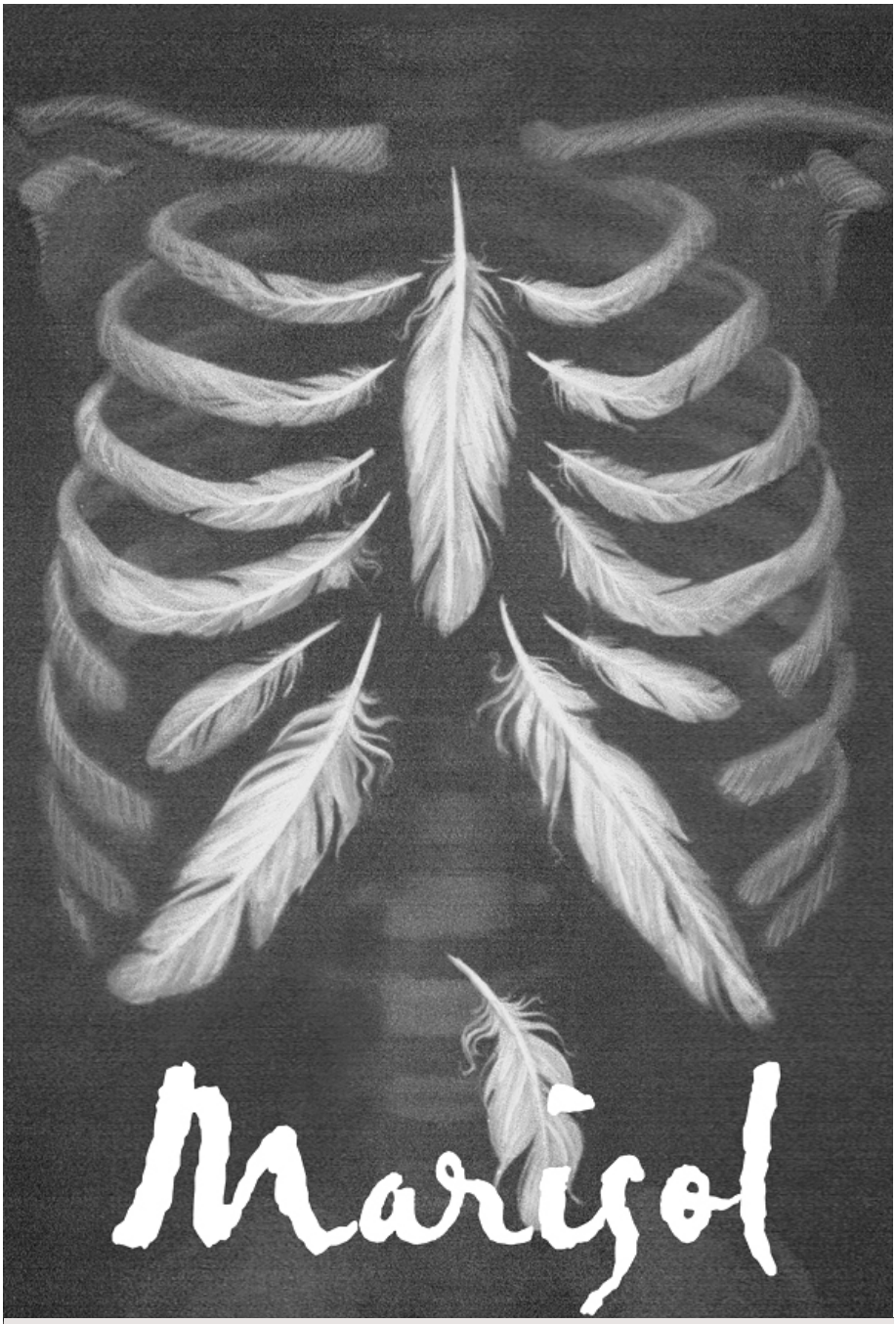

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NOV 8- 20, 2016

BY JOSÉ RIVERA

DIRECTED BY JAMES IJAMES

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VILLANOVA UNIVERSITY

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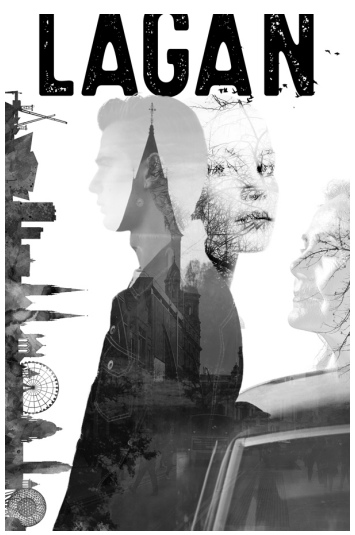

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Villanova Theatre Presents

MARISOL

by JOSÉ RIVERA

Scenic Designer
PARRIS BRADLEY

Costume Designer
JENNIFER POVISH

Lighting Designer
JEROLD R. FORSYTH

Sound Designer
JOHN STOVICEK

Dramaturg
SARAH KELLEY

Directed by
JAMES IJAMES

NOVEMBER 8-20, 2016
Vasey Hall, Villanova Theatre

MARISOL is presented by special arrangement with
Dramatists Play Service, Inc., New York.

Original New York production by The New York Shakespeare Festival.
Originally commissioned and developed by INTAR Hispanic American Arts Center through a grant from the Rockefeller Foundation.
World Premiere in the 1992 Humana Festival of New American Plays at Actors Theatre of Louisville.
Subsequently produced by La Jolla Playhouse and Hartford Stage company.

SETTING

New York City. The present.

CAST

Angel.....Alexandra King
Marisol.....Rachel O'Hanlon-Rodriguez
June [et al.].....Laura Barron
Lenny.....Leo Bond
Man With Scar Tissue [et al.].....Nikitas Menotiades
Woman With Fur [et al.].....Kim Shimer
Man With Golf Club [et al.].....Patrick McAndrew

PRODUCTION CREW

Stage Manager..... Lize Meisenzahl
Assistant Stage Managers.....Tara Demmy, Marissa Kennedy, Ann Marley Megan Schumacker
Stage Management Consultant.....Allison Emmerich
Fight Director.....Ian Rose
Assistant Scenic Designer .....Sharri Jerue
Light Board Operator.....Andrew Stock
Sound Board Operator.....Mark Wheeler
Master Electrician.....Michael Hamlet
Cutter/Draper.....Jennifer Povish

SPECIAL THANKS

Sally Curley

MARISOL runs approximately two hours with one a fifteen minute intermission.
Please silence all cell phones and electronic devices.

The video and/or audio recording of this performance by any means whatsoever are strictly prohibited.

José Rivera

"We need to find new heroes and new myths for our society."

– José Rivera

José Rivera

Rivera was born on March 24, 1955 in San Juan, Puerto Rico. He emigrated to Long Island, New York with his family when he was five years old. He attended Denison College in Ohio where he majored in Theater and English and produced four of his own plays during his four years there. He then moved to back New York, but this time lived in the Bronx with his wife, working odd jobs until he eventually landed a job as a copywriter at a publishing company. He was awarded a Fulbright Scholarship to write and study in London in 1990, and then returned to the United States to begin writing full time for both theater and film in California. He now lives in Hollywood, California with his wife and daughter. Rivera acknowledges that there are autobiographical elements in *Marisol.* For example, a friend of his grandmother once recalled to him a vision of an angel, which he explores in Act One. Additionally, he and his family experienced many of the events portrayed in the play during their commute from the Bronx to Manhattan in the 1980s, events which are reflected in the violence and fear experienced by Marisol throughout.

You can see more examples of these elements under New Myths: A Hero's Journey on the next page....

The Writing of *Marisol*

Marisol was initially commissioned by INTAR Hispanic American Arts Center in New York City through a Rockefeller foundation grant. Rivera wrote the first act of *Marisol* in New York City while he was commuting from the Bronx to Manhattan for his 9-to-5 job in a publishing house. He wrote the second act in London, England while travelling on his Fulbright at the Royal Court Theatre, which at the time was known as one of the most political theaters on the London scene. The role of Marisol was originally written for actress Cordelia Gonzalez who inspired many of Rivera's female heroines early in his writing career. According to Rivera, when he submitted the finished play to INTAR, Artistic Director Max Ferra, did not "get it" so Rivera took it to Actors Theatre of Louisville instead where it premiered at ATL's prestigious Humana Festival in 1992.

Magic Realism

Magic Realism is a literary style associated especially with Latin America that incorporates fantastic or mythical elements into otherwise realistic fiction. Rivera learned the form from one of its masters, Gabriel García Márquez, at the Sundance Institute. Though some critics argue that Rivera's incorporation of heightened versions of real life experiences in *Marisol* constitutes Magic Realism, Rivera himself has rejected the traditional discourse of putting his work into any one literary category, noting, "The style...attracts many labels. Magical realism, surrealism, expressionism - these are ways to talk about the play, though I find them largely irrelevant. In the play, natural logic has been suspended, re-written, as it were." He rejects the notion that these magic elements are integral to an authentic Latino aesthetic in his plays, and strives to open up critical discourse of plays like *Marisol* beyond limiting labels.

Space & Time

In *Marisol*, Rivera breaks both our sense of geography and our sense of time by turning New York City into an indecipherable wasteland, and allowing characters to move backward and forward on their own timelines that are separate from chronological time passing in the theater in which we are all sitting. Einstein said, "Matter tells space how to curve, space tells matter how to move," and Rivera uses this concept to shift our sense of how people inhabit their own space and time. As you watch, see if you can find the moments when characters' timelines align and when they diverge. Consider the possibility that the space is not exactly how you imagine it, but a more expressionistic version of familiar concepts.

New Myths

A Hero's Journey

Marisol is part of a long tradition of the "monomyth" -- the hero's journey. Rivera has said that the purpose of the play is "to find new heroes and new myths for our society." He presents the timeless story of a familiar character, similar to the archetype created by Homer's Odysseus, through a new face and a new voice with the Puerto-Rican and female Marisol. In this way, he augments our understanding of the archetypal hero and their journey for the modern age.

Marisol is confronted with obstacles on her quest for faith, love, and survival. These include violence, apocalypse, politics, and homelessness.

VIOLENCE: MAN WITH GOLF CLUB

In the Bronx, Marisol is under constant threat of physical harm.

Rivera includes scenes of violence in *Marisol* but has noted that he is more interested in the beauty than the horror of violence. Violence was a large part of culture in the Bronx in the 1980s and 90s. Rivera remembers an arsonist nearly burning down his apartment in an attempt to get revenge on an ex-girlfriend who was Rivera's neighbor. He also recalls a time his pregnant wife was assaulted on the subway. The violence we see from the first scene of the play and throughout is one of the key elements of Rivera's belief that the current world is broken and in need of revolution.

Apocalypse & Millennium: the angel

The Angel describes the upcoming apocalypse to Marisol.

Apocalyptic literature, like *Marisol*, usually surfaces in periods of anxiety or when a community is experiencing great change or persecution. Authors from biblical times to today used evocative imagery to encourage their readers to remain true to the faith as the day will soon come when God will intervene and restore order. In *Marisol*, Rivera uses apaocalyptic literature to encourage his audiences to explore the possibility of the success of a new form of faith. Some key elements of apocalyptic literature are an otherworldly journey, an overview of history, eschatology (description of "end times" including destruction and rebirth), elaborate imagery, and a promise of personal salvation. Rivera utilizes all of these techniques to place *Marisol* in this rhetorical tradition. On the millennium, Rivera said "I have been struck in the last few years by the enormous violence we live through on every level. There's a feeling that people have lost their way, that the basic rules of civilization have been suppressed. The millennium has a big role in that." Rivera, like Tony Kushner who authored *Angels in America* --which debuted in 1993, just a year after Marisol -- was struck by society's communal fear of the year 2000 from both a financial and religious standpoint.

"Some she at once crushes beneath her cruel feet; others she condemns to a fate like that of galley slaves; a few she favors and fondles, riding them high on the bubbles of fortune; then with a sudden breath she blows the bubbles out and laughs mockingly as she watches them fall."
-James Weldon Johnson on New York City

HOMELESSNESS

Politics & Economics

Lenny describes the dire situations of those who go over their credit card limit and June proclaims herself the last practicing communist in New York City.

During the 1980s and early 1990s, leadership on a national and local level turned a blind eye to many of the problems right under the nose of American society. With the election of President Ronald Reagan, social and economic conservatism became a prominent force within the federal government. Reagan's economic plan allowed credit card companies like Citibank MasterCard and large corporations like TRW (both referenced by Rivera in *Marisol*) to make use of the market-driven system and increasingly materialistic national identity to take advantage of consumers. The gap between the rich and the poor increased and problems that were once visible became invisible. For example, in New York, Ed Koch (mayor of New York City from 1978-1989) saw the homeless as a problem *for* the city as opposed to a problem *of* the city and argued AIDS was a plague that affected homosexuals. According to multiple commemorations of Ed Koch after his death in 2013, in publications by NBC, Fox News, and USA Today, the end of his time in office was characterized by government corruption and near financial ruin.

The Woman with Furs is lost in the Bronx while trying to reach Broadway and the Man with Scar Tissue is left homeless after discovering the impending angelic war.

Rivera noted that homelessness is the political essence of *Marisol*. He had an uncle who died while homeless in California, so this social issue is of personal importance to Rivera. For some context, between 1990-1993, there were between 18,000-24,000 homeless in shelters in New York City each night. By contrast, between 2014-2016, there were between 57,000-64,000 homeless in shelters in New York City each night. African-American and Latino New Yorkers are disproportionately affected by homelessness. Right now 58% of homeless are African American and 31% are Latino/a. Rivera uses homelessness as a symbol and symptom of the corruption of the old system and idealizes the idea of having a home as a means of success.

CAST AND CREW

LAURA BARRON (June [Et Al]) is a second-year graduate assistant in costume construction who was last seen as a member of the chorus in *Electra* and Mae in *A Wonderful Noise*. Laura served as an assistant stage manager for Villanova Theatre's production of *Macbeth*. Recently, she had the opportunity to choreograph and teach children at Burlington County Footlighters and Wolf Performing Arts Center, as well as to perform in Upper Darby Summer Stage's production of *Nice Work If You Can Get It* as the Duchess. Laura earned her BA in Musical Theatre from Seton Hill University, where her favorite roles included Little Red Riding Hood in *Into the Woods,* Lady Macbeth in *Macbeth*, and Storyteller in *Children of Eden.* Before pursuing her MA, she spent four years touring nationally and overseas as a Tour Actor/Director with Missoula Children's Theatre.

LEO BOND (Lenny) is a first-year graduate assistant in set construction making his Villanova Theatre debut. He has performed in multiple productions at the Pennsylvania Shakespeare Festival, including *Macbeth* (Angus/3rd Murderer), *King John* (Earl of Salisbury), *King Henry VIII* (Duke of Suffolk), and *Shakespeare for Kids* (Shobot). Other favorite roles include Stephano in *The Tempest*, Mark Rothko in *Red*, Borachio & Friar Francis in *Much Ado About Nothing*, and Andrew Rally in *I Hate Hamlet*. His directing credits include *Much Ado About Nothing, Pygmalion, Loyalties, A Midsummer Night's Dream* (Assistant Director), *Macbeth* (Assistant to the Director), *The Dark at the Top of the Stairs* (Assistant to the Director), and *I Am Ridiculous*, his stage-adaptation of *The Dream of a Ridiculous Man* by Fyodor Dostoyevsky. Leo earned his BA in Theatre from DeSales University and his MA in Higher Education Administration from Boston College.

ALEXANDRA KING (Angel) is a first-year research scholar. She has recently made Philadelphia her home after spending five years as a theatre educator and actress in Hong Kong. Notable credits in Hong Kong include Lear in Shakespeare in the Port's *Lear*, Mrs. Muller in Sweet and Sour Productions' *Doubt*, and co-producer of the community devised *Hear My Story,* an exploration of migrant workers' experiences, with the Hong Kong Youth Arts Foundation. She has a BA in History from Harvard University and an MA in Media and Communication from The School of Oriental and African Studies, The University of London. She is thrilled to be making her Villanova Theatre debut in a play of such lasting social relevance.

PATRICK MCANDREW (Man with Golf Club) is a second-year graduate assistant in set construction and lighting at Villanova. Past Villanova Theatre credits include *Electra* (Orestes) and *Macbeth* (Fleance, Servant). Favorite credits include *Crave* (B), *JB* (Nickles), *Black Comedy* (Brindsley Miller), *Noises Off* (Tim Allgood), *Sherlock Holmes: The Valley of Fear* (Inspector Lestrade). This summer, Patrick studied with the Village Playback Theatre in New York City. He earned his BA in Theater at Ursinus College, where he had the opportunity to study improvisation intensively with Villanova Theatre graduate and renowned artist, Bobbi Block. Patrick has written, directed and produced his own children's play, *The Get Better Letter*, and is a published author for his children's book, *The Bad Day of Mr. Wolf.* Patrick is also a percussionist, trained in various musical styles including jazz, rock, swing, Latin, and funk.

NIKITAS MENOTIADES (Man With Scar Tissue) is a first-year graduate student making his debut at Villanova Theatre. Nik earned his BA from The Conservatory of Performing Arts at Point Park University. Favorite roles there include Dr. Treeves in *The Elephant Man* and Gollum in *The Hobbit*. Nik spent nine years in Los Angeles working with various theatre companies. Credits include *Cartoon* (Trouble), *The Grapes of Wrath* (Tom Joad), *One Flew Over the Cuckoo's Nest* (Martini), *The Dog in the Manger* (Fabio), *Romeo and Juliet* (Benvolio), *Macbeth* (MacDuff), *A Midsummer Night's Dream* (Bottom), *Picasso at the Lapin Agile* (Elvis), *La Cage Aux Folles* (Jacob), *The Resistible Rise of Arturo Ui* (Roma), and more. Pennsylvania credits include *Red, White, and Tuna* (Arles etc.) and *Buried Child* (Vince). Nik has performed in several PA Lottery commercials, and has been a guest star on *Weeds*, *Political Animals,* and *House of Cards*.

KIMBERLY SHIMER (*Woman With Furs*) is a part-time graduate student in the Theatre Department, the full-time Director of Communications for Villanova's College of Engineering, and 24/7 mother to Ian, 18, Abby, 15, and Gautier, 16, a French exchange student. This is Kim's Villanova Theatre debut and her first time on stage in 30 years. She is thrilled to be fulfilling a lifelong dream.

RACHEL O'HANLON-RODRIGUEZ (Marisol) is a second-year Presidential Scholar and serves as the Media & Events Coordinator at Villanova Theatre. She is thrilled to be back on stage at Villanova Theatre following her performance as Chrysothemis in *Electra*. Past Villanova credits include: Macduff's Son in *Macbeth* and Big Stone in *Eurydice*. Rachel is a Philadelphia-based actress and dramaturg who has worked with companies such as Azuka Theatre, Flashpoint Theatre Company, EgoPo Classic Theater, Simpatico Theatre Project, and the Painted Bride Art Center. She also serves as the Development Associate for Kaleid Theatre, where she devises physical theater pieces (kaleidtheatre.org). Rachel earned her BA from Rowan University, where she received their Joseph Robinette Award for Excellence in Theater and Dance, and was a 2010 semi-finalist for the region II Kennedy Center American College Theater Festival.

JOSÉ RIVERA (Playwright) is a recipient of two Obie Awards for playwriting for *Marisol* and *References to Salvador Dali Make Me Hot*. His plays, *Cloud Tectonics* (Playwrights Horizons and Goodman Theatre), *Boleros for the Disenchanted* (Yale

Repertory Theatre and Goodman Theatre), *Sueño* (Manhattan Class Company), *Sonnets for an Old Century* (The Barrow Group), *School of the Americas* (The Public Theater), *Massacre* (Sing to Your Children) (Rattlestick and Goodman Theatre), *Brainpeople* (ACT, San Francisco), *Adoration of the Old Woman* (INTAR) and *The House of Ramon Iglesia* (Ensemble Studio Theatre), have been produced across the country and around the world. Rivera's screenplay for *The Motorcycle Diaries* was nominated for a Best Adapted Screenplay Oscar in 2005. His screenplay based on Jack Kerouac's *On the Road* premiered at the 2012 Cannes Film Festival and was distributed nationally in the winter of 2013. His film Trade was the first film to premiere at the United Nations. Television projects in the works include an untitled HBO pilot, as well as a 10-hour series for HBO tentatively known as *Latino Roots*. *Celestina*, based on his play *Cloud Tectonics*, will mark his debut as a feature film director.

JAMES IJAMES (Director) is a Philadelphia-based actor, playwright and director. He has appeared regionally in productions at The Arden Theatre Company, The Philadelphia Theatre Company, The Wilma Theatre, Baltimore Center Stage, Mauckingbird Theatre Company, People's Light and Theatre and Interact Theatre Company. James' plays include *The Most Spectacularly Lamentable Trial of Miz Martha Washington, White, Moon Man Walk, The Threshing Floor,* and *Osiris:Redux. ...Miz Martha* was developed with PlayPenn and the Wilma Theater and received its world premiere with Flashpoint Theater. James has worked as a director for Theatre Horizon and Simpatico Theatre Company. James was the 2011 F. Otto Haas Award for an Emerging Artist recipient, and he also won two Barrymores for Outstanding Supporting Actor in a Play for *Superior Donuts* and *Angels in America* and one Barrymore for Outstanding Direction of a Play for *The Brothers Size* with Simpatico Theatre Company. James is a 2015 Pew Fellow, a member of the InterAct Core Writers Group and a mentor for The Foundry. He is also a Founding Member of Orbiter 3, Philadelphia's first playwright producing collective. He received a BA in Drama from Morehouse College in Atlanta, GA and a MFA in Acting from Temple University in Philadelphia, PA. James is Assistant Professor of Theatre at Villanova University and resides in South Philadelphia.

PARRIS BRADLEY (Scenic Designer) is the Production Manager for Villanova Theatre (VT) and teaches Set Design for Arcadia University (AU). Selected set design credits include *Eurydice, Fallen Angels, Salomé, Three Days of Rain, The Zoo Story, Metamorphoses, Museum* (VT); *New Perspective: Four New Works by Four Women, Speech and Debate* (AU); *Persistent Memory* (MBL Productions- Beckett Theatre, NYC); *The Ballad of Trayvon Martin* (Freedom Theatre). Environmental design credits include three outdoor installations for *Tyler Arboretum* in Media, Pa. *The Troll Bridge* [co-design with John Stovicek], *Nature's Wave Bench, Tulip Treehouse* [co-design with Michael Rhile]. Upcoming set designs include: *Tom Foolery* (Act II Playhouse), and *Pressing Matters* (MBL- Clurman Theatre, NYC).

JENNIFER POVISH (Costume Designer) graduated from Philadelphia University with a Bachelor of Science degree in Fashion Design. Jennifer worked for many local fashion companies including Anthropologie and Lilly Pulitzer before she switched over to working in costumes. Before coming to Villanova, she built costumes for the PA Renaissance Faire, and worked as a costume shop apprentice at the Walnut Street Theatre. Now she designs for numerous local theaters around Philadelphia and Pottstown. Jennifer also specializes in creating custom wedding gowns and evening wear.

JEROLD R. FORSYTH (Lighting Designer) has designed over 300 productions to date. Philadelphia credits include designs for The Wilma Theater, Villanova Theatre, Amaryllis Theatre, Philadelphia Shakespeare Theatre, Simpatico Theatre Project, Arden Theatre Company, Walnut Street Theatre, InterAct Theatre Company, American Music Theatre Festival, People's Light & Theatre Company, Bristol Riverside Theatre, Venture Theatre, Philadelphia Festival Theatre for New Plays, and Philadelphia Drama Guild. Additional East Coast credits: Kennedy Center, New York Shakespeare Festival, Lincoln Center Theatre, York Theatre Company, Village Theatre Company, Opera Ebony - New York, and Palm Beach DramaWorks. Jerold has been nominated 13 times for Barrymore Awards, twice receiving the Barrymore Award for Outstanding Lighting Design. He has twice received "Most Notable Lighting Design" citations from *The Philadelphia Inquirer.* Mr. Forsyth has consulted on theatrical lighting systems for Delaware County Community College, Pennsylvania Institute of Technology, The Wilma Theatre, and The Playground at the Adrienne. In addition, Mr. Forsyth designed a unique art gallery lighting system for the Bethlehem House Contemporary Art Gallery.

JOHN STOVICEK (Sound Designer) is grateful for the opportunity to work with James Ijames, the students of the program, and to create sound and music for Villanova Theatre once again. His most recent composition credit was last season's production of *Driving Miss Daisy* at Act II Playhouse directed by VU professor emeritus James Christy.

SARAH KELLEY (Dramaturg) is a second-year graduate student in Theatre with a certificate in Non-profit Management and a graduate assistant in the Graduate Studies Office. She is grateful to take on the role of dramaturg for this challenging and beautiful piece for her graduate thesis project. She is a graduate of Boston College '14 with a Bachelor of Arts in Theatre and History with a focus in Irish Studies where she directed a production of *Dancing at Lughnasa* by Brian Friel. Last year at Villanova she assistant stage managed James' production of *Eurydice* and stage managed the musical *A Wonderful Noise* written by Michael Hollinger and directed by Harriet Power. She spent this summer in Ireland as a student in

the Abbey Summer Studio program and concluded the program with a paper analyzing the "Waking The Feminists" movement in Irish Theatre. She hopes you enjoy the production, the program notes, and the lobby installation and that we inspire you to WAKE UP and change what you can in the world before the next "apocalypse."

IAN ROSE (Fight Director) has arranged fights for commercials, film and stage, and has been staging fights in the New York and Philadelphia areas for over twenty-five years. Ian is one of only two in the world to be counted a Fight Master in two professional fight direction organizations, Fight Directors Canada and The Society of American Fight Directors. Ian's work has been seen at the Riverside Shakespeare and Interborough Repertory Theatre in New York City, The Whole Theatre in New Jersey, Bridewell Theatre in London, and MTM Studios in Rome, the Pennsylvania Shakespeare Festival, The Philadelphia Shakespeare Festival, Philadelphia Theatre Company, the Wilma and the Arden in Pennsylvania. Ian's fights were featured in the documentary *Philadelphia: The Great Experiment –Disorder* seen on ABC. Ian was a Technical Advisor on the film *A Winter's Tale* and is currently directing the fights for *Les Liassons Dangereuses* at the Booth Theatre on Broadway.

ELIZABETH MEISENZAHL (Stage Manager) is a second-year graduate theatre student. Other Stage Management credits include *Seeing Stars in Dixie* with Chapel Street Players, *The Last Days of Judas Iscariot,* and *Footloose* at Rockland Community College in NY. She has been seen on the Villanova stage in *Eurydice* (Little Stone), *Macbeth* (MacDuff), *Evaluation Room* (Gabriel), and *Translations* (Bridget). Elizabeth has also been a member of the award winning Rockland Shakespeare Company out of Suffern, NY for nine seasons. Some of her favorite roles with them include Calpurnia in *Julius Caesar*, Weird Sister 2 in *Macbeth*, and Mistress Quickly in *The Merry Wives of Windso*r. Other credits include Cookie in Neil Simon's *Rumors* and Mag in Brien Freil's *Lovers: Winners*. Elizabeth is also an accomplished stage combatant, ranked as an Advanced Actor Combatant with the Society of American Fight Directors, having passed her Skills Proficiency Tests in all eight weapon sets.

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Ashley Leamon ..... Office Manager
Sharri Jerue ..... Properties Master & Scenic Charge
Rajiv Shah ..... Technical Director

GRADUATE ASSISTANTS AND SCHOLARS

Costume Construction ..... Laura Barron, Casey Berner, Lexa Grace, Sisi Wright
Properties Construction & Scenic Artists ..... Alexandra Curth, Rachel DelVecchio
Set Construction ..... Leo Bond, Patrick McAndrew, Lize Meisenzahl, Andrea Rumble-Moore
Marketing/Public Relations ..... Ann Marley
Acting Scholars ..... Dan Cullen, Kara Krichman, Chris Monaco, Megan Slater
Research Scholar ..... Alexandra King
Merit Scholars ..... Rachel O'Hanlon-Rodriguez, Kasey Phillips

PRODUCTION ASSISTANTS

Academic Office Staff ..... Alexandra King, Kasey Phillips, Lexi Schreiber
Marketing and PR Intern ..... Matthew Moorhead
Assistant Production Manager ..... Rachel DelVecchio
Media & Events Coordinator ..... Rachel O'Hanlon-Rodriguez
Assistant Box Office Manager ..... Kevin Esmond
Box Office Assistants ..... Raymond Dengler, Norbert Dengler, Meghan Galvin, Molly Lake, Marisa Nwoke, Michael Valentine, Austin Wild
Assistants to Costume Designer ..... Laura Barron, Sisi Wright
Wardrobe Managers ..... Aileen Bancroft, Kellie Joyce, Nkemka Obineche, Anastasia Schweiger
Costume Technicians ..... Deborah Alvarenga, Sydney Blasi, Allyce Morrissey, Andrea Rumble-Moore, Megan Schumacher, Mary Kate Shea
Carpenters ..... Chris Bowers, Mark Bowers, Dan Cullen, Nathaniel Durana, Marissa Kennedy
Properties Carpenter ..... Amanda Coffin
Properties Construction & Scenic Artists ..... Sabrina Carter, Luke Hensley, Courtney Lees, Heather Lemos, Kyla Mani, Josh McIlvain, Mary Pat Norton, Anthony Passela, Lexi Schreiber

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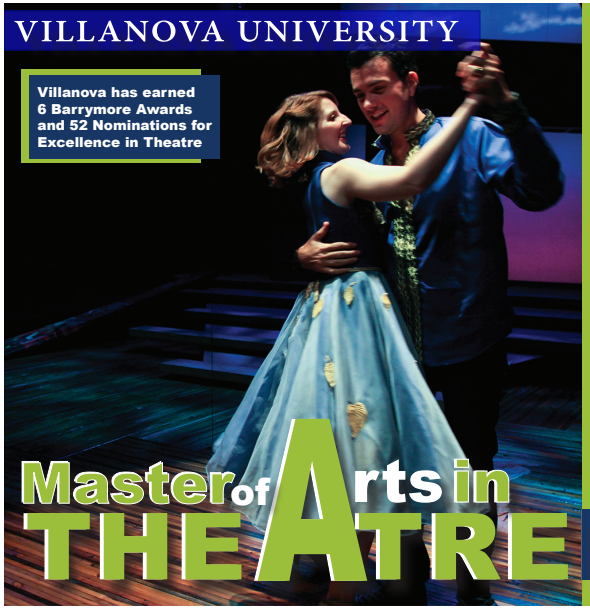

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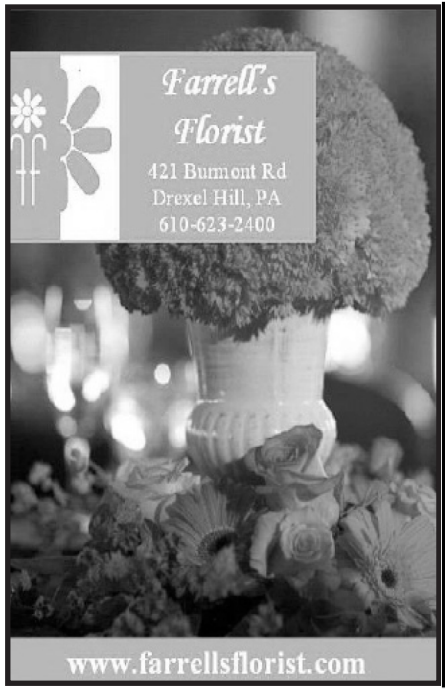

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Ancient Airs and Dances, Suite No. 1
Alexander Borodin
Symphony No. 2 in B Minor

Peace and Hope
March 5, 2017 | 3 p.m.

Franz Schubert
Symphony No. 8 in B Minor, "Unfinished"
Ernest Bloch
Schelomo
Gabriel Faure
Elegy
Ludwig van Beethoven
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