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build sets



build props



build costumes



build a character



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York College Theatre 2009 - 2010 Season

YO SOY



LATINA

by Linda Nieves-Powell



Linda Nieves-Powell

Friday, March 19 at 4pm
Saturday, March 20 at 8pm
Sunday, March 21 at 3pm
Tuesday, March 23 at 12noon
***Thursday, March 25 at 6pm**

Please join us immediately following this production for a panel discussion including playwright, Linda Nieves-Powell

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



94-45 Guy R. Brewer Blvd.

Little Theatre/March 19 – March 25, 2010

YORK COLLEGE THEATRE

Department of Performing and Fine Arts
Kenneth Adams, Chairman

presents

YO SOY LATINA

By Linda Nieves-Powell

SCENIC DESIGN
David T. Jones

LIGHTING DESIGN
** Paul Hudson

VOCAL COACHING
*Tom Marion

PRODUCTION/STAGE MANAGER
*Jessica Pecharsky Morales

TECHNICAL DIRECTION
*Robert Barnes

DIRECTED BY
**Timothy J. Amrhein

ASSISTANT DIRECTOR
Kevin Fandino

*Member of Actors' Equity Association, the Union of Professional Actors & Stage Managers
* *Member of United Scenic Artists, the Union of Professional Scenic, Costume, & Lighting Designers

CAST OF CHARACTERS

(In order of appearance)

LISETTE DAVILA RIVERA #1	<i>Josmerly Carreño</i>
LISETTE DAVILA RIVERA #2	<i>Francis Madi</i>
LISETTE DAVILA RIVERA #3	<i>Yociel Ortiz</i>
JENNIFER BARRIQUENA	<i>Diana Huacause</i>
MARIA ELENA GONZALEZ	<i>Sebrena Mason</i>
SOLEDAD TEJEDA	<i>Franchesca Guzman</i>
MIGDALIA RIVERA	<i>Nancy Tapanes</i>
ALICIA BLANCA	<i>Luz Chavarrio</i>
LOUISA O'BRIEN	<i>Linda Mendivel</i>
CASYING AGENT (VOICE)	<i>Nicole Rajaram</i>

SETTING

A Classroom

LENGTH

Approximately one hour and fifteen minutes.

There will be no 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, Linda Nieves-Powell, Prof. Eva Vásquez, Prof. Fabiola Salek, the Women's History Month Committee, Brunilda Almodovar, Daniel Phelps 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.

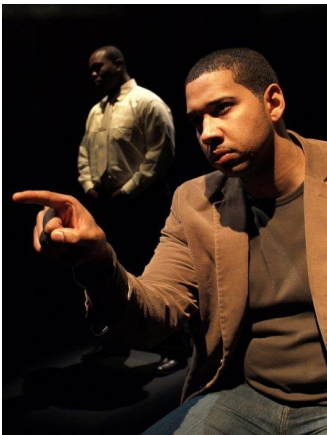
Smoking is not permitted anywhere in the theatre.

Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode.

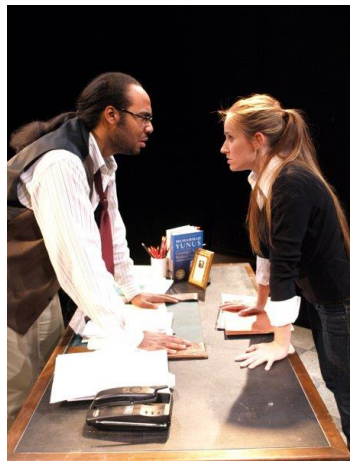
YORK COLLEGE THEATRE
Past Productions



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)
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

or

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.

ABOUT THE PLAYWRIGHT

Linda Nieves-Powell was named "Mas Que Belleza" by People en Espanol and selected as one of the 100 Most Influential Hispanics by Hispanic Business magazine. She is the author of the hilarious novel, FREE STYLE published by Simon and Schuster which will soon become a full length stageplay on off-Broadway. She is the Executive Producer of the ULTIMATE LATINA THEATER FESTIVAL now in its third year.



This writer, director, producer, author and successful entrepreneur was awarded the 2005 Imagen Award, the 2005 Comite Noviembre award and the 2004 HOLA Tespis Award by the Hispanic Organization of Latino Actors. In 2002, Linda was named one of El Diario/La Prensa's 50 Most Outstanding Women and received the Harvard University's Fuerza Latina Award in 2003, and The Texas A&M University SCOLA Award in 2003 for her presentation of positive Latina images.

She has written and directed many successful productions such as Jose Can Speak, YO SOY LATINA!, The New Soul Latina Show, Tina Does Perez, Amigos and Dreams, Rice and Beans & Other Rican Things, and A Day with my Dead Husband Hector. She has also written, directed and produced short films such as, Vinnie the Puerto Rican from Bensonhurst and Mimi's Portrait which was an official selection of the Miami Short Film Festival, San Francisco Women's Festival and The Lolita Theater Festival.

Her plays have been produced at Manhattan Theatre Source, Crossroads Theater Company, HERE, Dixon Place, Crossroads Theatre, Queens Theatre in the Park and the Nuyorican Poet's Cafe.

Linda is the founder and president of Latino Flavored Productions, Inc., a multimedia entertainment production company she founded in 1995. With Linda at the helm, Latino Flavored Productions, Inc. has successfully grossed over one million dollars in sales producing theatrical shows at over 300 top-ranked colleges and universities around the country including Harvard, MIT, Brown and Duke Universities.

Linda is a member of the National Association of Latina Leaders. She has appeared on NBC Today, PBS City Arts, Good Day New York, Univision Noticias, NY1, Latin TV, The Roof, La Conexion, Urban Latino TV, Images/Imagenes, Telemundo Noticias, Primer Impacto and Naked in NY with Bob Berkowitz.

Is Hispanic the Same Thing as Latina? Not quite.

By Christopher Beam

Wednesday, May 27, 2009

Barack Obama announced Tuesday that he would nominate 2nd Circuit Court of Appeals Judge Sonia Sotomayor to the Supreme Court. The New York Times wrote that Sotomayor, if confirmed, would be "the nation's first Hispanic justice." But Sotomayor has referred to herself in the past as "a Latina judge."

Do Hispanic and Latina mean the same thing?

Not exactly. Hispanic is an English word that originally referred to people from Spain and eventually expanded to include the populations of its colonies in South and Central America. Latino is a Spanish word—hence the feminine form Latina—that refers to people with roots in Latin America and generally excludes the Iberian Peninsula. For many, Hispanic has negative connotations because of its Eurocentrism. Others prefer it because it's gender-neutral. Latino, meanwhile, is perceived as a more authentic-sounding, Spanish-language alternative. Generally speaking, Democrats use Latino more often than Republicans, who favor Hispanic.

For years, Spanish-speaking people in the United States were identified according to their ancestral nationality. In the 1970 U.S. census, for example, people were asked whether they were Mexican, Puerto Rican, Cuban, Central or South American, or "other Spanish."

(The question caused much confusion because many Americans from the middle or southern regions of the United States identified themselves as "Central or South American.") The word *Hispanic* was not used until the 1980 census, after the Office of Management and Budget imposed rules standardizing ethnicity statistics. (The change came after a federal committee on minority education complained about the lack of useful data.) In 1997, the OMB changed its classification to "Hispanic or Latino," explaining that "Hispanic is commonly used in the eastern portion of the United States, whereas Latino is commonly used in the western portion."



COMING EVENTS – SPRING 2010

MUSIC

Camile Thurman-Saxophonist
March 22 at 7 p.m.
Jazz at the Chapel

Stefon Harris-Vibraphonist
April 3 at 7 p.m.
Performing Arts Center

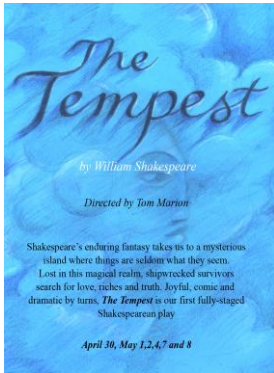
Branford Marsalis-Saxophonist
April 19 at 8 p.m.
Benefit Concert, Performing Arts Center

ART

Lance Paladino
Faculty Art Exhibit
March 25 at 6 p.m.
Fine Arts Gallery (1B01)

Student Art Exhibit
May 6 at 12 p.m.
Fine Arts Gallery (1B01)

THEATRE



The Tempest *by William Shakespeare*

Friday, April 30 at 4pm
Saturday, May 1 at 2pm
Tuesday, May 4 at 12pm
Friday, May 7 at 7PM
Saturday, May 8 at 2pm and 7pm

The Complete Works of William Shakespeare (Abridged)

Presented by the York College Drama Club
May 6 at 12Noon – Little Theatre, Performing Arts Center

3 Independent Theatre Project Productions

Joseph Grasso, Janaye Arthurton and Jelena Toroglanovic
TIME AND PLACE TBA
(TA 490 - in partial fulfillment of Theatre Arts Major)

Michel A. Hodge
Acting Assistant Vice-President, Enrollment Management

Barbara Manuel
Acting Executive Director of Human resources

Sharon Davidson
Registrar

Linda Chesney
Director for Career Services

Nathaniel Moore Jr.
Director of Marketing Communications

Earl Simons
Director of Government and Community Relations

Mondell Sealy
Director of Development and Alumni Affairs

Jean Phelps
Director of Student Activities and Campus Programming

Cynthia Murphy
Executive Director of Adult and Continuing Education



DEFINING: “LATINA”

Submitted by Carrie on May 29, 2009
<http://tikitikiblog.com>



I just read a column titled “When is a Latina not a Latina?” The author, part Puerto Rican and non-Spanish-speaking, details frustrating moments when she was neither white enough nor Latina enough.

I shook my head in empathy as I read it, for as an American-born woman of Cuban, Spanish, Scottish and Norwegian heritage, I have been there. And, as the column detailed, the questions and pronouncements about my particular flavor have come from both Latinos and non-Latinos.

“You’re Cuban? How come you’re not black?” a college classmate asked. “No chica, tu no eres cubana nada, tu eres americana,” a Cuban-born acquaintance said when I called myself “Cuban-American.”

I told the Cuban friend, that indeed, I am americana, and proudly so, and I would probably have learned to leave it at that were it not for the fact that others could not. For example, try living in a tiny, little town where you’re the only kid with a Cuban mother (Illinois, summers, 1970s and 1980s) and get away with saying you’re just “American” too. Even in Nashville, where I live, my otherness has in times past been complicated not just by my lack of 100% “white-breadness” but also by my lack of proper Southerness.

Questions or sideways glances or pronouncements about me, and who I am supposed to be based on someone else’s ideas, do not upset me or pre-occupy me now. I think it has something to do with the increasing amount of gray hair I have. And come on, I’m no boba, there are real and wonderful benefits to living a bi-cultural life.

But, what I have been thinking about the most since I read that column in Latina magazine though, is that I am raising a daughter in the South. My 5-year-old is a bilingual Spanish-speaker with an Anglo father, a half-Anglo mother, a traditional Latina first name and an Anglo last name. She has Cuban relatives who got here just 50 years ago, and she has European ancestors who got here more than 200 years ago. She’s pale as a tuna too.

How will my daughter self-identify? And how will others identify her? What kinds of questions will she field about the depth of her roots in America? Will someone question whether she truly can have a heart that beats Latin rhythms when there is so little of that sangre in her veins?

I guess it all depends on how our country changes and expands — both in heart and in flavor. Maybe my daughter will be a grown woman in a land where she will just get to be herself, without ever feeling she should be “more American” or “more Latina” based on someone else’s definition.

Because really, she is America. Just like me. Both halves.

DIRECTOR'S NOTES:

“For the life of me, I could not understand why folks needed to find out what I was and where I came from. Most wondered: ‘You must be Puer Rican?’; ‘Are you Latina?’; and most commonly, ‘So how is the Bronx, anyway?’ My responses varied from ‘No, I’m Dominican, you know, from the Dominican Republic’ to ‘I guess’ to ‘Yeah, asshole, we all carry guns’. I did not understand these matters so I went forth and I quickly realized that many colleagues were obsessed with portrayals and images and assumptions.”

-Julissa Reynoso from *Julissa. Being Latina at Harvard and Beyond*

The term “Latina” is a versatile one that includes people from both these shores and abroad. It is used with relative acceptance and pervasiveness along the East Coast, and among scholars, and has political implications as a label of self-determination. However, the term is not without its critics or problems. In the United States, people of Latin American backgrounds describe themselves in many ways. These categories of identity each have their own unique origin and varying political, cultural, linguistic, and racial connotations. “Latino/a” is only one of the many equally ambiguous terms that individuals use to refer to people of Spanish-speaking and Latin American heritage. Latino/a, Hispanic, Hispano, Latin American, Latino-Americano, “Spanish,” “Latin,” are among the labels used to identify or self-identify people who share recent or rather; historical origins in the Spanish-speaking, Latin American world.¹

Playwright Linda Nieves-Powell, through her intricately woven, “Latina” characters, manages to dissect an image, an iconography and a word that has, for many years, boggled the minds of many. What fascinates me about *Yo Soy Latina* is its ethnic and universal message about race, gender and identity. These terms that we use to distinguish identity often times lump people together based on factors such as language, race, or geographical origin—creating the assumption that “they all see and experience the world in the same way.” But they may not. Everybody has a different identity. The simple fact that we are from Latin countries or from Asian countries or from European countries does not mean that we are not different. This universal struggle for identity was the basis for my decision to cast three different actresses for the role of Lisette Davila Rivera, which is written for one person. I wanted to demonstrate and reinforce the idea that “Latina” identity transcends one particular “type” and is multi-ethnic. Lisette Davila Rivera embodies all “Latinas” that struggle with identity, regardless of their country of origin or background.

Identity labels that are mentioned in *Yo Soy Latina* are not fixed designations, but are fluid, shifting, and context dependent. This is what makes “Latina,” “Hispanic,” and other labels confusing and often times frustrating for those wanting to use the appropriate

¹ <http://www.hsp.org>

YORK COLLEGE ADMINISTRATION

Dr. Marcia V. Keizs

President

Dr. Ivelaw L. Griffith

Provost and Senior Vice President for Academic Affairs

Mr. Jerald Posman

Senior Vice President and Chief Operating Officer

Dr. Janis W. Jones

Vice President for Student Development

Dr. Holger Henke

Assistant Provost

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Dean, School of Arts and Sciences

Dr. Dana Fusco

Dean, School of Health and Behavioral Sciences

Dr. Harry Rosen

Dean, School of Business and Information Systems

Dr. William Dinello

Dean for the Executive Office

Mr. Ronald C. Thomas

Dean for Administrative Affairs

Thomas Gibson

Assistant Dean of Student Development

Ms. Olga Dais, Esq.

*Associate Administrator, Executive Director of Compliance
and Legal Affairs*

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. Nickolich, Emerita
Sub. Asst. Prof. Marion
Sub. Lecturer Jones
Lecturer Corkery
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 (Chair)
Prof. Ernst (Coordinator)
Lecturer Zlabinger
Sr. CLT Dixon

COMMUNICATIONS TECHNOLOGY

Asst. Prof. Smith (Coordinator)
Daniel Phelps

term to describe friends, address strangers, or groups. The use of such labels to describe themselves and others, varies from one person to another depending on circumstances and refer to communities and populations. For instance, a female New Yorker of Venezuelan descent may consider herself to be “Venezuelan” among her family and during Venezuelan celebrations. On official paperwork, she may check the “Hispanic” box but refer to herself as “Latina” when interacting with a wider population of both Latinos and non-Latinos. When visiting Venezuela, however, she may refer to herself as “Venezuelan-American” or just as an “American.”

On the other hand, some people may self-identify very strongly with a particular label. For example, there are Puerto Ricans who identify themselves as “Boricua,” a term taken from “Borinquen,” the indigenous Taino name of the island. “Boricua” alludes to prequest, precolonial conditions and, by extension, may also symbolize the hope for an independent Puerto Rico.² Other Puerto Ricans may prefer to identify as “Puerto Rican” or “Latina.” Others may be ambivalent about the whole thing. People who have recently arrived from Latin America may not be familiar with the identity politics of the United States and may find it arbitrary or difficult to choose a label other than their national or regional identity that suits them. So someone from Colombia may chose to identify as “Colombian” or “South American” rather than “Latina.”

Regardless of Latina identity, the need to further understand this diverse, yet segregated way of defining oneself; Linda Nieves-Powells’ play acts as a catalyst to deconstructing widely used categorical terms for labeling people of Latin American descent. These broad and ambiguous “pan-ethnic” terms can mask distinctions that people are proud of and that play a role in their ethnic or national identity -- just as “European” does not identify one as Italian, Irish, German, Russian, or Greek. However, in the process of freeing identity, these terms may also regroup individuals into yet another generalization. But this generalization can have a useful aspect, allowing room for diverse personal histories and experiences and enabling larger advocacy efforts. Others use these terms more loosely or strategically, acknowledging their multiple Latina heritages: “I’m Venezuelan, but I’m half Dominican, and I love Puerto Rico. Yo soy Latina.” Being Latina means that you recognize all the cultures that live in you. This is a universal ideology that crosses both cultures and borders—no matter who you are.

-Timothy J. Amrhein

² <http://www.analytics20.org/consumer-behavior/whats-a-latino-2>



Josmerly Carreño



Luz Chavarrio

ARTISTS BIOGRAPHIES

Josmerly Carreño (*Lisette Davila Rivera #1*) is a lower senior majoring in Social Work with a minor in Theater Arts. She has been working as a backstage crew member on York College Theatre productions since her freshman year and has written three plays: one of which won her first place; another for Brooklyn College; and one for which she gained recognition and a chance to meet with television editors and fellow authors. After graduation, Josmerly plans to continue her career as a social worker and would like to own a day care center. She would also like to continue to pursue her interest in playwriting and work on many more theater productions. Theater is her passion and working with children is what she loves to do. "In life you can do whatever you want. You choose to do so or just be lazy."

Luz Chavarrio (*Alicia Blanca*) is a lower senior at York College majoring in Marketing and Theatre Arts. This is her second performance on the York College stage. Last semester Luz played Zerbilette in Bill Irwin and Mark O'Donnell's adaptation of *Scapin*. Luz hopes to be a huge movie star and a business tycoon in the years to come.

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 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).

RUNNING CREW

Wardrobe.....	Freda Yeboah Ivy Lagunas Carini Perello
Assistant Stage Manager.....	Alexander Constantinides
Light Board Operator.....	Kevin King Jr.
Sound Board Operator.....	Kevin Fandino
Video Operator.....	Alison Macaluso
Front of House	Hope Little
Poster and Cover Design.....	David T. Jones



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



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



Franchesca Guzman

Franchesca Guzman (*Soledad Tejeda*) is an upper sophomore at Queens College majoring in Business Finance. This is Franchesca's first time acting in a York College Theatre production. She received her Associates in Business Administration at LaGuardia Community College this past fall. Franchesca was born and raised in the Dominican Republic and came to New York on 2004. She loves to dance and hangout with friends and hopes to gain confidence. "Who loves you, doesn't make you cry".



Diana Huacause

Diana Huacause (*Jennifer Barriquena*) is a sophomore at York College majoring in English with a minor in Education. This will be Diana's first performance on the York College stage. She discovered that acting is another option to escape the real world, aside from her passion for writing.



Francis Madi

Francia Madi (*Lisette Davila Rivera #2*) is an upper junior majoring in Anthropology. This is her second time performing for the York College Theatre. Acting has given her the chance to meet people who love what they do, to learn the logistics of running a show, the importance of working as a family, and overall to lift the spirit and express yourself. Her previous performance was in Nilo Cruz's, *Anna in the Tropics*.



Sebreana Mason

Sebreana Mason (*Maria Elena Gonzelez*) is a lower junior, majoring in Biology and Speech Communication/ Theatre Arts. This is her second 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.



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



Linda Mendivel

Linda Mendivel (*Louisa O'Brien*) is a lower junior at York College majoring in Speech Communication/ Theatre Arts. This is her fourth 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: *Scapin*, *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."



Yociel Ortiz

Yociel Ortiz (*Lisette Davila Rivera #3*) is an upper junior majoring in Psychology and her first time acting in a York College Theatre production. She has always loved acting, but had never had the chance to be in a play. For Yociel, acting is something that she always wanted to do and has found that opportunity with this play. She has previously performed at York College with the Latin Caucus Club; dancing Spanish music like Merengue. The Club represents all the Latin/Hispanic cultures at York College. In the future, she hopes to be involved in more plays and she believes that we all have a purpose in life...it is just a matter of finding it.



Nicole Rajaram

Nicole Rajaram (*Casting Agent*) is a sophomore at York College with interest in Occupational Therapy and is the recording secretary for the York College Student Government. This is her first performance on the York College stage. However, Nicole intends on being involved in many more York College Theatre productions in the future.



Nancy Tapanes

Nancy Tapanes (*Migdalia Rivera*) is a lower sophomore at York College majoring in Marketing with a minor in Theatre Arts. This is Nancy's first time appearing on the York College stage, however, she has always enjoyed acting and looks forward to it in the future. Nancy plans to transfer to Queens College to pursue her career and play volleyball. She believes that sometimes in life we take things too serious, but there is point where we realize that we only live once.

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: *Scapin*, *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

to being a part of the shows and maybe being a cast member in a York College listening to music, traveling and dancing but her real passion is for doing hair. This is her first working backstage and she looks forward to being a part of the shows and maybe being a cast member in a York College production. She hopes this experience will help build her confidence to audition for an onstage role.

Freda Yeboah (*Wardrobe*) is an upper senior at York College with a major in Child Psychology. This is her third time working on a theatre production. 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 also takes the hard work of the backstage crew. She has enjoyed her exposure to the theatre and hopes to participate in future productions.

PAUL HUDSON (*Lighting Designer*) is glad to be returning to York College after lighting last semester's *Fabulation*, *Scapin*, *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.

PRODUCTION CREW

Olayinka Alapo (*Backstage Crew*) is a senior at York College majoring in Marketing. This is his first time working in the theatre field and first time as a backstage crew member in the Theatre major. He works part time as a retail associate, and is enjoying the theatre experience so far.

Jaselinea Calizaire (*Backstage Crew*) is a junior at York College majoring in Music Education. This is her first time working backstage. Outside of school she travels, singing with different groups. In addition to being a vocalist and choir director, she loves to go shopping. Her goal in the future is to become a music teacher and open her own performing arts center.

Jasmaine Calizaire (*Backstage Crew*) is a junior majoring in Speech Communication/ Theatre Arts, concentrating in Childhood Education. She is the vice-president of the Future Teachers Club and Ambassador of York College and a Teacher Quality and Retention Program participant. Upon graduating she hopes to continue doing what she currently does, traveling and speaking for different causes and events. Jasmaine's career aspiration is to become an

elementary school teacher. She loves the theatre, especially the work and effort that goes into creating projects that end in successful results (and encore performances!) This is why she decided to focus on the backstage part of theatre, including writing her own plays, which are presented at her church.

Alexander Constantinides (*Assistant Stage Manager*) 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 (*Backstage Crew*) was recently seen as Leander in York Theatre's production of *Scapin*. He is a transfer student from City Tech majoring in Journalism with a minor in Theatre Arts. This is not his first time working in the magical world of backstage (he crewed on York's *Little shop of*

Horrors). He is both an aspiring playwright and actor.

Lutha Hodge (*Backstage Crew*) is a senior at York College majoring in Business Marketing. Lutha is a full time student and very excited to graduate in December and to start his career in his chosen field. This is his first time working backstage and he is looking forward to seeing what it has to offer.

Gurdip Kaur (*Backstage Crew*) is currently a junior in York College. Her major is Speech Communication/Theater Arts, with a focus mainly in Theater Arts. She enjoys everything about the arts. Taking Theatre Arts classes is her first experience being involved in the actual process. Her interest lies mainly in the creative process, of which working backstage is part. In the future she would like to either be a director or a designer of her own brand of clothing.

Kevin King Jr. (*Lighting Board Operator*) is an upper junior & never really saw himself working in the field of theatre arts. He is majoring in Political Science and one day hopes to work in the field of law enforcement. Kevin's first experience with theatre was with the Presbyterian Church of Saint Albans, Theater of the living word. Working side by side with his mentor & surrogate father Marlon

Campbell, he learned the ins & outs of theatre and performed a broad spectrum of tasks. His well-rounded love & knowledge of theatre landed him a job with the Performing Arts Center after Kwame Clarke & Matthew Katz saw him in action during a co-production run of Scott Joplin's *Treemonisha* with his church. He is currently still working for the Performing Arts Theatre where Kwame Clarke is fine-tuning his skills and showing him the arts on a bigger scale!

Reva K.Collins-Lewis (*Backstage Crew*) is a lower junior at York College majoring in Sociology minoring in Theatre Arts. She enjoys shopping, music and coloring. She is a paraprofessional at P.S.30. She enjoys helping children with special needs. She is the oldest of three children and her family has always had a strong influence on her life. As a growing child, she found art was the best way to express her feelings. As a young adult, she finds coloring helps relieve stress. Last semester she saw York Theatre's *Fabulation*. She was amazed by the performance, since the cast were her peers. The play inspired her to get a degree in Sociology. She also wants to enjoy the experience of learning different aspects of education.

Ivy Lagunas (*Wardrobe*) is a sophomore at York College majoring in Spanish/Education 7-12. On the side she works as a hairdresser and wants to expand on that hobby by working backstage with costume and design. This is her first time working on a theatre production at York College. This experience has allowed her to see more than just what happens onstage but also what happens backstage and the time and elements that go into a show before it is even performed.

Cookie La Rode (*Backstage Crew*) is a freshman at York College majoring in Theatre Arts. She has been participating in play productions since her sophomore year in high school. Cookie hopes to perform in York College future play productions before she graduates.

Alison Macaluso (*Backstage Crew*) is a sophomore at York College majoring in Liberal Arts. This is her first time ever working backstage and she is looking forward to every minute of it.

Lizette Munoz (*Backstage Crew*) is an upper sophomore at York College majoring in Psychology. It is her first time participating in a play production, and she is very eager to learn what goes into

making a production work well. She likes helping others and doing hands-on work in hopes she will play an important role working backstage. She hopes that this experience will be useful in future endeavors.

Arinze Nwogu (*Sound Board Operator*) is an upper junior at York College majoring in Speech Communication/Theatre Arts. This is his first time being involved in a York Theatre production. He was an usher for York Theatre's recent presentation of *Scapin*.

Carini Perello (*Wardrobe*) is an upper sophomore at York College majoring in Liberal Arts, but hopes to eventually attend a Design school to pursue her career as a Fashion Designer. She is taking this TA215 course to have an idea of what she will be interested in studying in future design schools. This is her first time taking a theatre arts class and she is looking forward to learn new things about her creative side.

Anna-kay Vas-Johns (*Backstage Crew*) is an upper sophomore at York College majoring in Business Management. She enjoys listening to music, traveling and dancing but her real passion is for doing hair. This is her first working backstage and she looks forward