

BRIDGEWATER STATE COLLEGE
T H E A T E R



PERFORMANCE DATES

CRIMSON (C) SERIES

THURSDAY, DECEMBER 1 AT 8PM

SATURDAY, DECEMBER 3 AT 8PM

WHITE (W) SERIES

FRIDAY, DECEMBER 2 AT 8PM

SUNDAY, DECEMBER 4 AT 2PM

TICKET PRICES

\$10.00 GENERAL ADMISSION

\$8.00 BSC COMMUNITY & SENIORS

CALL THE BOX OFFICE 508-531-1321 FOR RESERVATIONS

ONE-ACTS AND SHORT PIECES BY

WILLIAM MASTROSIMONE (C)

CARYL CHURCHILL (C)

WENDY WASSERSTEN &

CHRISTOPHER DURANG (C)

WILLIAM DONNELLY (C & W)

NINA SHENGOLD (C & W)

SHIRLEY LAURO (W)

STEVE MARTIN (W)

DAVID IVES (W)

ALL PERFORMANCES IN THE RONDILEAU CAMPUS CENTER, BRIDGEWATER STATE COLLEGE

theater on the edge

CRIMSON SERIES

December 1st and 3rd

Precipice

by William Mastrosimone

"Cutter" from *State Hospital*

by William Donnelly

Far Away

by Caryl Churchill

Medea

by Wendy Wasserstein &
Christopher Durang

AWOL

by William Donnelly

This is Year Zero

by William Donnelly

Carly

by William Donnelly

Emotional Baggage

by Nina Shengold

WHITE SERIES

December 2nd and 4th

Railing it Uptown

by Shirley Lauro

"Cutter" from *State Hospital*

by William Donnelly

Wasp

by Steve Martin

Arabian Nights

by David Ives

Universal Medicine

by William Donnelly

Blut/Werker

by William Donnelly

Carly

by William Donnelly

Emotional Baggage

by Nina Shengold

Artistic Director

Suzanne Ramczyk

Scenic Design

Rob Lorenson, Matt Noiseux, Derek Riley

Scenic Design Assistant

Allison Baldwin

Lighting Design

Arthur Dirks

Costume Design

Corinne Lunnin

Stage Manager

Shannon Dwyer

Please turn off cell phones and pagers, the use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited.



The Kennedy Center American College Theater Festival—
XXXVIII

Presented and Produced by
The John F. Kennedy Center for the Performing Arts

Supported in Part by

The U.S. Department of Education

Dr. and Mrs. Gerald McNichols

The Laura Pels International Foundation

The Kennedy Center Corporate Fund

The National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2006.

Last year more than 1,400 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

PRODUCTION NOTES

The word “edge” exists in many contexts; “the razor’s edge,” “the edge of doom,” “the edge of reality.” The dictionary defines an edge as “a penetrating incisive quality, a slight but noticeable sharpness or harshness, a brink, and a provocative quality, as from audacity or innovativeness.” We use the term “edgy” to mean what’s new, extreme, shocking or outrageous. However, *Theater on the Edge* is about life in extreme environments: literally and figuratively. Whether the characters are on the brink of a pressing storm, an emotional breakdown, or a revolution, many of these plays share these intense atmospheres. But it is also about playwrights toying with the edge of dramatic form, challenging what is traditional.

A penetrating or incisive quality permeates the festival’s set. It cuts through the comfort and warmth of a more realistic set to create a stylized open palette, upon which each play is to be painted. The stage area is severed by large, bold, chilling sculptures. The artist behind these adaptable structures is Bridgewater State College’s own Associate Professor Rob Lorensen, the Presidential fellowship recipient of 2005.

Also from BSC is alumnus playwright William Donnelly. Sharing the stage with highly acclaimed seasoned playwrights such as Caryl Churchill, Christopher Durang, and Steve Martin, Donnelly has an aptitude for creating ordinary people in extraordinary circumstances. This evokes a very subtle, yet, undeniable sharpness. Such is the case with *AWOL*, in which two seemingly ordinary people find themselves hiding from the world, and also in *Universal Medicine* where ordinary people have the chance to experience miracles.

Additionally, an edge can be considered a brink, such as in William Mastrosimone’s play *Precipice*. The play is set at the very edge of a mountain cliff. It doesn’t get much more literal than that. However, through the course of the play it is evident that the characters are on the edge of much more than a cliff. Psychologically they are toiling with decisions on a mountainous scale. A comparable brink is met in *WASP*. Written by comedian/actor/playwright Steve Martin, *WASP* deals with a nuclear family on the edge of reality and teetering at the edge of the archetypal familial roles.

As Martin offers social commentary on the family unit, Caryl Churchill and Shirley Lauro make societal observations on our larger world. With *Far Away* Churchill, the recipient of the 2001 Obie Sustained Achievement Award and a Lawrence Olivier/BBC Award,

comments on the state of the world today. She creates a world in which war is tightly woven into the fabric of everyday life and no one and nothing can be trusted. *Far Away* has a particularly poignant theme for American audiences today as it deals with hatred, war, fear, and “profiling”- problems that, post 9/11, have yet to cease. But on a much broader scale, it is a commentary on the multitudinous massacres of our fellow human beings in the past and the potential terror awaiting the world in the future. A provocative and shocking piece, in its potential reality, *Far Away* is inevitably “edgy.” Similar social observations are evident in Shirley Lauro’s *Railing it Uptown* where the fear of strangers is pervasive and profiling appears unavoidable. Like *Far Away*, Lauro’s *Railing it Uptown* is frightening in its threat of danger masked behind the mundane, as a woman protects herself aboard a train.

And as “edgy” as these extreme observations are, equally on the edge is the inclination to break from traditional form, such as William Donnelly’s *This is Year Zero*. While existing as one of the simpler plays in the series, the play breaks traditional form in a myriad of ways. In it, a character provides the audience direct narration throughout the play, while scenes from the past or future intervene.

The proclivity to make a spoof of theater all together is another edgy take on form. And William Donnelly, Christopher Durang and Wendy Wasserstein have no problem indulging the audience with this form of edginess. Bill Donnelly’s *Blut Werker* takes Bertolt Brecht’s concept of theater and pokes fun at its stylized structure. Using vocal “projections”, and an overtly socio-political theme, Donnelly explores a tongue-in-cheek take on Brechtian structure. Celebrated dramatist Christopher Durang is no stranger to parody himself. He is known for his outrageous and sometimes absurd comedy. It is no surprise then, teamed with Wendy Wasserstein, he would produce a *Medea*, that parodies another form of theatre- the Greek Tragedy. Mainly it is a spoof on the play of the same name by Euripides, but it also mischievously toys with different genres and time periods, eventually poking fun at the institution of theatre as a whole.

All of the directors endeavored to choose plays that embraced some aspect of “edginess,” many of which are also meant to challenge the audience in a variety of ways. The plays allow us to laugh at ourselves; they break structural boundaries; and, perhaps, they allow us to call into question our own personal brinks.

- Patricia Sorgman, Dramaturge, Theater on the Edge

CRIMSON CAST LISTS

DECEMBER 1ST AND 3RD

Precipice

By William Mastrosimone

Directed by David Letendre

She

Jaime Levine

He

Kevin Hayes

“Cutter” from *State Hospital*

By William Donnelly

Directed by Jennifer Pierce

Cutter

Ashlee Montessi

Far Away

By Caryl Churchill

Directed by Suzanne Ramczyk

Joan

Patricia Sorgman

Harper

Deirdre McCarthy*

Todd

Scott Tooker

* Guest Artist

Medea

By Wendy Wasserstein & Christopher Durang

Directed by David Letendre

Medea

Lauren Martel

Jason

Scott Tooker

Messenger

Ari Lew

Angel

Ashlee Montessi

Ensemble

Jennifer Corey, Ashley Feaster,
Katia Hagerman, Jaime Levine,
Louisa McNally, Ashlee Montessi,
Jamie Poskitt, Patricia Sorgman

CRIMSON CAST LISTS

DECEMBER 1ST AND 3RD

This is Year Zero

By William Donnelly

Directed by Scott Malia

Coco

Ashlee Montessi

Budge

Patricia Sorgman

AWOL

By William Donnelly

Directed by Julie Tidemand

She

Louisa McNally

He

Kevin Hayes

Carly

By William Donnelly

Directed by Matt Greene

Carly

Jaime Levine

Emotional Baggage

By Nina Shengold

Directed by Suzanne Rameczyk

Dick

Tom Manning

Phyllis

Lauren Martel

Louise Vuitton

Robert Rota

Rollo

Kevin Hayes

Amber

Ashley Feaster

Mildred

Jamie Poskitt

Offstage "Crew" Voice

Scott Tooker

Ensemble Bags

Jennifer Corey, Katia Hagerman, Jaime Levine, Ari Lew, Louisa McNally, Ashlee Montessi, Patricia Sorgman

WHITE CAST LISTS

DECEMBER 2ND AND 4TH

Railing it Uptown

By Shirley Lauro

Directed by David Letendre

The Woman in White

Ashley Feaster

The Woman in Black

Jennifer Corey

“Cutter” from *State Hospital*

By William Donnelly

Directed by Jennifer Pierce

Cutter

Ashlee Montessi

Wasp

By Steve Martin

Directed by Deirdre McCarthy

Dad

Robert Rota

Mom

Katia Hagerman

Sis

Jamie Poskitt

Son

Ari Lew

Female Voice

Lauren Martel

Arabian Nights

By David Ives

Directed by Julie Tidemand

Norman

Tom Manning

Interpreter

Ari Lew

Flora

Katia Hagerman

WHITE CAST LISTS

DECEMBER 2ND AND 4TH

Universal Medicine

By William Donnelly

Directed by Julie Tidemand

Receptionist

Jaime Levine

Patient

Lauren Martel

Doctor

Ashlee Feaster

Blut/Werker

By William Donnelly

Directed by Scott Malia

Q

Louisa McNally

P, Pietro

Tom Manning

Tad, Mr. Cash

Robert Rota

R, Sekretar

Jennifer Corey

Carly

By William Donnelly

Directed by Matt Greene

Carly

Jaime Levine

Emotional Baggage

By Nina Shengold

Directed by Suzanne Ramczyk

Dick

Tom Manning

Phyllis

Louisa McNally

Louise Vuitton

Robert Rota

Rollo

Kevin Hayes

Amber

Ashley Feaster

Mildred

Jamie Poskitt

Offstage "Crew" Voice

Scott Tooker

Ensemble Bags

Jennifer Corey, Katia Hagerman,
Jaime Levine, Ari Lew,
Lauren Martel, Ashlee Montessi,
Patricia Sorgman

WHO'S WHO IN THE COMPANY

Jen Corey (Woman in Black in *Railing it Uptown*, R/Sekretar in *Blut/Werker*, Chorus in *Medea*) - Jen is a junior majoring in Communication Studies and minor-ing in Theater. Her most recent role includes the monologue "Hair" from last sea-son's *The Vagina Monologues*.

Ashley Feaster (Ensemble in *Medea*, Woman in White in *Railing it Uptown*, Amber in *Emotional Baggage*, Doctor in *Universal Medicine*) - Ashley is a Sopho-more majoring in Theater here at BSC. Her favorite roles include Macduff in *Mac-beth*, Sylvius in *As You Like It*, and Chorus/Old Woman in *Les Miserables*. Her most recent role at BSC is a member of the Thyona Ensemble in *Big Love*.

Kevin Hayes (He in *Precipice*, He in *AWOL*, Rollo in *Emotional Baggage*) - Kevin is a senior majoring in Theater. Past roles include *Big Love*, *Drakula*, *The Secret Garden*, *Mrs. Glenville's Musical Melodrama* and *The Mikado*. His most recent role is Samuel Byck in *Assassins*. He is currently in his second year in the BSC Chamber Choir.

Katia Hagerman (Ensemble in *Medea*, Ensemble in *Emotional Baggage*, Mom in *Wasp*, Flora in *Arabian Nights*) - Katia is a junior majoring in Theater here at BSC. She wrote, directed, and acted in an adaptation of *A Midsummer Night's Dream* at Dighton Rock State Park. Some of her favorite roles include Titania in *A Midsummer Night's Dream*, Gertrude in *Rosencrantz and Guildenstern Are Dead*, Dr. Hulbert in *Never the Sinner*, Mrs. Peck in *The Bird Room*, and Vampireess #2 in *Drakula*.

Jaime Levine (She in *Precipice*, Ensemble in *Medea*, Receptionist in *Univer-sal Medicine*, Carly in *Carly*) -Jaime is a Junior majoring in Theater Education. This past summer, Jaime performed with New Place Players in *Once on this Is-land*. Past roles at BSC include Olympia in *Big Love*, Jill Peck in *The Bird Room*, Clara Clemens in *Twain Tales*, and Ensemble in both *Drakula* and *The Secret Garden*. Jaime teaches dance for Arts for Youth in Bridgewater, MA.

Ari Lew (Son in *Wasp*, Interpreter in *Arabian Nights*, Messenger in *Medea*) - Ari is a Theater Major here at BSC graduating in Spring of 2006. He recently acted for Summer Stock in Fort Peck, Montana. His favorite roles there include The Dentist in *Little Shop of Horrors*, Frank Butler in *Annie Get Your Gun*, and Bert Barry in *42nd Street*. His most recent roles at BSC include Nanki-Poo in *The Mikado*, Ben in *The Secret Garden*, Gus/Augustus in *Arcadia*, and Adolf Hitler in the BSC Studio Production of . . . *the other side*, for which he was nominated for the Irene Ryan Acting Competition.

Tom Manning (P/Pietro in *Blut/Werker*, Dick in *Emotional Baggage*, and Nor-man in *Arabian Nights*) - Tom is a senior majoring in Music here at BSC. Past roles include ensemble in *Drakula*, Reporter in *Never the Sinner*, and the Doctor and Jesus of Nazareth in . . . *the other side*, an independent studio production.

Lauren Martel (Patient in *Universal Medicine*, Phyllis in *Emotional Baggage*, Female Voice in *Wasp*, Medea in *Medea*) - Lauren is a second semester junior double majoring in Theater and Communication Studies. Every spring, Lauren performs in *The Son of Man* with the Zeiterion Theater and also in *Heaven's Gates and Hell's Flames* with the Reality Outreach Ministries. This past summer, she performed in *Once on This Island* with New Place Players in Swansea, MA. Her most recent roles at BSC include Lydia in *Big Love* and Ensemble in *The Secret Garden*. She is Assistant to the Artistic Director for this year's Lab Theater production.

Louisa McNally (Q in *Blut/Werker*, Phyllis in *Emotional Baggage*, Woman in *AWOL*) - Louisa is a Sophomore exchange student from England who is studying at BSC for the fall semester. She has received up to her Gold level in London Academy of Dramatic Arts acting exams and the Senior Drama Award at Amelia Appleby's School of Performing Arts. Her favorite roles include M'Lynn in *Steel Magnolias*, The Wicked Witch of the West in *The Wizard of Oz*, and Alice in *Closer*.

Ashlee Montessi (Cutter in "Cutter" from *State Hospital*, Angel in *Medea*, Coco in *This is Year Zero*) - Ashlee is a recent transfer student from Holyoke Community College. Her recent productions include *The Best Little Whorehouse in Texas* with Exit 7 Theatre, *The Nifty Fifties* with Red Door Theater. A One Act Theater Festival last year included roles in *Romeo and Juliet*, *Electra*, and *Pantaglieze*. She was recently in the BSC fall production of *Assassins*, as Emma Goldman

Jamie Poskitt (Sis in *Wasp*, Mildred in *Emotional Baggage*, Chorus in *Medea*) - Jamie Poskitt is a senior majoring in Theater. Over the summer, Jamie performs in murder mystery dinner theater shows, sponsored by the church in her hometown, the most recent role being Tiara Diamond in *A Murder on the Grill*. She also assisted in teaching a South Shore Children's Theater production of *Footloose!* in Duxbury. Her most recent roles at BSC are Ensemble in *The Vagina Monologues* and a member of the Thyona Ensemble in *Big Love*.

Robert Rota (Louisa Vuitton in *Emotional Baggage*, Dad in *Wasp*, Tad & Mr. Cash in *Blut/Werker*) - Rob is a senior majoring in Theater. He has been acting since the age of six and has performed up and down the east coast both professionally and non-professionally. He most recently appeared as Bernard Nightingale in *Arcadia*. Rob has also performed with Wheelock Family Theater, The Our Place Theater Project, and The Theater Offensive. He also spends much of his time working with children.

Patricia Sorgman (Joan in *Far Away*, Ensemble in *Medea*, Ensemble in *Emotional Baggage*) - Patty is senior majoring in Theater with a minor in Philosophy. Patty recently played Germaine in *Never the Sinner* and Juliette in the Children's Show, *The Bird Room*. Her favorite roles include Emily in *Our Town* and the Fairy Godmother in *Cinderella* with the Burt Wood School of Perform-

ing Arts.

Scott Tooker (Todd in *Far Away*, Offstage "Crew" Voice in *Emotional Baggage*, Jason in *Medea*) - Scott is a Junior majoring in Theater and minoring in Music and Dance. Scott performed as Jacey Squires in *The Music Man* at Theater III this past fall. His most recent role at BSC is a member of the Constantine Ensemble in *Big Love*. He was the sound technician for the BSC fall production, *Assassins*.

Allison Baldwin (Scenic Design Assistant) - The past four years Allison has been attending BSC, she has been the props master for *Never the Sinner and Educated Women!*. She has also stage-managed *The Secret Garden*. Off campus, she has been the technical director of Stage Presence, Inc., in her hometown.

Rob Lorensen (Scenic Design) Rob Lorensen received his BFA from the University of Northern Iowa in Cedar Falls and an MFA from Northern Illinois University in DeKalb. Since 1999 he has lived and worked in southeastern Massachusetts, teaching at Bridgewater State College. His works have been included in a number of exhibitions including Pierwalk in Chicago, The Sarasota Season of Sculpture in Florida, and the Merida De Yucatan in Mexico. Several works are also on display as part of the DeCordova museum's corporate program. His work is included in numerous public and private collections throughout the United States, Canada and Mexico.

Corinne Lunnin (Costume Designer) - Corinne has recently stage-managed the fall production of *Assassins*. Some of her favorite technical positions include Light Operator in *The Bird Room*, Stage Manager for *Drakula*, Stage Manager for *Who's Afraid of Virginia Woolf?*, and Props Master/Stage Manager for a children's production of *A Midsummer Night's Dream* at Dighton Rock State Park.

Matt Noiseux (Scenic Design) Matt Noiseux is currently an art student at Bridgewater State College. While at the college Matt has been a Tinsley summer grant recipient, and a semester grant recipient. Matt's works have graced the annual student exhibition winning several awards including a best in show. Most recently the work "Life of a Flower" was purchased by the college for its permanent collection and is now permanently installed on the third floor of the student center. Matt has been an apprentice with Professor Rob Lorensen since 2001.

Derek Riley (Scenic Design) Derek Riley graduated with a B.A. in Art in 2003. Derek was a Shay Scholar in the same year fabricating a large complex metal mobile as part of the thesis. Most recently Derek was responsible for the first show of large scale sculpture in Bourne, MA. Aside from the standard municipal approvals he wrote and received grant funding, curated the work and coordinated the installation. Derek also exhibited a large scale sculpture as part of the Port Warwick Art and Sculpture Festival in Newport News, VA. Derek has been

an apprentice with Professor Rob Lorenson since 2003.

Shannon Dwyer (Stage Manager) - Shannon is a sophomore majoring in Theater. This is her first time stage managing, though last spring, she assistant stage managed *Big Love*. She also performed "My Angry Vagina" in last year's production of *The Vagina Monologues*.

Matt Greene (Director of *Carly*) Matt is a graduate student pursuing his MAT in Theater. In the past, he directed the musical *A Night in the Ukraine*, his original piece . . . *the other side*, numerous variety shows, plus original stage shows and videos for the Arts for Youth program here at Bridgewater State College.

David Letendre (Director of *Medea*, *Railing it Uptown*) David is a graduate of Bridgewater State College where he received a Bachelor's of Arts as a double major in Theater and Music. He is listed in Who's Who in Colleges and Universities for that class of 1998. Since his time at Bridgewater he has directed and acted in numerous productions in the greater Boston and South Shore areas. He as directed productions of *A Christmas Carol* (also adapted), *Pirates of Penzance*, *Joesph and the Amazing Technicolor Dreamcoat*, *Peter Pan*, *A Chorus Line*, *The Butler Did It*, *Linda Her*, *Eclipse*, and *Don't Dress for Dinner*. He has worked for companies such as Newton Country Players, Uncommon Theater, Pals Children's Chorus, Bal Colony Productions, and Bridgewater State College. He will be directing this spring, *Twice the Usual Suspects*, for the Belmont Dramatic Club.

Scott Malia (Director of *This is Year Zero*, *Blut/Werker*) - Scott Malia is a fourth-year doctoral candidate in Tufts University's graduate drama program and is currently writing his dissertation on Italian director Giorgio Strehler. He also teaches Play Production and Theater Appreciation here at BSC. Past directorial credits include *Grease*, *Private Lives*, *Poison*, *A Day in Hollywood*, and *The Heidi Chronicles*. His most recent effort is *Untitled by Jack*, a play he wrote and directed at Tufts earlier this semester.

Deirdre McCarthy (Harper in *Far Away*, Director of *Wasp*) Deirdre McCarthy is a theatre professor here at BSC. She is also a proud alumni of the theatre program where she herself received her BA many many years ago. In addition to earning her Master's degree in Theatre Education from Emerson, she has been involved in Theatre in and around Boston for the last 18 years. Her experience includes performing on stage as well as television and film work, serving as artistic director for Full Moon Theatre, and directing various productions.

Jennifer Pierce (Director of "Cutter" from *State Hospital*) Jennifer Pierce has an MA from Tisch School of the Arts and is in the dissertation phase of a PhD in Theatre Studies. She has won awards for writing and directing (NYC's Showbusiness Weekly 2002 and 2003) and is an internationally published theatre scholar. She teaches Voice and Movement here at Bridgewater State.

Julie Tidemand (Director of *AWOL*, *Arabian Nights*, and *Universal Medicine*) - Julie graduated from BSC cum laude with a degree in Theater in 2005. She has been involved in Theater and film throughout Massachusetts since 2000, participating both backstage and on stage. This is Julie's directing debut.

Suzanne Ramczyk (Artistic Director, Director of *Far Away*, *Emotional Baggage*) - This is Suzanne's 22nd production as a director for BSC Theater, where she has also served as a choreographer, fight director, vocal coach, and music director. Her directing credits here include *Company*, *The Threepenny Opera*, *The Madwoman of Chaillot*, *The Comedy of Errors*, *A Midsummer Night's Dream*, *Marisol*, *The Scarlet Letter*, *Mother Courage and Her Children*, *The Country Wife*, *The Secret Garden*, and more recently, Charles Mee's *Big Love*. She has also directed for several companies off campus, including Curtain Call Theater and The Star Players, and served as Assistant Director and Fight Director for The American Repertory Theater's Production of *Macbeth* in 1993. She has also acted and sung in numerous productions, most recently appearing as Martha in Edward Albee's *Who's Afraid of Virginia Woolf?* Suzanne has worked as a professional dramaturge, a text and speech coach, and an instructor for both The American Repertory Theater and Trinity Repertory Theater. Her workshops in movement, voice, text, and period performance styles have been featured at conferences, universities and Theater companies throughout New England. Her book, *Delicious Dissembling: A Complete Guide to Performing Restoration Comedy* was published in 2002. She is also an active member in the New England Theater Conference, serving on the Executive Committee and the Board of Directors for over ten years and is a member of the College of Fellows. She has adjudicated productions and festivals for The American College Theater Festival, The Eastern Massachusetts Association of Community Theater, The New Hampshire Association of Community Theater, and The Boston Globe/Massachusetts High School Drama Guild. Finally, Suzanne has received the James V. Dinardo award for excellence in teaching.

The Cast and Crew of Theater on the Edge wishes to thank
Abington Olde Country Store and General Flooring in Weymouth, MA

www.bridgew.edu/theatre

ARTISTIC & PRODUCTION STAFF

Technical Director	Arthur Dirks
Auditorium Technical Director	Mark Johnson
Stage Technician	Bill Rauworth
Costume Shop Supervisor	Toni Elliot
Costume Shop Manager	Meaghan Becker
Assistant to the Artistic Director	Lauren Martel
Stage Manager	Shannon Dwyer
Assistant Stage Manager	Alex Forgione
Scenic Design Assistant	Allison Baldwin
Light Board Operator	Amy Beckerman
Sound Design	Scott Tooker, Ari Lew, Andrew Adler, Kevin Hayes, Tom Manning
Sound Board Operator	Andrew Adler
Properties	Jen Corey, Louisa McNally, Tom Manning, Ashley Feaster
Shop Staff	Kenny Burt, Peter DiFrancesco, Shannon Dwyer, Hannah Johnson, Alex Lewis, Corinne Lunnin, Thomas McGuire, Patty Sorgman, Brett Tiberi
Costume Crew	Corinne Lunnin, Katia Hagerman, Ashlee Montessi, Rob Rota
Make-up	Lauren Martel, Jaime Levine
Theater Management Supervisor	Jim Quinn
Management Staff	James Cisternelli, Katia Hagerman, Amanda Lane, Jaime Levine, Jamie Poskitt, Sally Poirier and Matt Greene
House Manager	JP Dooley
Box Office Manager	William Candler

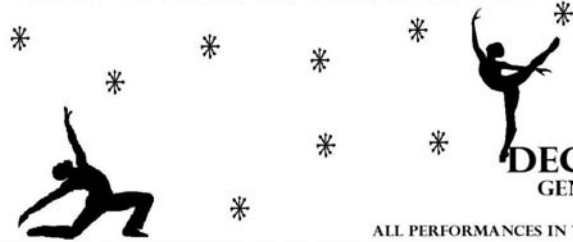
COMING SOON TO THE BSC STAGE

BSC DANCE

PRESENTS

WINTERDANCE

2005



DECEMBER 8, 9, 10

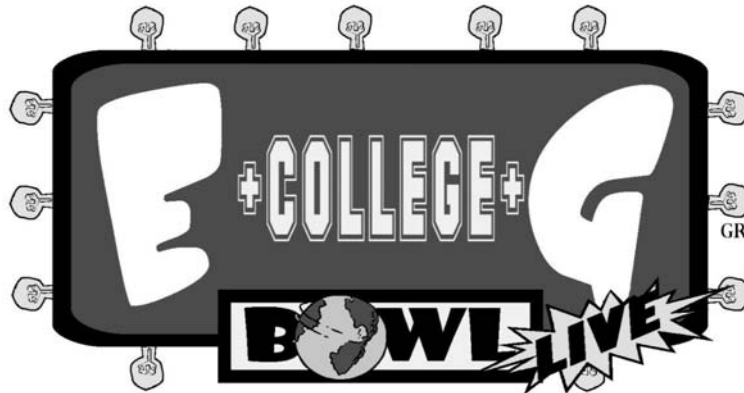
GENERAL ADMISSION \$10.00

BSC COMMUNITY \$8.00

ALL PERFORMANCES IN THE RONDIEAU CAMPUS CENTER

BSC CHILDREN'S THEATER

PRESENTS



MARCH

3, 4, 5, 6, 7, 8

GENERAL ADMISSION

\$5.00

GROUPS OF TEN OR MORE

\$3.00

ALL PERFORMANCES IN

THE RONDIEAU

CAMPUS CENTER

BSC THEATER

PRESENTS



APRIL 28, 29, 30

MAY 4, 5, 6

GENERAL ADMISSION \$12.00 BSC COMMUNITY \$10.00

ALL PERFORMANCES IN THE RONDIEAU CAMPUS CENTER