

BY DAVID MAMET

RACE



October 21-27, 2016

\$7 students & seniors \$10 General

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YORK COLLEGE THEATRE

Department of Performing and Fine Arts
Margaret Vendryes, Acting Chair

Little Theatre / October 21-October 27

Presents

Race

By David Mamet

SCENIC DESIGN
David Jones

COSTUME DESIGN
Randy Houston

LIGHTING DESIGN
Ali Hall

PRODUCTION STAGE MANAGER
Jessica Pecharsky*

Directed by Janice Capuana

CAST

Ashlee Alexander Matthew Thomas Burda Cole Matson
& Tuquan Clifton Smith

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

THE CAST



Ashlee Alexander

is a theatre major here at York College. Over the years, she has participated in high school talent shows at Robert F Kennedy Community High school. Past stage credits include: Off-Off Broadway productions of *Run That Back*, *Visiting Ours* and *Off The Record* presented by the Tuesday/Thursday cast of The Possibility Project. Not only has she co- starred in these productions but she also co-wrote the original musical with the help of her fellow cast. As for CUNY York College productions, she was a part of the Fall 2014 production of *Strange Worlds in my Mind*, and their version of *AIDA* in Spring 2015. She hopes to continue her acting career and use it to help others.

Matthew Thomas Burda

is an actor and producer. Producer credits include *Comfort Women: A New Musical* (Off-Broadway, Summer '15), *Green Card: A New Musical* (Off-Broadway, Summer '16), and *Interview: A New Musical* (Off-Broadway,



opening Feb 7, 2017). Acting credits include Bernie in *Sexual Perversity in Chicago*, Moe in *Awake and Sing!* and the title role in *Anatol*. He can be seen in the upcoming feature film *The Restaurant* by Hayride Films, and in short films *The Bar Stool Savior*, *Where's Javi*, *Javi Can't Hide*, *Javi's Heist* and *Star Trek 420: Borough on the Edge of Forever*. Matthew served six years in the USAF Security Forces, deploying to Iraq and Afghanistan and earning two Army Achievement Medals. MTB is a City College of NY graduate, a founding Board member for the Society of Artistic Veterans and currently works in the Marketing Department at Lincoln Center for the Performing Arts. matthewthomasburda@yahoo.com



Cole Matson

is proud to be working with the excellent faculty, staff, and students of York College. New York: *The Jeweler's Shop* (First Things), *Soulmates: A Rock Musical* (developmental reading w/ Baayork Lee). U.K.: David Mamet's *A Life in the Theatre, Our Town, Children of Eden*. Selected Regional: *A Man for All Seasons, The Sisters Rosenweig, 1776*. Film: *Rise of The Fellowship* (Netflix). Cole is on faculty at CAP21 Conservatory and is the artist residency coordinator at the Sheen Center. BFA: NYU Tisch Drama/Playwrights Horizons. PhD: St Andrews.



Tuquan Clifton Smith

is an actor and writer, known for *Riding Big: The Movie* (2016) and *Travis Porter: Red Rock*. He has also done numerous plays such as *Macbeth, Little Shop of Horrors* and others. Tuquan is currently a student at York College and will be graduating this coming spring.

BACKSTAGE

Rudiana A. Bunbury (House Manager) is an upper senior at York College majoring in Theatre Arts/Speech Communication. She is pleased to be assisting on her third York production.

Nipa Choudbury (Backstage Crew) is a junior at York majoring in Interdisciplinary Studies with a minor in Education. She is very excited to be assisting in presentation of the two plays for this semester. She has never worked backstage before and looks forward to being part of the team.

Noella Mubiala (Backstage Crew) is a third year Speech Communication/Theatre Arts major. This is her first production. She has always enjoyed acting. Outside of school she takes classes to advance her plans to become a professional actor.

Jonathan Rodriguez (Backstage Crew) is an upper sophomore at York College with a major in Speech Communications/Theatre Arts and a minor in Communication Technology. He is new to backstage work, but is enthusiastic about helping York College Theatre realize its productions. He dreams of being a famous actor onstage or a voice actor for animation or video games (like Mark Hamill!) After college, he hopes to work on small-scale Indy productions in movies, animation, gaming, etc.

Kassandra Rodriguez (Backstage Crew) was born in Brooklyn, NY, submerged in Puerto Rican culture. She is a transfer student with an Associate Degree in Liberal Arts: Mathematics and Science from LaGuardia Community College. She is currently a Speech Communication/Theatre Arts major at York College in hopes of pursuing a future in the arts. This is her first time working on a play and she is excited to see the finished product. She also loves dancing salsa, bachata and meringue. She first fell in love with performing when she began dancing on stage in 2013.

Yasiel Sanchez (Backstage Crew) is a junior at York College.

Previously an Accounting major, she is currently a Business major minoring in Theatre Arts. She has already taken Basic Acting and wants to act professionally. She is a musician and her passion for singing and playing guitar and piano are also motivations for succeeding in the arts. She enjoys learning every aspect of producing theatre from directing and writing to working on and off-stage, whether as cast or crew. Performing is her passion and she will do whatever it takes to become a success.

Shaniqua Weeks (Backstage Crew) is currently a junior at York but will be a senior by the end of this semester. She is majoring in Speech Communication/ Theatre Arts and minoring in Music. This semester she has joined the York College Gospel Choir. This is her second year working backstage. She enjoys building sets and learning new things from Prof. Jones, including scenic design.

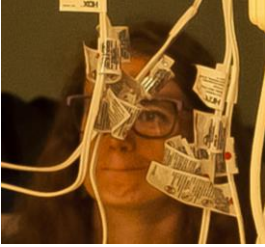
THEATRE ARTS STAFF



JESSICA PECHARSKY (*Production Stage Manager / CLT*) is a graduate of Hofstra University in dance and theatre. 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 member of Actors Equity Association (AEA).

PRODUCTION



Ali Hall - *Lighting Design*

Ali is a Brooklyn based artist working in the fields of performance art, theatre, and dance. Recent designs have included *Bad Jews* (American Academy of Dramatic Arts), *U.S. Drag* (The Night Owl Players), *Three Sisters* (5 Senses Theatre), and *Now We Start From The*

Arm (Spotted Deer Productions). In addition to her own designs, Ali works as an Assistant Lighting Designer. She is also a teaching artist for Town Hall, working with the students of Repertory High School and Gramercy Arts High School. Ali received her MFA in Lighting Design from Virginia Tech and her BA in Theatre with a concentration in Design/Management/Technology from Wagner College.

www.alihalldesign.com



Randy Houston - *Costumes*

Randy is a young talent and upcoming star. This Brooklyn, New York native, not only shines on stage but behind the scenes as well. His ability to sing, dance, act, and design costumes/sets makes him an overall key piece to any show. You might remember him as CeCe in *Dreamgirls* in 2013 at York College. Critics raved about his soulful sound and endearing delivery. His designs were last seen at the Mugler Fashion show competition where Pop artist Rihanna judged and chose his winning look, winning the grand prize. He continues to be a powerful artist sharing his gifts with the world.

About the Director...



Janice Capuana

Dr. Capuana (*Adjunct Assistant Prof. of Theatre*) holds a Ph.D. in theatre from The Graduate Center CUNY and an M.F.A in Dramaturgy and an M.S. in Education. Her Dissertation: "Rehearsing "the South": Sicilian Constructs of Representation on the Stage 1860-1917" looks at how regional & national theatres within Italy helped to construct stereotypes of those people who were seen as "other," and how regional cultures participate in the discourse on identity. She started life as a dancer, actor, and improviser working in theatres and clubs in New York City and beyond. Theatre and Education have been her life and her passion. She is thrilled to be directing this talented cast at York College. She sends lots of love and gratitude to her husband, Don, and her daughter, Zoe.

Special Thanks

**Timothy Amrhein,
Christopher An, Kersti Bryan, Marcie Friedman, Cynthia
Gendrich, Gloria Giraldo,
Joycelyn Heywood, Tom Marion, Bria Mitcham
Kwame Clarke & the Performing Arts Center Staff,
Health Services, The York College Printing Staff,
Keith Marshall & Printing Services,
Buildings & Grounds**

Director's Notes:

"The law, Mr. Strickland, is not an exercise in metaphysics. But an alley fight."

David Mamet is a provocative playwright whose characters often fight for dominance using words as their weapons.

In a 1997 interview in *The Paris Review*, Mamet said:

The main question in drama, the way I was taught, is always what does the protagonist want. . . . Do we see the protagonist's wishes fulfilled or absolutely frustrated? That's the structure of drama. . . . People only speak to get something. . . . They may use a language that *seems* revealing, but if so, it's just coincidence, because what they're trying to do is accomplish an objective.

In *Race* Mamet's character Jack cynically exposes how the "pageant of justice" relies on the histrionic abilities of the lawyer to move a credulous jury.

Jack: *End of the day, maybe they let your guy go.*

Susan: *Because he's innocent?*

Jack: *No, because his entertainer—that would be me—put on a better show.*

As in many of his other plays, the characters, in this case lawyers, disabuse us for wanting to believe in a just world. Is he right? We see the lure of the con man everywhere even, or especially, in

our politics. Indeed, as Jack warns his client, “the press is the pillory” or in today’s America, social media is the pillory. Mamet’s characters always poke us with irksome ideas about our society, and the lies we tell ourselves.

But it is when the play deals with race and gender that Mamet barely moves beyond stereotypes and arguments that seem dated. As the news informs of yet another young black man shot by a white police officer; or we hear how college students are forcing a conversation about the handling of complaints about sexual assault; we might wish for more than a rehashing of late-twentieth century liberal bashing.

Jack: *All people want to confess.*

Susan: *White people?*

Jack: *All people. We have different forms. The whites say “Raise our Taxes,” the Blacks say, “Fuck you, whitey.” Guilt and shame. We Catholics hop into the confessional, the Jews weep on Yom Kippur. I’ve seen em. Everyone feels shame.*

Yes, everyone feels shame and guilt, but we also feel a desire to do something, to change our thinking about things that divide us, to change how we live with each other in the world. Is it a dream? Don’t new worlds begin with just a dream?

~ Janice Capuana

THEATRE ARTS FACULTY



DAVID T. JONES (*Adjunct Lecturer of Theatre and Drama Club Advisor*) has designed most of York College Theatre's productions since 2008, including *Anna in the Tropics*, *Little Shop of Horrors*, *The Tempest*, *Fabulation*, *Fame*, *Rent*, *Dreamgirls*, *Le Bourgeoisie Gentilehomme*, *A Midsummer Night's Dream*, and York's recent *Aida*. He is Resident Scenic Designer for The Village Light Opera Group in Manhattan, where he has designed nearly the entire Gilbert & Sullivan canon and countless musicals and operettas, including *Kismet* and *Bells Are Ringing*. Most recently he (re)designed the revival of *Scrooge and Gilbert and Sullivan*. He has also designed various productions in the tri-state area, including *The Merry Widow* at Hart College as well as *Beauty and the Beast*, *Urinetown*, and *Suessical* for Northern Highlands Regional High School in New Jersey. At York, he teaches Introduction to Theatre and Scenic Painting, among other courses.



TOM MARION (*Assistant Prof. of Theatre and Theatre Arts Coordinator*) 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 former member of Actors' Equity. At York Prof. Marion has directed *A Midsummer Night's Dream*, *Macbeth*, *Fabulation*, *The Exonerated*, *The Tempest*, and was the creator/director of *Istwa!* (Which was subsequently performed at the 2011 International Fringe Festival, NYC) and *SPEAK OUT* (which was subsequently performed at The Bowery Poetry Club in Manhattan and at York as part of Black History Month.)



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.

YORK COLLEGE DEPARTMENT PERFORMING AND FINE ARTS

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Joycelyn Heywood - Administrative Assistant
Angela Robinson - CUNY Office Assistant
Evangelista Goris – College Assistant

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Asst. Prof. Daniel Phelps

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Assoc. Prof. Hajikano
Asst. Prof. Sandoval De Leon
Assoc. Prof. Vendryes
CLT Fraser

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Asst. Prof. Zlabinger (Coordinator)
Asst. Prof. Lam

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Asst. Prof. Gieseler (Coordinator)
Asst. Prof. Metcalf
Asst. Prof. Larry Tung
Prof. Como (Emeritus)

THEATRE ARTS

Asst. Prof. Marion (Coordinator)
Prof. Nickolich (Emerita)
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SPEECH COMMUNICATION/THEATRE ARTS MAJOR

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

Speech Communication 182 - Voice and Diction
(3 Credits)

Theatre Arts 210 - History of Theatre (3 Credits)

Theatre Arts 211 - Basic Acting (3 Credits)

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

II. Speech Communication 490 (3 Credits)

Independent Research

Or

Theatre Arts 490 (3 Credits)

Independent Research

III. Speech Communication/Theatre Arts Electives (18 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 12 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.



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all our productions and course offerings.

In Memoriam

TIMOTHY J. AMRHEIN

Beloved teacher, artist, father, and friend.



(Chair of the Department of Performing and Fine Arts and a 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 designer at the University of Pittsburgh 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: *Aida*, *An Evening of Durang*, *Le Bourgeois Gentilhomme*, *Dreamgirls*, *La Luz De Un*

Cigarrillo, *RENT*, *SlapDASH*, *All in the Timing*, *FAME the Musical*, *Yo Soy Latina*, *Scapin*, *Little Shop of Horrors*, *Anna in the Tropics*, *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*, *Galileo*, *Endgame*, *Charley's Aunt* and *Antigone* (York College), the first New York City revival of *The Full Monty* and *The Fantasticks* (The Gallery Players) and *Twelfth Night* (Princeton Repertory Shakespeare Festival). Other design and directing credits include work for the Village Light Opera Group, the Princeton Repertory Shakespeare Festival, the River Rep Theatre Company, the Wings Theatre, The Second City (Detroit and Toronto), Carnegie Mellon University, and the California Repertory Theatre. He received the Best Scenic Design award from the NJ Star Ledger for *The Merry Wives of Windsor*, the Detroit Free Press's Theatre Excellence Award for *Saturday*, *Sunday*, *Monday* and *Scapin* and most recently the Award for Creative Excellence for his set design of *The Hedge* from the Arts in Christian Theatre. Prof. Amrhein has also translated the Dominican play, *La Luz De Un Cigarrillo*, by Marco Antonio Rodriguez from Spanish into English with the help of the cast. The English premiere was performed in October of 2012 at York College. He is a member of United Scenic Artists, Local 829 and the United States Institute for Theatre Technology.