queries, once again missing an opportunity to teach and, more importantly, interrogate his own motivations. Instead of helping students learn, this vocabulary ends up reinforcing hierarchies, for it flaunts-instead of bridging-the distance between the authoritative teacher and less-experienced student. Not only does John misread texts, but his use of an intentionally heightened vocabulary creates other texts which invite like misreadings, hardly a ringing endorsement of higher education. As Carol notes, about another one of John's synonyms, Then say it. For Christ's sake. Who the hell do you think that you are? You want a post. You want unlimited power. To do and to say what you want. As it pleases you-Testing, Questioning, Flirting.... But I came to explain something to you. You Are Not God. You ask me why I came? I came here to instruct you.

-- *College Literature*, Fall 1998 by Badenhansen, Richard



AN OUTLINE OF THE ANITA HILL AND CLARENCE THOMAS CONTROVERSY

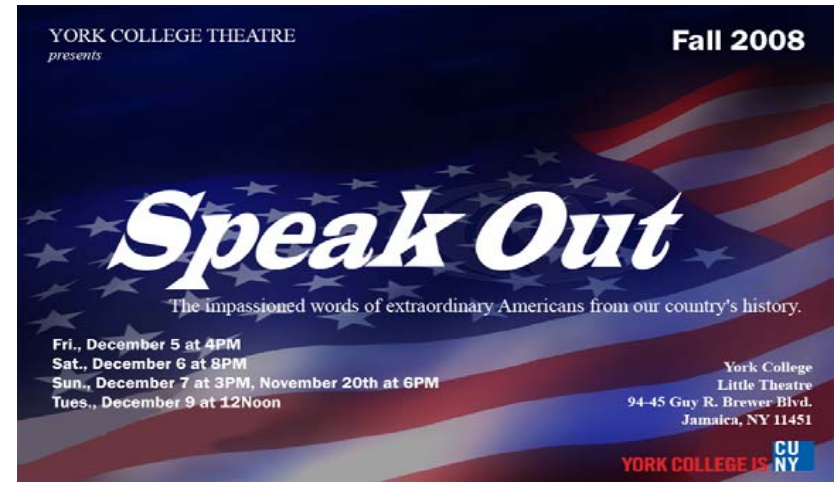
In 1991, Thurgood Marshall, the first African-American to be appointed to the United States Supreme Court, decided to retire. Throughout his life, Justice Marshall epitomized an ideal of leadership in the legal fight for Civil Rights. In the 1950s, he led the NAACP's historic battle against racial segregation in the Brown vs. the Board of Education of Topeka case, which sought to desegregate the public schools. When the case went before the Supreme Court in May 1954, the Justices found Marshall's arguments convincing and ruled that "separate educational facilities are inherently unequal." Chief Justice Earl Warren argued that separating school children on the basis of race "generates a feeling of inferiority as to their status in the community that may affect their hearts and minds in a way unlikely to ever be undone." The landmark decision was a major catalyst for the modern Civil Rights movement and gave Thurgood Marshall national prominence as an advocate for Civil Rights. In 1967, President Lyndon Johnson appointed him to the Supreme Court.

Twenty-four years later, when Justice Marshall decided to retire, a decidedly more conservative political atmosphere dominated national politics. Republican President George Bush was in the White House following the eight-year administration of President Ronald Reagan. President Bush saw Justice Marshall's retirement as an opportunity to appoint a more conservative judge to the Supreme Court. His choice was Clarence Thomas, a forty-three year old, conservative, African-American from Pinpoint, Georgia. Thomas would maintain the racial makeup of the Court, yet would add another conservative voice on decisions involving Affirmative Action and abortion.

President Bush's nomination of Clarence Thomas was instantly controversial. Many African-American and Civil Rights organizations including: the NAACP, the National Bar Association, and the Urban League, opposed the Thomas nomination. These organizations feared that Thomas's conservative stance on issues such as Affirmative Action would reverse the Civil Rights gains that Justice Marshall had fought so hard to achieve. Women's groups including the National Organization for Women were equally concerned that Clarence Thomas, if appointed to the high court, would rule against legal abortion. The legal community also voiced apprehension about Thomas's clear lack of experience since he had only served two years as a federal judge.

Despite these voices of dissent, the Thomas nomination proceeded to the Senate Judiciary Committee's confirmation hearings. The first few days of the hearings were relatively uneventful. When asked about his stance on legal abortion, Thomas claimed that he had not formulated an opinion and the issue was dropped. After a few more days of outside testimony, it appeared as if the Senate committee would easily confirm the Thomas nomination. The committee split its vote, however—

COMING FALL THEATRE EVENTS



Fri., December 5 at 4PM
Sat., December 6 at 8PM
Sun., December 7 at 3PM
Tues., December 9 at 12Noon

Theatre Arts 490
The "Real" World
by Stephanie Ogeleza
Thurs., Dec. 11 at
12Noon and 2PM
Little Theatre, PAC



COMING EVENTS – FALL 2008

MUSIC

York College Gospel Chorus
Special tribute concert to Professor David Labovitz
Saturday, November 22nd @ 5PM
York College Atrium

Jazz Forum #27 w/ pianist Mark Adams
Monday, November 24th @ 7 p.m.
Illinois Jacquet Performance Space

Jazz Workshop Concert
Wednesday, December 17th @ 7:30 p.m.
Little Theatre

Blue Notes Concert
Saturday, December 20th @ 7:30 p.m.
Little Theatre

ART

Student Juried Art Show Opening
December
Fine Arts Gallery (1B01)

seven to seven, and the nomination went to the Senate without a clear recommendation.

When the nomination moved to the floor of the Senate, it took a sudden and dramatic turn when Anita Hill, a law professor at the University of Oklahoma, came forward with accusations that Clarence Thomas had sexually harassed her. Hill had worked for Thomas years earlier when he was head of the Equal Employment Opportunities Commission. Hill charged that Thomas harassed her with inappropriate discussion of sexual acts and pornographic films after she rebuffed his invitations to date him. A media frenzy quickly arose around Hill's allegations and Thomas's denials. When Thomas testified about Hill's claims before the Senate Judiciary Committee, he called the hearings, "a high-tech lynching for uppity Blacks." The incident became one person's word against another's. In the end, the Senate voted 52-48 to confirm Clarence Thomas as associate justice of the Supreme Court.

To the many people who believed Anita Hill's claims or opposed the Thomas nomination on other grounds, Thomas's appointment was a defeat. Yet, the Anita Hill-Clarence Thomas controversy had other long-term consequences beyond Justice Thomas's life-term on the Supreme Court. Foremost, national awareness about sexual harassment in the workplace heightened considerably. According to Equal Employment Opportunity Commission filings, sexual harassment cases have more than doubled, from 6,127 in 1991 to 15,342 in 1996. Over the same period, awards to victims under federal laws nearly quadrupled, from \$7.7 million to \$27.8 million.

Another repercussion of the Hill-Thomas controversy was the increased involvement of women in politics. The media heralded the 1992 election year as the "Year of the Woman" when a record number of women ran for public office and won. In the U.S. Senate, eleven women ran and five won seats—including one incumbent candidate. In the House of Representatives, twenty-four women won new seats. Many commentators saw this increase as a direct reaction to the Thomas nomination. His appointment dismayed many women, who felt that Anita Hill's allegations were not taken seriously by a Senate that was 98% male.

In the end, the Anita Hill-Clarence Thomas controversy acted as a flash point that illuminated many of the central tensions of life in late twentieth-century America. Justice Thomas's nomination to replace Justice Marshall prompted new retrospection on the accomplishments of the modern Civil Rights movement and sparked more debate about Affirmative Action policies. Anita Hill's accusations heightened public awareness of sexual harassment in the workplace and women's unequal representation in the political sphere. The media frenzy surrounding the event marked a new trend of obsessive and often tabloid-style coverage that has only worsened through subsequent news events such as the O.J. Simpson murder trial and the Monica Lewinsky-Bill Clinton sex scandal. Historians will always turn to the Anita Hill-Clarence Thomas controversy to understand race relations, gender politics, and media influences in America at the brink of the twenty-first century.

--www.chnm.gmu.edu

THE DISTINCTIVE VOICE OF DAVID MAMET

WHEN DAVID MAMET FIRST ERUPTED ONTO THE AMERICAN THEATER SCENE IN THE MID-1970S, HIS WORK WAS HERALDED AS STRIKINGLY ORIGINAL BY THE LEADING CRITICS OF THE DAY.

What set his plays apart, they argued, was not only his subject matter—which ranged from frank explorations of the volatile relationship between the sexes in *Sexual Perversity in Chicago* to the schemes and ambitions of petty criminals in *American Buffalo*—but also the language he used to render those stories theatrically. That language, described as a “heady combination of euphemisms, approximations, ellipses... [and a] startling juxtaposition of the stilted and the profane” by the *Village Voice*, came to be known as “Mametspeak,” instantly recognizable as the product of this now famous American playwright. Three decades later, Mamet continues to be identified by his distinct use of language. Not only does it set his work apart, it also is his central vehicle for exploring character, story and meaning. “My main emphasis is on the rhythm of language,” he explained in a 1977 interview. “Our rhythms describe our actions—no, our rhythms prescribe our actions. I became fascinated—I still am—by the way the language we use, its rhythm, actually determines the way we behave, more than the other way around.”

With language serving such a central role in his drama, academics and theater critics have devoted countless pages to deciphering the dramatist’s linguistic code. This is no easy task, since part of what distinguishes Mamet’s language is its opacity. “[Mamet’s characters] often use their talk as an aggressive mask to hide behind,” argues Dennis Carroll in his 1987 book-length study of Mamet’s drama. In other words, his dialogue often conceals more than it reveals, forcing the audience to work hard at extracting its meaning.

--www.goodmantheatre.org



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Dean for the Executive Office
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Interim Administrator for Enrollment Management

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Dean for Administration Affairs

Ms. Cynthia Murphy
Director of Adult and Continuing Education

**YORK COLLEGE PERFORMING AND FINE ARTS
DEPARTMENT**

Kenneth Adams-Chair
Joycelyn Heywood-Administrative Assistant
College Assistants – Cassandra Douglas, Reveca Gonzalez, &
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

Sub. Lecturer Denise Nazzaro

CLT Barnes

CLT Pecharsky

FINE ARTS

Asst. Prof. Buxenbaum (Coordinator)

Asst. Prof. Gillespie

Prof. Simkin

MUSIC

Assoc. Prof. Adams (Chairman)

Prof. Ernst (Coordinator)

Instructor Zlabinger

Sr. CLT Dixon

COMMUNICATIONS TECHNOLOGY

Asst. Prof. Smith (Coordinator)

Daniel Phelps

DIRECTOR'S NOTES:

Oleanna refers to a folk story about how a man (named Ole) and his wife (Anna) bought acres of swampland then sold it as farmland to those who were willing to invest their lives' savings. Once the money had been collected, the pair vanished and the buyers were left with worthless property. This became known as the "Oleanna swindle."

Why then does Mamet use this as the title of his play? Perhaps, for Mamet, higher education may be today's "Oleanna swindle." However, this is only one issue that I feel is pertinent to the play. Buried underneath Mamet's title, the play itself also explores two critical issues continuing to play out on college campuses and in the greater society. These issues are sexual harassment within the academic community and "political correctness gone amuck. Though I feel that these themes are critical in understanding *Oleanna*, I believe that conceptually, this play deals more with the power of language; body language as well as oral and written communication. This is a key to Mamet's work, especially when we examine the staccato dialogue.

We must also give in to the fact that there is a power struggle that exists and changes from start to finish. It is a play about sexual power, power over someone else's life, and power to help or to hurt. The way in which John does or does not abuse his power over Carol is not entirely a sexual thing. That is the label she chooses to put on it, but it's also about the way she believes he's using his power over her in a more complicated, intellectual, psychological way, to manipulate her and make her uncomfortable. If it were overtly sexual, it would be a lot less complex and ambiguous.

Both characters within the play are seeking help from one another and are attempting to communicate with each other. The problem that exists between both John and Carol is truly the fact that they do not hear what the other is saying. Their lines are communication are always interrupted and are never complete—leading to misunderstanding. I want to be very clear about the lack of communication involved in the play, and emphasize the concept of speaking, yet not listening. I do not believe that there needs to be a sense of realism about the set, since the realism comes from within the dialogue and themes.

--*Timothy J. Amrhein*

PRODUCTION & RUNNING CREW

Scenic Designer.....	David T. Jones
Lighting Designer	Paul Hudson
Costume Coordinator/Wardrobe.....	Luz Chavarrio Sheri Pandy
Technical Director.....	Robert Barnes
Stage Manager.....	Jessica Pecharsky
Assistant Stage Manager.....	Mirian Byrd Vashti Valerus
Light Board Operator.....	Leah Kesselly
Sound Board Operator.....	Jarrel Lynch
Front of House	Gabrielle Calixte
Properties.....	Crystal Williams
Poster and Cover Design.....	Timothy J. Amrhein
Publicity and Tickets.....	Maran-Atha Taylor
Deck Crew.....	Daniel Waner Ovington Prophete (Tazz)



The cast
and crew
of
*ANNA IN
THE
TROPICS*

Fall 2008

SPEECH COMMUNICATION/THEATRE ARTS STAFF



ROBERT BARNES (*Technical Director/CLT*) spent many years touring throughout Europe and the United States, working with companies such as the Atlanta Contemporary Dance Company, The Puerto Rican Traveling Theatre, and The Alvin Ailey Repertory Ensemble. Mr. Barnes is a member of Actors Equity and has performed under the direction of Ward Baker, Howard DaSilva, and Marshall Mason of the Circle Rep. He has designed lighting for dance and theatre, and has worked on several feature films as a recording engineer. His television audio credits include *The Ricky Lake Show*, *The View*, and *Law and Order*. He has most recently come to us from CNN.



JESSICA PECHARSKY (*Production-Stage Manager/CLT*) is a native New Yorker and has been involved with dance and theater since the age of five. She then attended Hofstra University for both 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, Audax Theatre Group, Capacitor, Theatre LILA, Clubbed Thumb, American Globe Theater, Heartists Productions, and Moonwork. Jessica is a professional member of Actors Equity Association (AEA).

Communication Studies and Economics. Ms. Nazzaro joins us after teaching as a Lecturer at Bergen Community College in Paramus, New Jersey where she served as the faculty advisor for the Floetry Foundation Club and the BCC Diversity Committee. She has also been a teaching adjunct at William Paterson University in Wayne, NJ. Ms. Nazzaro has participated in the NJ Edge Colloquium on Millennial Students, at NJIT in 2006 as well as the 16th Annual Conference for the New Jersey Faculty Development Network. She was awarded the distinguished speaker at BCC 's 2003 Student Government Council Organization Retreat in Princeton, New Jersey. She is the co-founder and Vice President of the 501(c)(3) Non-profit Charitable Organization *Angels for Animals Network*.



On Travia

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. Most of her work has been as a director of legitimate theatre in university settings. *Antigone, Tartuffe, Six Plays by Dario Fo, Callaloo 7, The Miser, Camino Real, The Imaginary Invalid, Galileo, Callaloo 8, A Servant of Two Masters, Callaloo 9, Endgame, Callaloo10, The Glass Menagerie, Callaloo 11, Antigone*, and *Callaloo12*, have been her most recent productions.



SARAH SCHILLING (*Associate Prof. of Theatre*) received her training at Western Reserve University and the Cleveland Playhouse. She performed the role of Heloise in a play by the same name at the Off Broadway Gate Theatre. While teaching, first at Packer Collegiate Institute and then at York, she worked as one of the directors at the Off-Off- Broadway Actor's Place Theatre at St. Luke's in the West Village. She has appeared in Samuel Beckett's *Cascando* at LaMaMa and as a Guide in the Off-Off Broadway production: *A Woman's Work is Never Done*.

PLAYWRIGHT and DESIGNERS

DAVID ALAN MAMET (*Playwright*) is an American author, essayist, playwright, screenwriter and film director. His works are known for their clever, terse, sometimes vulgar dialogue and arcane stylized phrasing, as well as for his exploration of masculinity. As a playwright, he received Tony nominations for *Glengarry Glen Ross* (1984) and *Speed-the-Plow* (1988). As a screenwriter, he received Oscar nominations for *The Verdict* (1982) and *Wag the Dog* (1997). His recent books include *The Old Religion* (1997), a novel about the lynching of Leo Frank; *Five Cities of Refuge: Weekly Reflections on Genesis, Exodus, Leviticus, Numbers and Deuteronomy* (2004); and *Bambi vs. Godzilla*, an acerbic commentary on the movie business. A Broadway revival of his masterpiece *American Buffalo* began performances October 31, 2008 with John Leguizamo, Cedric the Entertainer, and Haley Joel Osment starring.

DAVID T. JONES (*Resident Scenic Designer/ Adjunct Prof. of Theatre*) is a resident of Brooklyn and a graduate of Pratt Institute. 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 also designs outside NYC, with his most recent production being *Beauty and the Beast* for the Northern Highlands Regional High School; which 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.

PAUL HUDSON (*Lighting Designer*) is glad to be returning to York College after lighting last spring's *Callaloo 12*. Recent credits include *Sa Ka La* (Bleeker 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.

PRODUCTION CREW

CEEJAY ABENN (*Backstage Crew*) is a senior at York College majoring in Sociology, with a minor in Music. This is his third production at York. After graduation, he hopes to pursue a career as a music teacher and professional singer. "If you want to build big ships, you got to go where the water is deep."

IDDAN BROWN (*Backstage Crew*) is a junior at York College. He is currently pursuing an undergraduate degree in Communication Technology. His goal is to become an independent Filmmaker and also go to Medical School to eventually become a doctor. This is his first time working backstage. He hopes everyone will enjoy this work of art.

MARIAN BYRD (*Assistant Stage Manager*) is currently a lower junior at York College. Her major is Teacher Education, with a concentration in Spanish and Math. Although her major is Education, she has a strong passion for theater. She is currently interning for Essence Magazine, and due to her Hispanic background, *Anna in the Tropics* has been a production that she has been able to relate to personally.

GABRIELLE CALIXTE (*Front of House*) is a senior at York majoring in Speech Communication/Theatre Arts. She has performed at many events at York, ranging from commencements to club sponsored events. She has worked backstage on several York College productions. However, she is no stranger to being on stage. She was previously in *The Harlem Speakeasy* performing songs and reciting poetry. She aspires to become a recording artist, which she plans to pursue full time upon graduation. Her favorite quote is, "Before you become a CEO, you have to pick up garbage."

LUZ CHAVARRIO (*Costume Coordinator*) is a junior at York majoring in Marketing with a minor in Theatre Arts. Her ultimate goals are to become an actress as well as a successful entrepreneur.

LEAH KESSELLY (*Publicity and Tickets*) is a junior majoring in Biology at York. She has aspirations of becoming an actress and has performed in, *A Street Car Named Desire*. This is her second production at York, and she is looking forward to participating in many more productions before she graduates.



TIM CORKERY (*Substitute Lecturer of Speech Communication*) earned his Bachelor of Arts 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 University, he was the recipient of the United Settlement House Scholarship, for his work in the area of community advocacy. Mr. Corkery has been an adjunct professor for six years in the Speech Communication Discipline. In addition he has been a social service 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, Tim Corkery, has been successful in the creation of two debate teams in NYC high schools and served as judge for national and international debate competitions.



TOM MARION (*Substitute Assistant Prof. of Theatre*) holds an M.F.A. in Acting from Rutgers' Mason Gross School of the Arts (with Bill Esper) and a Certificate of Vocal Coaching from The National Theatre Conservatory (with Tony Chuch). Mr. Marion has held an internship with The Royal Shakespeare Company (with Cecily Berry and Andrew Wade) and is a Designated Teacher of Linklater Voice. He is also an Associate Teacher of Fitzmaurce Voicework and a member of Actors' Equity Association.



DENISE NAZZARO (*Substitute Lecturer of Speech Communication*) received her M.A. in Speech and Interpersonal Communication Studies in 2001 from New York University. She has received her B.A. from Montclair State University in Speech

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TIMOTHY J. AMRHEIN (*Associate Professor of Theatre/Theatre Arts Coordinator*) holds an M.F.A from Wayne State University in Design. 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: *Anna in the Tropics* by Nilo Cruz (York College), *Loot* by Joe Orton, *Dark Ride* and *Ramona Quimby* by Len Jenkin, *Witness* by Terrence McNally, *Oleanna* by David Mamet, *All in the Timing* by David Ives, *Into the Woods* by Stephen Sondheim, and *Once Upon A Mattress*. Some of his most recent scenic designs: *No Exit*, *Harlem Speakeasy*, & *Antigone* (York College), the first New York City revival of *The Full Monty* and *The Fantasticks* (The Gallery Players), and *Twelfth Night* (Princeton Rep Shakespeare Festival). Prof. Amrhein has 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 & the United Sates Institute for Theatre Technology.



JAMES COMO (*Professor of Rhetoric and Public Communication/Speech Communication Coordinator*) holds a Ph.D. degree in Language, Literature and Communication from Columbia University. His commentary on the English literary theorist and medievalist, religious thinker, and Christian apologist C. S. Lewis has earned wide esteem.

Writes "Joining with the Word," psychologically, philosophically or theologically, that proclamation of *Logos* has been a touchstone for Prof. Como, whose interest in literature, language, and the deployment of both – rhetoric – has been at the center of his professional life. His books (*C. S. Lewis at the Breakfast Table*, *Branches to Heaven: The Geniuses of C. S. Lewis*, and *Why I Believe in Narnia.*), articles ("Mere Lewis," *The Wilson Quarterly*, "The Arc of Surrender," *The New Criterion*, among many), and broadcast commentary on radio and television (e.g. *The Question of God*, a PBS documentary) have examined the roots of C. S. Lewis's thought and rhetoric and have helped define Lewis's achievement and reputation.

JULISA LAMBE (*Wardrobe*) was born in New York and considers herself a leader and an inspiration to others. She asks herself everyday what she wants and who she wants to be. As a freshman, she wanted a clear mind as to who she is and what she wants to become. She has many aspirations in life from being a teacher to being a person who helps children with problems. She knows that whatever path she takes, it will be a path that will ultimately better the lives and future of the youth. She plans to further her career as a passionate leader and will follow her goals to become a hard working social worker--making tomorrow's youth into strong human beings.

COLETTE LIVINGSTON (*Backstage Crew*) is majoring in Speech Communication/Theatre Arts at York College with a minor in Early-Childhood Education. She received her Associate's Degree from Queensborough Community College. She is currently teaching performing arts at the Learning Tree Multi-Cultural School in Queens. Her goal is to become an elementary school teaching and an actress. Her strength and inspiration in life comes from God, her mother, family, and Mr. and Mrs. Bailey. This is her first time working backstage and she is finding it truly enjoyable. . After

graduation, she plans to pursue her Master's Degree at Queens College. This is her third time working backstage and she continues to find the course enjoyable.

JARREL LYNCH (*Sound Design*) is a senior at York College with a major in Communications Technology. In addition to being a full-time student, Jarrel is also working hard and finds it all worth while. The level of experience that he has gained working backstage has been the most rewarding. He has worked on 6 or 7 different performances including *Callaloo 11*, *Having Our Say*, *The Glass Menagerie*, and *Endgame* just to mention a few. These performances have always been something to look forward to every semester and this time it is no different. He has been appreciative of all the experiences that he has gained and since this is his final performance before graduation, he would like to thank everyone that he has been blessed to work with.

KERRON PERKINS (*Backstage Crew*) is an upper senior majoring in Business Administration with a minor in Mortgage Finance. This is his first semester working backstage and it will also be his last since he will be graduating in

the Fall. "It's a wonderful experience and he has learned a lot about the process of creating a background for a stage performance".

OVINGTON PROPHETE (TAZZ) (*Backstage Crew*) returns to York College as an upper senior to complete his B.A. in Marketing. His triumphant return follows time away due to various personal issues. While being away from York, he kept working in at York College Performing Arts Center, as well as working as a freelance marketer with various companies such as Toyota Scion, ToMA Vodka, and many others. He plans on pursuing his heart felt goal in being a successful entrepreneur, which will give him the opportunity to utilize what he learned at York an incorporating it with real world learning.

SHERI PANDEY (*Backstage Crew*) returns to York College as an upper senior to complete her B.A. in Speech Communication/ Theatre Arts. She regrettably left York due to personal issues. However, while being away from the College, she still 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.

KENDRA QUASHIE (*Backstage Crew*) is a senior at York College majoring in Speech Communication/Theatre Arts. After graduation, she plans to pursue her Master's Degree at Queens College. This is her third time working backstage and she continues to find the course enjoyable.

STACEY STEPHESON (*Backstage Crew*) is a junior at York College with a major in Fine Arts and a minor in Theatre Arts. This will be Stacey's third production at York. Two things that Stacey cannot live without are Theatre Arts and Studio Art. In her free time, she enjoys helping on York College Theatre productions. Stacey hopes to have a future career working on and painting the sets.

VASHTI VALERIUS (*Assistant Stage Manager*) is a junior majoring in Speech Communication/Theater Arts

at York College. This is her first time stage managing at York College. After graduating from York, she plans to attend graduate school and pursue a degree in Theatre Arts.

MARAN-ATHA TAYLOR (*Publicity and Tickets*) has completed the requirements for her degree this summer and is happy to be an alumna of York College. She decided to return to York College and work on the production of *Anna in the Tropics* primarily because she has worked with Professor Amrhein before on previous productions backstage, and has been anticipating his directorial debut for quite a while. As my professor for several theatre courses, Prof. Amrhein has opened my mind to so many different aspects of theatre and its craft. The plays he selected were always thought provoking and fun to study. As such, "I am very excited to be part of a production he is directing. Wouldn't have missed this opportunity for the world!"

CRYSTAL WILLIAMS (*Dramaturg/Properties*) is a lower junior majoring in Speech Communication/Theatre Arts. Crystal has performed in the York college production *Callao 12* and this is her second time working

behind the scenes on a production, the first production she worked on was *No Exit*. Crystal has been acting for five years during which she has done three student films and one feature film. She is currently working on an off-broadway production and her first S.A.G feature. Crystal plans to act in future shows at York and after graduation, she plans to continue her career as an actress and also hopes to do some directing. Two quotes that I live by are, "It's NOT about finding YOURSELF. It's about CREATING YOURSELF!" and "Do what you LOVE, and LOVE what you do!"

DANIEL WANER (*Backstage Crew*) While concluding his final year at York College finds current truths to be fulfilled through the simple enjoyments of our natural world – a beautiful sky, mother nature's lush greenery (as-well as winter's bareness), a refreshing cool breeze, classic human architecture, and not to cut this list off too short, but the smile of a child. His goals post-graduation consist of a continued effort to enjoy life by remaining in the moment. And to always remain hopeful in finding places in which he will be working toward the betterment of all aspects that surround him.

