

YORK COLLEGE THEATRE 2009-2010 SEASON

Scapin

ADAPTED FROM MOLIERE BY BILL IRWIN AND MARK O'DONNELL

DIRECTED BY TIMOTHY J. AMRHEIN



December 4 at 4pm
December 5 at 8pm
December 6 at 3pm

December 8 at 12noon
December 11 at 8pm
December 12 at 2pm

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

YORK COLLEGE IS 



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



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 IS CUNY

94-45 Guy R. Brewer Blvd.

Little Theatre/December 4 – December 12, 2009

YORK COLLEGE THEATRE

Department of Performing and Fine Arts
Kenneth Adams, Chairman

presents

SCAPIN

Adapted from Molière by Bill Irwin and Mark O'Donnell

SCENIC DESIGN
David T. Jones

COSTUME DESIGN
Allison Crutchfield

LIGHTING DESIGN
Paul Hudson

VOCAL COACHING
*Tom Marion

PRODUCTION/STAGE MANAGER
*Jessica Pecharsky Morales

TECHNICAL DIRECTION
Robert Barnes

DIRECTED BY
**Timothy J. Amrhein

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

CAST OF CHARACTERS

(In order of appearance)

OCTAVE, Son of Argante; in love with Hyacinth..... *Kevin Gomez*
SYLVESTRE, Servant to Octave..... *Alex Constantinides*
SCAPIN, Servant to Leander..... *Joseph Grasso*
HYACINTH, Beloved of Octave..... *Cristal Williams*
ARGANTE, Father of Octave..... *Erick Avila*
GERONTE, Father of Leander..... *Emerson Sampaio*
LEANDER, Son of Geronte; in love with Zerbinette..... *Antonio Devers*
ZERBINETTE, Beloved of Leander..... *Luz Chavarrio*
NERINE, Hyacinth's Wet Nurse..... *Linda Mendivel*
GEORGE, On-stage Disc Jockey..... *Bency Pierre*
MESSENGER 1/GENDARME 1/PORTER 1 *Sebrena Mason*
MESSENGER 2/GENDARME 2/PORTER 2 *Ryshon Shepherd*

SETTING

A street before the houses of Argante and Geronte

LENGTH

Approximately one hour and forty minutes, including one 10-minute intermission.

ACKNOWLEDGEMENTS

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

*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

YORK COLLEGE THEATRE

Past Productions



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



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



Oleanna by David Mamet
Directed by Timothy J. Amrhein

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 and Research at least twelve of their eighteen elective credits in the Concentration that she or he has declared.
(A total of 15 credits of SpeechComm/TA coursework must be at the 300-level or higher.)

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

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

SCAPIN

In the play, the crafty Scapin, servant to the household of Geronte, jumps into the story as he first promises to help in the affairs of his neighbor's son, Octave, then to aid in those of his own charge, Leander (Geronte's son). Both young men have fallen in love with unlikely and penniless beauties, and both need money to help solve their dilemmas. Scapin knows a good ruse will always win the day and he drafts Sylvestre, Octave's servant, into his schemes. Convincing Sylvestre he's a wonderful actor (and allowing him to build characterizations using movie clichés), Scapin has him play characters who will deceive the family

patriarchs into parting with large sums of money. The final scene of the first act is a vaudeville/music hall version of Molière's famous scene in which Scapin spins a tale of kidnapping, foreigners and ransom. Once the money is obtained, however, Scapin pushes further in order to exact a little revenge on those he's served. Thinking Geronte has said something nasty about him, Scapin sets out to teach him a lesson. The roguish words, however, are Scapin's own lies and stories finally coming back to him, his revenge backfires and he must flee. In the end however, Scapin's schemes aid in revealing the penniless beauties to be the exact right mates for the young charges—being of high birth after all since they are discovered to be the missing children of both patriarchs—and Scapin returns to his post, with the pleasant punishment of having to marry the maidservant of one of the daughters. There is a final chase and dance among all the participants, which, inevitably, becomes the raucous, delightful curtain call.

-Dramatists Play Service, Inc.



MOLIÈRE (JEAN BAPTISTE DE POQUELIN)



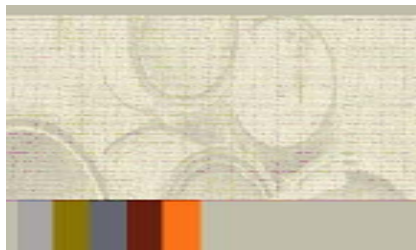
The life of Molière (1621-1673) is a story of struggle, hard work, domestic unhappiness, death and burial in obscurity and almost in shame. In time, he belongs between Corneille and Racine, but he died before either of them. His birth is obscure. At school he seems to have become acquainted with many Latin, Spanish, and Italian comedies. In his poverty he associated with low companions, and at one time he

acted as valet in the household of the king. At about the age of twenty-two he became an actor and manager; but for a time he was wholly unsuccessful. One theatrical enterprise after another failed and in 1645 Molière was imprisoned for debt. After being released, he gathered together a group of actors and left Paris for a tour of the provinces — a tour which lasted about ten years.

In 1658 Molière brought his company of actors to Paris and played for the first time in the presence of the king, Louis XIV, in the guard room of the old Louvre. The pieces presented were Corneille's *Nicomède*, and *Docteur Amoureux*, by Molière himself. Fortunately, on this return to the capital Molière's sense of humor was tickled by the absurdities of the salons and the literary ladies whose chief aim in life was to promote culture; and the production of *Les Précieuses Ridicules* (*The Pretentious Young Ladies*) in 1659 proved the turning point in his career. It was his first attempt to handle real life as it was in Paris of his own day. Madame de Rambouillet was dead; but the literary cult which she had established was still very much the fashion. Molière seized upon the affected speech, the elegant gallantries and the learned sentimentality of the précieuses and caricatured them with infinite skill. Even the blue-stockings and the gallants were obliged to laugh at themselves. *Les Précieuses Ridicules* was an immediate success, and encouraged its author to believe that contemporary life was his true field.

From that time on Molière gradually perfected his style, though as manager he continued to produce the plays of intrigue and roystering adventure which were characteristic of the older school. In his own plays he created a new genre, attacking not only the sentimental blue-stockings and the vapid swains of the salon, but nobles, actors, priests, doctors, Corneille and the high-flown writers of his class together with the plays of the rival theater — anybody and everybody afforded a target for his laughter-provoking shafts. He was not only dramatist but also chief actor in his company, and as comedian he must have had extraordinary gifts. While acting in his last play, *Le Malade Imaginaire*, in 1673, he was seized with an attack of coughing which proved to be the forerunner of his death. He was denied the sacrament of the Church, and grudgingly allowed Christian burial. During the following century his bust was placed in the Academy, and a monument erected over his grave.

- www.theatredatabase.com



Still Searching for a Major? Consider Speech Communication/Theatre Arts at York. **Spring 2010 Course Offerings:**

TA 110: Introduction to the Theatre (WI)
TA 115: Stagecraft II
TA 210: History of the Theatre (WI)
TA 211: Basic Acting
TA 215, 216, 217, 218 or 219: Theatre Practice
TA 317: Theory and Criticism for the Theatre
TA 392: Dance for the Theatre
TA 490: Independent Research

SPCH 101: Oral Communication in Contemp. Society
SPCH 160: Fundamentals of Oral Interpretation
SPCH 182: Voice and Diction
SPCH 341: Communication in Small Groups
SPCH 490: Independent Research

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.

COMING EVENTS – FALL 2009

MUSIC

York College Big Band Fall Concert
Wednesday, Dec 16th @ 8 p.m.
Performing Arts Center

York College Blue Notes Fall Concert
Saturday, Dec 19th @ 8 p.m.
Performing Arts Center

ART

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

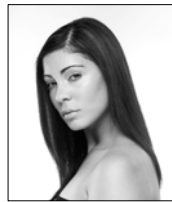
THEATRE

Join us for
Love, Life, and Song
As Senior Theatre Students



Earline Stephen

Present



Thurs, Dec 10 at 2pm
Crystal Williams

Two
Independent Theatre Project Productions

(TA 490 - in partial fulfillment of Theatre Arts Major)

BILL IRWIN AND MARK O'DONNELL



Mark O'Donnell



Bill Irwin

Bill Irwin was born 11 April 1950, in Santa Monica, California, the oldest of three children born to Horace and Elizabeth Irwin. He was raised in Tulsa, Oklahoma, and Southern California. He spent a year in Belfast, Northern Ireland, as an exchange student. He is a graduate in theatre arts from Oberlin College, OH and a graduate of Ringling Brothers and Barnum & Bailey's Clown College, FL. Mr. Irwin met his wife, Martha Roth, actress-turned-nurse midwife, when he went to her for treatment of a stiff neck. Their son, Santos Patrick Morales Irwin, was born in 1991.

Bill Irwin was an original member of Kraken, a theatre company directed by Herbert Blau, and was also an original member of the Pickle Family Circus of San Francisco where he worked with Larry Pisoni and Geoff Hoyle. He has appeared as a guest artist with the ODC Dance Company of San Francisco, which first produced his original work. His own pieces, often produced with Doug Skinner and Michael O'Connor, include *Not Quite/ New York*, *The Courtroom* and *The Regard of Flight* (PBS, Great Performances). Skinner, Irwin and O'Connor have performed *The Regard of Flight* on and off Broadway, across the U.S. and in Sydney, Australia. *Largely New York*, Irwin's original work, was developed at The Seattle Repertory Theater City Center and The Kennedy Center, ran on Broadway, and received five Tony nominations as well as Drama Desk, Outer Critics Circle, and New York Dance and Performance awards.

He appeared at the Public Theater in Beckett's *Texts for Nothing* directed by Joe Chaikin, and as Trinculo in *The Tempest* with Patrick Stewart, directed by George Wolfe (1995), also in *Waiting for Godot* at Lincoln Center with Steve Martin, Robin Williams, and F. Murray Abraham.

On TV, he has appeared on "Saturday Night Live," "The Tonight Show," "The Cosby Show," HBO's "Bette Midler, Mondo Beyondo," CBS's "Northern Exposure," PBS's "Great Performances" and, with great pride, on "Sesame Street." In Britain, he appeared on BBC's "Paul Daniels Magic Show." His film credits include the Robert Altman movie *Popeye*, Alan Alda's *A New Life*, John Sayles' *Eight Men Out*,

Herb Ross' *My Blue Heaven*, and Paul Mazursky's *Scenes From a Mall*. Mr. Irwin also appears in *Stepping Out* with Liza Minnelli, in Jim Abraham's *Hot Shots* and in *Silent Tongue*, written and directed by Sam Shepard.

In 1981 and 1983, Mr. Irwin was awarded a National Endowment for the Arts Choreographer's Fellowship and in 1984 was named a Guggenheim Fellow and awarded a five-year MacArthur Fellowship. He gratefully acknowledges these awards.

Mark O'Donnell's book received the 2003 Tony Award for *Hairspray*. Plays include *That's It, Folks!*, *Fables for Friends*, *The Nice and the Nasty* (all at Playwrights Horizons); *Strangers on Earth*, *Vertigo Park*; and the book and lyrics for the musical *Tots in Tinseltown*. He collaborated with Bill Irwin on an adaptation of Molière's *Scapin* and co-authored a translation of Feydeau's *A Flea in Her Ear*, both for the Roundabout. For MTC he translated Jean Claude Carriere's *La Terrasse*. His books include "Elementary Education" and "Vertigo Park" and "Other Tall Tales", as well as two novels, "Getting Over Homer" and "Let Nothing You Dismay" (both in Vintage paperback). His humor has appeared in The New Yorker, The New York Times, The Atlantic and Spy, among others. He has received a Guggenheim Fellowship, the Lecomte du Nuoy Prize and the George S. Kaufman Award.
- *University of South Alabama*

Costume Cleaning for York College Theatre Courtesy of



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

COMING THEATRE EVENTS 2010

YO SOY LATINA
by Linda Nieves-Powell
Directed by Timothy J. Amrhein

Six Latina women of differing backgrounds meet in a classroom that becomes a forum for their life experiences, fears and dreams. This moving comedy/drama features a fascinating and diverse ensemble of Latinas and challenges perceptions of homogenization and cultural stereotypes.
March 19, 20, 21, 23 and 25

March 19 at 4PM
March 20 at 8PM
March 21 at 3PM
March 23 at 12Noon
March 25 at 6PM *

*Please join the playwright for a talk-back immediately following this performance.

The Tempest
by William Shakespeare
Directed by Tom Marion

Shakespeare's enduring fantasy takes us to a mysterious island where things are seldom what they seem. Lost in this magical realm, shipwrecked survivors search for love, riches and truth. Joyful, comic and dramatic by turns, *The Tempest* is our first fully-staged Shakespearean play.

April 30, May 1,2,4,7 and 8

Dates To Be Announced

YORK COLLEGE PERFORMING AND FINE ARTS DEPARTMENT

Kenneth Adams-Chair
Joycelyn Heywood - Administrative Assistant
CUNY Office Assistant - Angela Robinson
College Assistant - Maria Goris

SPEECH COMMUNICATION AND THEATRE ARTS

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

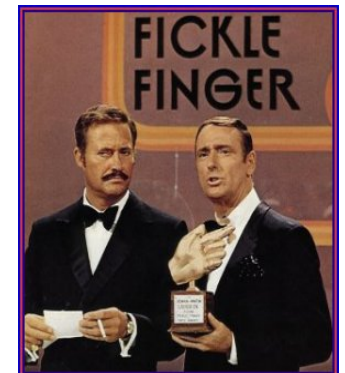
COMMUNICATIONS TECHNOLOGY

Asst. Prof. Smith (Coordinator)
Daniel Phelps

DIRECTOR'S NOTES:

The "Iconography", the mechanics of comedy have changed very little since the *The Menaechi*, a Roman comedy by Titus Maccius Plautus, about twins and mistaken identity, and you will see many of the stock comic situations in play here: hidden and discovered identities, authority figures getting there comeuppance, sexual innuendo, good old physical comedy and comic duos made up of sensible straight men and their thickheaded sidekicks. The jokes are rarely subtle here, but after hundreds of years, they still work. *SCAPIN* uses the basic Roman comedic model as the foundation for the plot, making it a fast-paced, high-energy play, running about one and a half hours (not including intermission). Conceptually the play is about larger than life characters and comic situations completely blown out of proportion. The plot of *Scapin* is not complex at all and rather droll in its own way. What appeals to audiences' rather, is the farcical nature in which characters and situations are played out. With this in mind, I tried to find a comedic anchor for this production that was more contemporary than the Vaudevillian style setting of Bill Irwin and Mark O'Donnell's original adaptation of the play. After much research, I was drawn to the comedic structure of *Rowan & Martin's Laugh-In* and decided to use that television program and the late 1960's as a basic model and iconographic period to set the play.

Laugh-In was an American sketch comedy television program which ran from January 1968 to May 1973. It was hosted by comedians Dan Rowan and Dick Martin, the title, *Laugh-In*, came out of events of the 1960's hippie culture, such as "love-ins" or "be-ins." These were terms that were, in turn, derived from "sit-ins," common in protests associated with civil rights and anti-war demonstrations of the time. The show was characterized by a rapid-fire series of gags and sketches, many of which conveyed sexual innuendo or were politically charged. Rowan and Martin continued the exasperated straight man (Dan Rowan) and "dumb" guy (Dick Martin) act which they had established as nightclub comics. This was a continuation of the "dumb Dora" acts of vaudeville, best popularized by George Burns and Gracie Allen. *Laugh-In* had its roots in the humor of vaudeville and burlesque. Since we are using this concept as the pace and comedy for our production, we also wanted to establish an environment that could showcase the comedy acts where events of the play are played out as individual showcases (so-to-speak). This



secondary concept means that scenic elements become physical elements for the actors and action of the play. Objects become gags, and gags become lazzis (from the Italian *lazzo*, a joke or witticism) or a piece of well-rehearsed comic action commonly used in *Commedia dell'arte*.

Molière was a brilliant satirist who used the politics of his time, as well as the politics within his own theater community, to make great comedy. He also culled ideas from the iconography of the past by using the traditions of Plautus and commedia dell'arte to establish relationships and create comic situations in his own works, including *Les Fourbieres de Scapin*. I decided to set the production in a late 1960's environment in order to emphasize the timeless nature of political, social and comic ideologies. Past political concepts, social concerns and many of the 1960's cultural ideologies are still the backbone of today's social, political and global commentaries and events. Irwin and O'Donnell have created a very fluid script, which allows itself to be adjusted to fit almost any theater space, audience and time period of whatever group has chosen to stage the show. What attracted me to this script was the opportunity to create a great piece of comic entertainment while simultaneously schooling myself and my students in the history of comedy from the Romans through our contemporaries.

-Timothy J. Amrhein



1968 psychedelic art "Yellow Submarine"

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Provost and Senior Vice President for Academic Affairs

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Jean Phelps
Director of Student Activities & Campus Programming

Ms. Cynthia Murphy
Executive Director of Adult & Continuing Education

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. *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*, *Callaloo 10*, *The Glass Menagerie*, *Callaloo 11*, *Antigone*, and *Callaloo 12*, 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*.



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 MORALES (*Production-Stage Manager/CLT*) 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).

1960's Counterculture



In the 1960's, young people questioned America's materialism and cultural and political norms, much as they've always done. Seeking a better world, some used music, politics, and alternative lifestyles to create what came to be known as the counterculture. Americans in that era faced many controversial issues-from civil rights, the Vietnam War, nuclear arms, and the environment to drug use, sexual freedom, and nonconformity.

The counterculture lifestyle integrated many of the ideals and indulgences of the time: peace, love, harmony, music, mysticism, and religions outside the Judeo-Christian tradition. Meditation, yoga, and psychedelic drugs were embraced as routes to expanding one's consciousness.

The movement, greeted with enormous publicity and popular interest, contributed to changes in American culture. A willingness to challenge authority, greater social tolerance, the sense that politics is personal, environmental awareness, and changes in attitudes about gender roles, marriage, and child rearing are legacies of the era.

Some children of the sixties counterculture dropped out and left the cities for the countryside to experiment with utopian lifestyles. Away from urban problems and suburban sameness, they built new lives structured around shared political goals, organic farming, community service, and the longing to live simply with one's peers. As part of a spiritual reawakening, some members of the counterculture rejected drug use in favor of mind and spiritual expansion through yoga, meditation, and chanting.

The Woodstock Music and Art Fair made history. It was, depending on one's point of view, four days of generosity, peace, great music, liberation, and expanding consciousness, or four days of self-indulgence, noise, promiscuity, and illegal drug use. Woodstock enabled thousands of middle-class young people to experience the communal spirit. For the first time, these young people felt empowered by their numbers. Politicians and manufacturers in the music and clothing industries took note of the potential of a growing youth market.

Americans were moved by the Vietnam War, racial injustice, fear of nuclear annihilation, and the rampant materialism of capitalist society. Many were inspired by leaders such as John F. Kennedy and Martin Luther King Jr. Small groups staged sit-ins at schools, local lunch counters, and other public facilities. Masses gathered in the nation's cities to protest what they saw as America's shortcomings.

Many members of the counterculture saw their own lives as ways to express political and social beliefs. Personal appearance, song lyrics, and the arts were some of the methods used to make both individual and communal statements. Though the specifics of the debates were new, arguments for personal freedom, free speech, and political reform go back to the foundations of American society.

Youth pre-dominated the culture of the 1960's. The post World War II Baby Boom had created 70 million teenagers for the sixties, and these youth swayed the fashion, the fads and the politics of the decade. Barbie dolls, introduced by Mattel in 1959, became a huge success in the sixties, so much so that rival toy manufacturer Hasbro came up with G. I. Joe, 12 inches tall and the first action figure for boys. Another doll, the troll or Dammit doll (named for its creator, Thomas Dam) was a good luck symbol for all ages. Slot cars overtook toy trains in popularity.

The 1960's began with crew cuts on men and bouffant hairstyles on women. Men's casual shirts were often plaid and buttoned down the front, while knee-length dresses were required wear for women in most public places. By mid-decade, miniskirts or hot pants, often worn with go-go boots, were revealing legs, bodywear was revealing curves, and women's hair was either very short or long and lanky. Men's hair became longer and wider, with beards and moustaches. Men's wear had a renaissance. Bright colors, double-breasted sports jackets, polyester pants suits with Nehru jackets, and turtlenecks were in vogue. By the end of the decade, ties, when worn, were up to



5" wide, patterned even when worn with stripes. Women wore peasant skirts or granny dresses and chunky shoes. Unisex dressing was popular, featuring bell bottomed jeans, love beads, and embellished t-shirts. Clothing was as likely to be purchased at surplus stores as boutiques. Blacks of both genders wore their hair in an afro.



DAVID T. JONES (*Substitute Lecturer of Theatre/Resident Scenic Designer*) is a resident of Brooklyn and a graduate of Pratt Institute. His most recent design at York College Theatre was for *Fabulation*. He also designed last season's *Little Shop of Horrors*, *The Exonerated*, *Anna in the Tropics*, *Oleanna* and *SPEAK OUT*. Mr. Jones is the resident scenic designer for the Village Light Opera Group in Manhattan, for whom he has designed most of the Gilbert & Sullivan operas, musicals and operettas. Notable productions include 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 beyond NYC, his most recent production being *The Baker's Wife* for Northern Highlands Regional High School; his *Beauty and the Beast* at NHRHS captured a scenic design nomination from the Papermill Playhouse.



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), 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 member of Actors' Equity. At York Prof. Marion has directed *Fabulation*, *The Exonerated*, and was the creator/director of *SPEAK OUT*, which was subsequently performed at The Bowery Poetry Club in Manhattan and at York as part of Black History Month.

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



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



Erick Avila

ARTISTS BIOGRAPHIES

Erick Avila (*Argante*) is a lower junior at York College majoring in Aviation Management. Erick is addicted to watching films and plays. He also enjoys performing Latin dances such as Bachata, Merengue, and Salsa. Last year, Erick performed in the York College Latin Caucus cultural event and the Caribbean Pageant (as the primary partner) for Miss Dominican Republic. This is Erick's fourth York College production and he plans to be in many more before he graduates. Although Erick does not intend to continue an acting career after college, he does believe that being an actor at York is worth the time and experience. "Acting is such an amazing gift, because it exposes the endless amount of characters that an individual has inside."



Luz Chavarrio

Luz Chavarrio (*Zerbinette*) is a lower senior at York College majoring in Marketing and Theatre Arts. This is her first time performing on the York College stage. Luz hopes to be a huge movie star and a successful entrepreneur in the years to come!



Alex Constantinides

Alexander Constantinides (*Sylvestre*) is a lower sophomore majoring in Speech Communication /Theater Arts. This is his second York College production. He was in *The Exonerated* last semester and is excited to be a part of the production this year because he is interested in comedy and hopes to be a part of more comedic plays in the future. Some of his idols include: Charlie Chaplin, the Three Stooges and more recently, Jim Carrey. He hopes to someday pursue a career in acting, whether it is on the big screen or on stage.



Antonio Devers

Antonio Devers (*Leander*) is a transfer student from City Tech majoring in Journalism with a minor in Theatre Arts. This is his first time appearing on the York College stage, but certainly not his first time working on a theatre production. He worked backstage on York College's production of *Little Shop of Horrors*. He is aspiring to be both a playwright and an actor.

SPEECH COMMUNICATION/THEATRE ARTS FACULTY and STAFF



TIMOTHY J. AMRHEIN (*Associate Professor of Theatre/Theatre Arts Coordinator*) holds an M.F.A from Wayne State University in Theatre Design and Technology. Prior to his arrival at York College, he served as the faculty technical director and guest designer at the University of Pittsburgh 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: *Little Shop of Horrors*, *Anna in the Tropics*, *Loot*, *Dark Ride* and *Ramona Quimby, Witness*, *Oleanna*, *All in the Timing*, *Into the Woods*, and *Once Upon A Mattress*. Mr. Amrhein has also designed both costumes and scenery throughout the United States. Some of his most recent designs have been *No Exit*, *Callaloo 12*, *Harlem Speakeasy*, *Galileo*, *Endgame*, *Charley's Aunt* and *Antigone* (York College), the first New York City revival of *The Full Monty* and *The Fantasticks* (The Gallery Players) and *Twelfth Night* (Princeton Rep

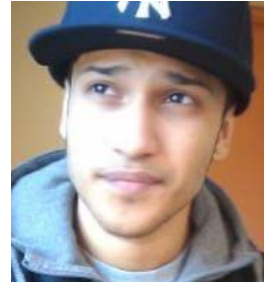
Shakespeare Festival). Some of his past work includes: *The Merry Widow*, *My Favorite Year* and *Princess Ida* (Village Light Opera); *Much Ado About Nothing*, *Romeo and Juliet*, and *The Merry Wives of Windsor* (Princeton Rep Shakespeare Festival); and *Bus Stop*, *Brighton Beach Memoirs*, *A Flea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



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

PRODUCTION & RUNNING CREW

Scenic Designer.....	David T. Jones
Lighting Designer	Paul Hudson
Costume Designer.....	Allison Crutchfield
Wardrobe.....	Freda Yeboah Shirley Lorquet Sofie Diaman
Technical Director.....	Robert Barnes
Stage Manager.....	Jessica Pecharsky Morales
Assistant Stage Manager.....	Jarrel Lynch
Light Board Operator.....	Shamar Olivas
Spotlight Operators.....	Jennifer Silverio Shakira Hammond
Sound Board Operator.....	Kevin Fandino
Front of House	Tom Marion
Poster and Cover Design.....	David T. Jones Timothy J. Amrhein
Publicity and Tickets.....	Adina Taylor
Deck Crew.....	Arianna Cuevas Eunice Familia Esmeralda Tejeda Nekrassov Simon



Kevin Gomez

Kevin Gomez (*Octave*) is a junior at York College. He is currently majoring in Speech Communication/ Theatre Arts with a concentration in Theatre Arts. He took an interest in the arts after taking a Basic Acting course at York with Professor Schilling. Kevin also enjoys listening to music, watching movies, as well as putting on small performances at church related events. He is excited to be a part of this year's production and is looking forward to many more in the future.



Joseph Grasso

Joseph Grasso (*Scapin*) is a senior at York College majoring in Political Science with a minor in Theater Arts. Joe has always tried to be involved with extra curricular activities at York College such as *Pandora's Box*, the pre-law club, and the theatre productions. Mr. Grasso is very interested in acting in the future. Some of his past productions include: *Anna in the Tropics*, *Speak Out*, *The Student One-Acts* and *The Exonerated*.



Sebreana Mason
Sebreana Mason (*Messenger 1, Gendarme 1 and Porter 1*) is a lower junior, majoring in Biology and Speech Communication/ Theatre Arts. This is her first performance with the York College Theatre, although she has been in many productions in a theatre company in the city. Since the age of two, Sebreana has been a classically trained ballerina and has a love for music and the arts as well as the sciences. She plans to have her own dance school and company in the future and is looking forward to teaching those who share the same love for dance and the arts as she does. She hopes to go far in show business with her acting and dancing skills, and will not give up her love for science as well.



Linda Mendivel
Linda Mendivel (*Verine*) is a lower junior at York College majoring in Speech Communication/ Theatre Arts. This is her second time performing in a York College production. However, she 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 York College productions before she graduates. Her past credits include: *Anna in the Tropics* and *The Student One Act Plays*. As James Dean once said, "Dream as if you'll live forever and live as if you'll die today."

DESIGNERS

PAUL HUDSON (*Lighting Designer*) is glad to be returning to York College after lighting last semester's *Little Shop of Horrors*, *The Exonerated*, *SPEAK OUT*, and *Anna in the Tropics*. Recent credits include *The Shanghai Gesture* for the Mirror Repertory Theatre Co. (Julia Miles Theatre, Robert Kalfin dir.), *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, Robert 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.



ALLISON CRUTCHFIELD (*Costume Designer*) received her BFA in Design/ Technical Theatre from the University of Connecticut and an MFA in Costume Design from the University of California, San Diego. Her UC San Diego credits include, Costume Design: 1001, Pericles: Prince of Tyre, The Attic Dwellers, Red State; Blue Grass, and iMan. Assistant Design: The Night Watcher (The La Jolla Playhouse), Twelfth Night, The Love of the Nightingale. Regional costume design credits include The Director's Showcase, Richard the 3rd, Galileo (Trinity/ Brown Consortium, Providence RI); A Christmas Carol, W.R.E.N.S., Storrs CT).



probably his last adventure in the theater at York. He would like to thank his friends and family for all of their support.

SHAMAR OLIVAS (*Light Board Operator*) is an upper sophomore at York College majoring in Communications Technology. This is his first time working backstage at York but he performed in *Fabulation*. He is an active musician, songwriter, producer and choir director. Shamar hopes to open a production studio producing and directing music videos. He enjoys writing poetry, playing piano, and performing. His favorite quotation is "Tutela Valui," which means, "I have come this far in life because of my guard."

JENNIFER SILVERIO (*Spotlight Operator*) is a sophomore with a major in Political Science and minor in Psychology. This is her first semester working backstage and her first theatre arts course. Jennifer is Dominican and resides in Brooklyn. She enjoys the Performing Arts Center and hopes to be a part of many productions during her time at York College.

NEKRASSOV SIMON (*Backstage Crew*) is an upper-junior at York College with a major in English and a minor in Pre-Law and Theater Arts. Mr. Simon is expected to complete his undergraduate requirements by December 2010.

ESMERALDA VILLAFANE (*Backstage Crew*) is a sophomore at York College majoring in Social Work with a minor in Psychology. This is her first year working backstage. She enjoys it very much and is looking forward to helping out in future productions.

FREDA YEBOAH (*Wardrobe*) is an upper senior at York College with a major in Child Psychology. This is Freda's second time working on a theatre production at York. Working backstage has enlightened Freda's perception about theatre arts, and she knows that it takes more than just actors to make a show run well—it is also the hard work of the backstage crew. She has enjoyed her exposure to the theatre and hopes to participate again next semester in some of the up-and-coming productions.



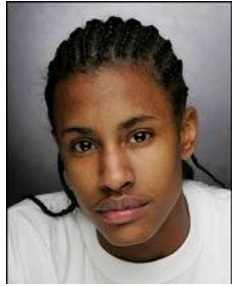
Bency Pierre

Bency Pierre (*George*) is a junior who transferred to York College. His major is English with a minor in Teacher Education. If he does not pursue acting, Mr. Pierre would like to be a high school guidance counselor. Bency has always been interested in acting and theater and was fortunate enough to be in a few productions throughout middle and high school. He is glad to be part of this exciting cast and would love to be in future productions. His other passions include music and writing spoken word poetry. He would like to take this time to acknowledge his family and friend Matt. Bency has also appeared in *Anna in the Tropics*, *The Student One-Acts* and *Speak Out*.



Emerson Sampaio

Emerson Sampaio (*Geronte*) is a lower junior at York College with a major in Business Administration. This is his first time performing in a theatre production at York College, something which he is truly looking forward to. Emerson enjoys listening to acoustic sounds/music, writing songs, writing poetry, playing his acoustic guitar, as well as playing soccer. He is not necessarily seeking a career in acting or directing, but he has a great appreciation for the art, and he is looking forward to exploring it more. His favorite quote for success is, "Positive thinking causes the brain to generate matching positive chemical and physical responses."



Ryshon Shepherd (*Messenger 2, Gendarme 2 & Porter 2*)

Ryshon Shepherd (*Messenger 2, Gendarme 2 and Porter 2*) is a junior at York College with a major in Speech Communication/ Theatre Arts and a minor in Psychology. This will be Ryshon's third production at York College. He was previously in *The Exonerated* and *Fabulation*. With a strong passion for acting, he is bound to end up on the big screen or on the Broadway stage.



Crystal Williams (*Hyacinth*)

Crystal Williams (*Hyacinth*) is a lower senior majoring in Speech Communication/Theatre Arts. This is Crystal's 4th time acting in a York College Production. She has previously performed in *Callaloo 12, The Exonerated, The Student One Act Plays* and has worked behind the scenes on other York college productions. Crystal has been acting for seven years and during which she has done an off-Broadway play, a few Independent films and a Burger King commercial. After college, Crystal plans to continue acting and hopefully do some directing. Two quotes that she lives by are: "It's NOT about finding YOURSELF, it;s about CREATING YOURSELF!" and "Do what you LOVE, and LOVE what you do!"

PRODUCTION CREW

ADRIANNE CUEVAS (*Backstage Crew*) is a senior at York College majoring in Psychology. She works full time as a Teacher's Assistant. This is her first time working with the theater discipline and on a theatre production at York and she is enjoying the experience.

SOFIE DIAMAN (*Wardrobe*) is a freshman at York College majoring in Childhood Education. This is her first time working backstage as costume organizer and (quick) change (assistant). Her goals in the future are to be a teacher as well as an event planner.

KEVIN FANDINO (*Sound Board Operator*) is a Communications Technology major and has aspirations to become a television director. This is the second production that Kevin has worked on and he hopes that it will not be his last.

SHAKIRA HAMMOND (*Spotlight Operator*) is a sophomore majoring in Nursing. Currently, she is a fashion merchandiser for a popular chain of boutiques in New York City. Her hobbies

are traveling, networking, golf, and acting. She hopes to be cast in the play next semester.

SHIRLEY LORQUET (*Wardrobe*) is an upper junior at York College with a major in Psychology. After graduation, she plans on attending medical school and specializing in Dermatology. Shirley took Theatre Arts 215 because she wanted to learn new things outside of her major. This course has taught her such skills as sewing, carpentry, and lighting. Shirley hopes to learn even more skills by working on this production of *Scapin*.

JARREL LYNCH (*Assistant Stage Manager*) is an upper senior majoring in Communications Technology. Having worked five semesters backstage at York College Theatre, Jarrel has seen *Callaloo, The Glass Menagerie,* and *Anna in the Tropics*, from a stagehand's view. He showed everyone a different side of himself singing and dancing in *Little Shop of Horrors* and acting in *Fabulation*. *Scapin* is