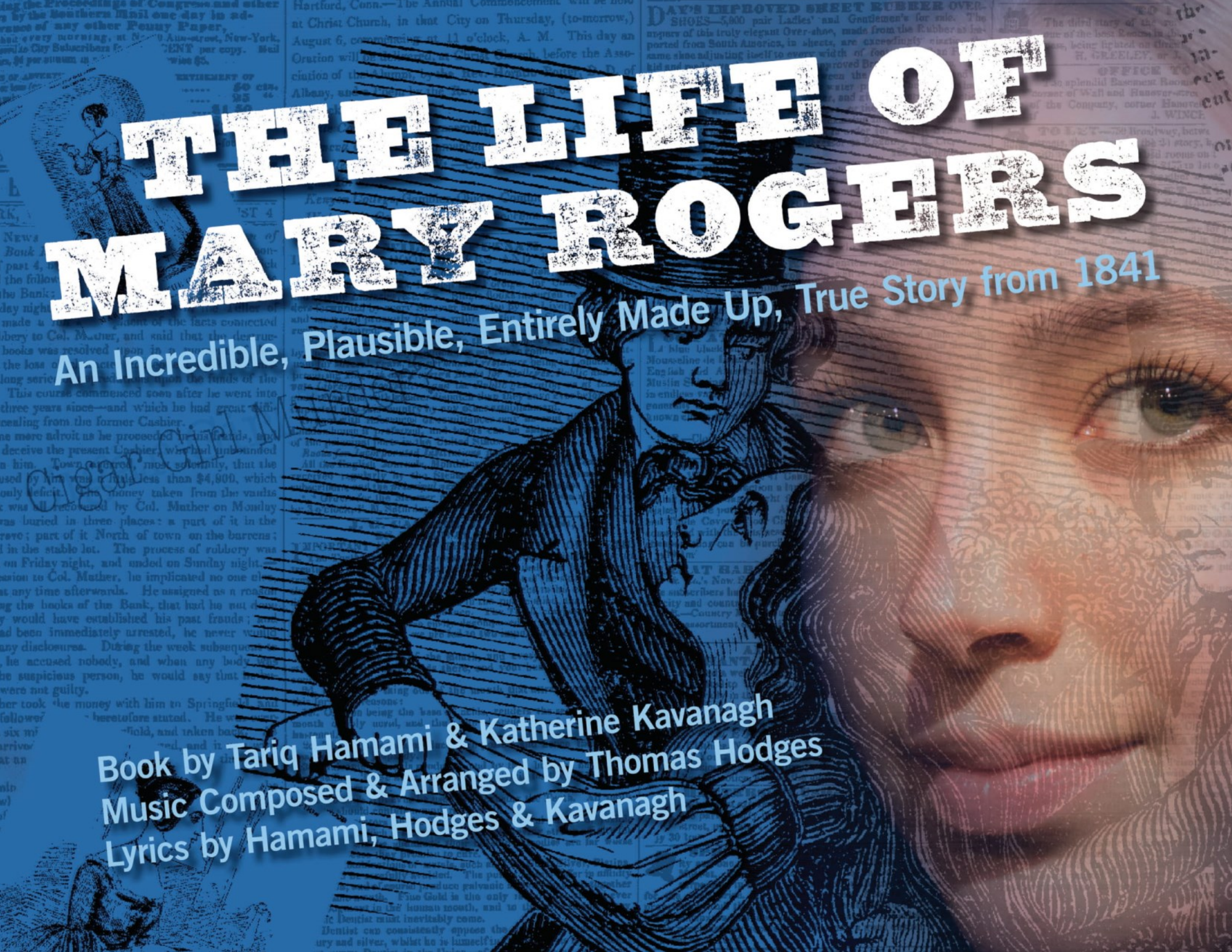


THE LIFE OF MARY ROGERS

An Incredible, Plausible, Entirely Made Up, True Story from 1841

Book by Tariq Hamami & Katherine Kavanagh
Music Composed & Arranged by Thomas Hodges
Lyrics by Hamami, Hodges & Kavanagh



BMCC Theater Program

Presents

THE LIFE OF MARY ROGERS

An Incredible, Plausible, Entirely Made Up, True Story from 1841

Conceived and Directed by Katherine Kavanagh

Book By Katherine Kavanagh & Tariq Hamami

Music Composed & Arranged By Thomas Hodges

Lyrics by Katherine Kavanagh, Tariq Hamami, & Thomas Hodges

WELCOME

Coordinator's Note

The theatre program is proud to present the original musical, “The Life of Mary Rogers: An Incredible, Plausible, Entirely Made Up, True Story from 1841”, another true collaborative theatrical experience, which has been the result of the hard work of our faculty, and students. We thank the wider BMCC community who have been immensely supportive in making sure that this musical becomes a reality. “The Life of Mary Rogers” should have had its premiere last spring at the Tribeca Performing Arts Center and like everything else, the COVID 19 pandemic prevented this. However, the spirit, energy and drive of our team would overcome any threats of not having a theatrical production. With some of the most limited resources we have ever had to endure, and through constant setbacks ranging from the most personal of family issues, to the most technical of production issues, we are here today with a show: a testament to the will, grit and perseverance of the entire team! As Dr. King once said, “We must accept finite disappointment, but we must never lose infinite hope.” Enjoy the show everyone, and stay safe!

Charles Anthony Burks

Karl O'Brian Williams



DIRECTOR'S NOTE

1841: change was in the air in New York City. Social movements such as women's suffrage and abolitionism were gaining ground. Nonetheless, many institutions were stubbornly holding onto racist and sexist thinking. Blurred lines between church and state, among other restrictions, placed tremendous limitations on women's reproductive health. This is the moment in which Mary Rogers lived—and infamously died. Hers is an enduring New York story in which concerns around employment, immigration, gender, race, sex, and policing dominated many people's lives and decisions.

Much has been written about Mary Cecilia Rogers over the last 180 years. First, newspaper reporters objectified her, dubbing her “The Most Beautiful Cigar Girl.” Next, they sensationalized the circumstances of her death. Even today it is often referred to as an unsolved murder. Fictional stories and historical accounts alike fixate on the titillating circumstances surrounding Mary's death. I began this project by asking three questions: who was Mary, what was her life like, and who were her friends? Answers to those questions emerge here in the musical theatre format. There is love and unrequited love, family drama, friendship, hope and song! Still, Mary's story is much more complex than a 90-minute musical allows. I hope we have done her some justice.

As Mary's friend Elizabeth says in our show, “No woman can survive this life without friends.” Thankfully I have several who lift me up and give me courage. A few directly impacted this show; I am particularly grateful to Amy Gilman Srebnick (Professor Emerita Montclair State University and author of “The Mysterious Death of Mary Rogers, Sex and Culture in Nineteenth-Century New York”) who provided me with historical context and advice; Amanda Groenich (Tectonic Theater) for helping me rediscover my artistic voice and giving me new tools; and Carol Johnson who wore many hats on this production, generously shared her expertise, and energized us with her enthusiasm. My collaborators Thomas and Tariq rounded out our dream team.

Making theater on an academic campus is full of challenges, but it also comes with privileges. Several of my colleagues and students (past and present) have created an artistic environment that makes it possible to create fearlessly despite internal and external obstacles. We were only a few exciting weeks away from our opening night at Tribeca Performing Arts Center when COVID-19 put a temporary halt to our plans. We regrouped, rehearsed and recorded remotely from our homes in New York, California, Wisconsin, New Jersey and Texas. I am awed by this cast and creative team's resilience.

2020 has been filled with challenges, heartbreak, and some hope. Seamus Heaney famously wrote, “History says, don't hope on this side of the grave. But then, once in a lifetime the longed-for tidal wave of justice can rise up, and hope and history rhyme.” Here's to hope, justice, and 2021. Onward.

Katherine Kavanagh

MUSICAL NUMBERS

1. New York City, 1841 *Mary, Elizabeth, Ensemble*
2. House on Chambers Street *Alfred, Mary*
3. Pleasure To See You *Daniel, Mary*
4. Undertow *John, Mr. Stevens, Reporters 1 & 2*
5. A Woman's Place *Mary, Elizabeth, Everene*
6. Mary Me *Daniel*
7. Rise Up *Mary, Daniel*
8. Madame Restell *Madame Restell, Laura, Ester, Mary*
9. Undertow Reprise *John*
10. Step In *Elizabeth*
11. What Woman Marries For Love *Phebe, Mary*
12. Across the Water *Mary*
13. Be With *Charlie, Elizabeth, Phebe, Everene, Ensemble*



Pictured: Alexandra Toro (Mary Rogers)

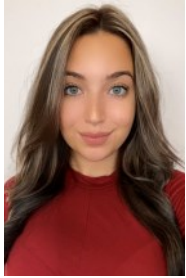
CAST

- | | |
|-----------------------------------|--------------------------|
| <i>Mary Rogers</i> | Alexandra Toro |
| <i>Elizabeth Greene</i> | Penda Sissoko |
| <i>Everene O'Hanlon</i> | Claire Johnson |
| <i>Phebe Rogers</i> | Mary Ann Ceron |
| <i>Daniel Payne</i> | Christian Pacheco |
| <i>Alfred Crommelin</i> | Nicolas Castello |
| <i>John Anderson</i> | Michael Martinez |
| <i>Samuel Cunningham</i> | Dimitri Normil |
| <i>Madame Restell</i> | Brandee Simmons |
| <i>Maggie Carson</i> | Natalya Gammon |
| <i>Charlie O'Hanlon</i> | Hannah Bumanlag |
| <i>George/Reporter 2</i> | Sebastien Jean Louis |
| <i>Nico/Boat Captain</i> | Jonathan Lewis |
| <i>Mr. Stevens</i> | Rigo Vindiola |
| <i>Griffin/Reporter 1</i> | Max Stalker-Wilde |
| <i>Frederika Loss/Ester</i> | Amy Koke |
| <i>Laura/Apple Vendor</i> | Shanese Rebecca Thompson |

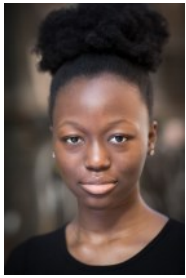
CREATIVE TEAM

- | | |
|---------------------------------------|-----------------------|
| Director/Book/Lyrics..... | Katherine Kavanagh |
| Book/Lyrics..... | Tariq Hamami |
| Music Director/Composer/Lyrics | Thomas Hodges |
| Scenic Research and Coordination..... | Elizabeth Chaney |
| Sound Design/Mixer | Andy Evan Cohen |
| Vocal Coach/Video Producer | Carol Linnea Johnson |
| Violin/Viola | Dalton Davis |
| Costume Design..... | Anne E. Grosz |
| Costume Practicum Professor | Anne Garber |
| Costume Stylist Leader..... | Elizabeth Gruber |
| Hair & Makeup Advisor..... | Shaina Bethel |
| Lighting Practicum Professor..... | Duane Pagano |
| Theatre Co-Coordinator | Charles Anthony Burks |
| | Karl O'Brian Williams |
| Production Stage Manager..... | Santos Xavier Collado |
| Production Manager..... | Emma Ruopp |
| Technical Director | Mark Goodloe |
| Video Editor..... | David Pangburn |
| Poster Design..... | Jeff Wong |
| Program Designer | Demi Yael Agapitos |
| Website Design..... | Cynthia Blayer |

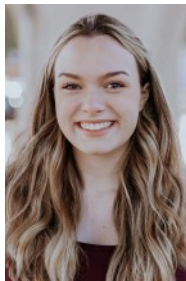
WHO'S WHO IN THE CAST



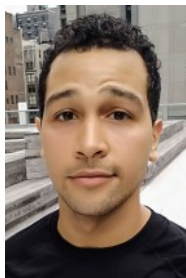
ALEXANDRA TORO (Mary Rogers, Theatre Major) is excited to be originating a role and performing in her first ever audio play. She has previously performed twice at BMCC as Ensemble in *"Marisol"*, and *"Doors, the musical theater workshop production"*. She has also performed with the Brooklyn Borough-wide Choir in Carnegie Hall, and sang the national anthem independently at Borough Hall. Alex wants to thank her parents for supporting her artistic dreams for as long as she can remember. She also wants to thank the director, Katherine Kavanagh, for giving her this opportunity to have her first lead role in BMCC and keeping theatre alive for so many students during the fall semester of 2020. Alexandra plans on transferring to a 4-year college to keep pursuing her education in theater.



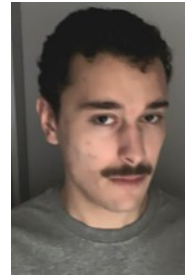
PENDA SISSOKO (Elizabeth, Theatre Major, 2020) dreams of pursuing a career in theater and making a difference for young black teens in America by creating opportunities for them in the future. This is Penda's second year at BMCC. Penda's experience in musical theater began in middle school where she was in an original musical called "New York". She was also in an orchestra as a violist where she was able to perform at Carnegie Hall. In high school, Penda was one of three Step captain's where she helped choreograph the routines that they performed. In the future, Penda hopes to pursue her musical theater dreams by being on Broadway and also by creating her own films to bring awareness to social justice issues that she is passionate about.



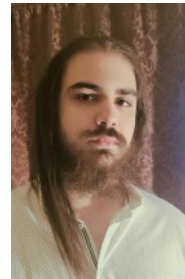
CLAIRE JOHNSON (Everene, Theatre Major, 2021) dreams of having a successful career in the field of performing arts. This is Claire's first show with Tribeca Performing Arts Center. Claire auditioned for *The Life of Mary Rogers* on the day she moved to Manhattan. Claire would like to move back to Manhattan and either audition for a BFA program or pursue her career in theater. I would like to thank my mom for being the glue in my life during these crazy times. I would also like to thank Professor Kavanagh for taking a chance on me.



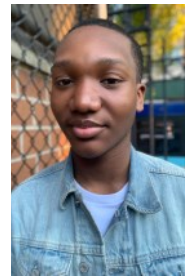
CHRISTIAN PACECHO (Daniel Payne, Theatre Major) is an actor, as well as a BMCC student. He's originally from New Richmond Wisconsin and was trained in a program called AMTC (Actors, Models and Talents for Christ) it was a program that prepared you for the industry of film, theater, etc. Some of the shows he's done are *White Christmas*, *The Crucible/the Lottery*, *I Remember Mam*, *Cinderella*, *Arabian Nights*, *Now You See Me* and *Marisol*. Currently I live in Wisconsin due to covid-19 but I will be coming back to New York City to continue my acting career.



NICOLAS CASTELLO (Alfred Crommlin, Theatre Major, 2021) is delighted to have won a featured role in this production. His background has been primarily focused on music. Performing for the first time, singing "Summertime" to win a middle school talent show. In the years since, he has also grown as a guitarist, singing and playing his own accompaniment in a variety of styles and languages. Castello's desire and intent is to continue developing as a performing artist in every way and using personal experience to inform future performances.



MICHAEL MARTINEZ (John Anderson, Theatre Major) has shown great enthusiasm about how he wants to continue his acting career. From playing Lenny in *Marisol*, in the fall of 2019, to now, his first musical role at BMCC. Having performed countless roles in high school he aims to make his dad proud who always enjoyed watching him on the stage. Mike will stop at nothing to make his watching from above proud. I am very grateful for the opportunity to perform for all.



DIMITRI NORMIL (Samuel Cunningham, Theatre Major, 2021) dreams of pursuing a professional career in the performing arts. This is Dimitri's 2nd production at BMCC following *Marisol*. After *"The Life Mary Rogers"* he hopes to continue performing at BMCC and move on to other productions elsewhere. I'd like to thank Professor Kavanagh, Professor Hamami, and Thomas Hodges for trusting me to bring Samuel Cunningham to life.



BRANDEE SIMMONS (Madame Restell, Theatre Major 2022) dreams of continuing her endeavors in acting, directing, producing and activism. An all-around creative powerhouse, Brandee has worked with some of the most talented photographers of our time. Kenneth Capello and Ryan Mcginley just to name a few. After getting her start behind the camera, she had naturally found her way in front. Taking center stage in numerous campaigns from Dkny to Nike. She then found herself merging her love of performing with her love of activism in becoming a member

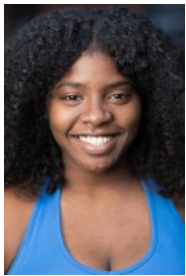
of the group the Resistance Revival Chorus. Singing from Carnegie Hall to the streets of Times Square, Brandee has always marched to the beat of her own drum. Being that this is Brandee's debut musical, she hopes to continue in the path of creation, creativity and always fighting for her fellow humans. I would like to give love to all the crew who have been the fairies making this all possible, Santos, Carol, Thomas, all the stagehands, simply everyone. Of course, I'd love to extend a huge hug to director Kat Kavanagh, thank you for seeing through my awful audition and giving me a chance to bring this character you had created to life. Thank you for that level of trust.



MARY ANN CERÓN (Phebe Rogers, Theatre Major, 2020)

considers herself very fortunate to be living out her “second act” (no pun intended) doing what she has always dreamed of. She is grateful to have had numerous professional professors such as: Lori Kee not only for acting on stage but for the camera. Diane Dowling for including her as an intern for her adaptation of Molière’s, “The Imaginary Invalid”. Charles A. Burks for teaching her and seeing her through a 10-minute play that ultimately was chosen for the CUNY festival! A special thanks to Katherine

Kavanagh who taught her the ins and outs of Theatre Management and who trusted her to play the role of Phebe Rogers. Through this pandemic we have all learned so many ways to continue to show live theatre through new and innovative avenues and to persevere while pursuing our dreams in this field. I have learned so, so much from so many wonderful professors and students as well as all the cast members, but unfortunately, I do not have enough space to mention everyone. So, thank you all! I will see you out there!



NATALYA GAMMON (Maggie, Theatre Major, 2021)

dreams of starring in her own TV series that brings in enough revenue for her to give back to her community. Natalya is entering her last semester at BMCC in Spring 2021, in her time here, she has been in 2 main stage productions 1 of which being “The Life of Mary Rogers: An Incredible, Plausible, Entirely Made-Up, True Story from 1841” the other being “Marisol” where she played the role of Angel. Natalya is also the theatre club president and plans to move on to getting her BFA at a senior college! Natalya has also

been in 2 off-broadway productions where she played and originated 2 main roles (“Tilda Swinton Betrayed Us” {Mad} and “Around 2” {Evelyn}) In working on the show last semester Natalya was eager to get straight to work but once the show was postponed she was devastated. Now that the show is back on, Natalya is now eager once again for you all to see the product of all of her cast and crew’s finished work. Special thanks to her Mom, Dad, and brother Jeszack who has always supported her creative decisions, and special thanks to Kyra who has always been in her corner and has embarked on this journey called life with her!



HANNAH BUMANLAG (Charlie, Music Education Major, 2021)

is currently pursuing careers in performance and education. Some of her past favorite roles include "Little Sally" in *Urinetown: The Musical* and "Cookie Cusack" in *Rumors*. In the midst of a global pandemic, working on *The Life of Mary Rogers* has been a wonderful, whirlwind experience. Moving from in-person to the radio play has shown her how much she loves theatre and she hopes that you all fall in love with the world that she and her cast have built together. She looks forward to sharing this beautiful,

moving story with everyone and is so honored to be in the originating cast! Thank you to the entire directing team for believing in me, and thank you to everyone for supporting the arts!



SEBASTIEN JEAN LOUIS (George/Reporter 2, Theatre Major)

is a theatre major and aspiring artist at Borough of Manhattan Community College. He is thrilled to take part in his final production at BMCC as George/Reporter 2 in *The Life of Mary Rogers*. When it comes to art, Sebastien doesn't like to limit himself. When he's not on stage you can find him on Instagram @sebjeanlouis where he shares his urban photography, clothing designs, sketches, and more. He would like to thank the crew &

and cast for all their hard work and perseverance through these trying times. He would also like to thank his mom for believing in him and his dreams.



JONATHAN LEWIS (Nico/Boat Captain, Theatre Major)

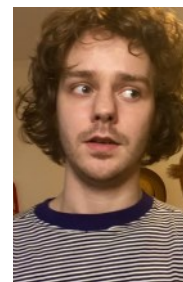
is a 19 year old theater major at BMCC. He started acting in 2018 when he was cast in Roundabout Youth Ensemble's Production of *Smaller This Year*. He was cast in another show at Roundabout called *Thicker Than Water* in 2019 and has continued acting since then. Jonathan started singing in January of this year when he was cast in BMCC's musical production, “The Life of Mary Rogers” before it got canceled due to COVID-

19 in March. Since then, he has continued singing and plans on auditioning for more musicals. Being in this musical helped me find a new joy and have even more reasons to love being a theater performer.



RIGO VINDIOLA (Mr. Stevens, Undeclared, Non-Degree Student)

dreams of a career in film and one day winning the Oscar for Best Actor. Rigo had a leading role in a play during the 2020 CUNY Theatre Festival, and he is an alum of the UCB Improvisation Program in Hollywood. Rigo continues to study and hone his craft while exploring opportunities in the various forms of acting. Rigo thanks his family, fellow cast members, and the crew for their generous support and encouragement.



MAX STALKER-WILDE (Griffin/Reporter 1, Theater Major, 2020)

hopes to one day be the one hosting these zoom meetings. Max used to host open mics and perform with bands around the city back when large indoor gatherings were all the rage. Working on this show has been a great joy and privilege. Looking forward, he hopes to one day play Burt Reynolds in a biopic.



AMY KOKE (Fredericka Loss/Ester, Theatre, Spring 2021)

dreams of continuing her education studying human psychology. Amy has been performing on stage since she was twelve years old. In 2018 - 2019 she portrayed the part of “Nancy” in “Oliver!”, as well as “Hodel” in “Fiddler on the Roof”. Amy has collaborated with fellow colleagues in the world of film. Now we all know 2020 has been an abstruse year, but I think everyone can agree that we have learned and adapted in ways we didn’t think were possible. Firstly, I want to give a humongous thank you

to everyone involved in this show. The most passionate people I know! And lastly, I want to give another humongous thank you to my friends and family. Thank you everyone for the consistent support.



SHANESE REBECCA THOMPSON (Laura/Apple Vendor)

is a Theater Major at BMCC. She will be originating the role of Laura in “The Life Of Mary Rogers”. She hopes to continue a career in acting and branch out into script writing and one day start her own Production Company for artists like herself.



Pictured: Alexandra Toro (Mary Rogers), Penda Sissoko (Elizabeth Greene)

WHO'S WHO ON THE PRODUCTION TEAM

KATHERINE KAVANAGH (Director/Book/Lyrics) is a theater maker and educator. Thanks to her extraordinary teachers (who were theater practitioners), Kavanagh turned her passion for theater into a career. Before BMCC, she was a stage manager and director in Seattle, returning to New York to serve as the Director of the Minor Latham Playhouse and teach in the undergraduate theater department at Columbia University. During this time she collaborated on new work throughout the East Village. Kavanagh has generated new work with students including *13 Heavens and 9 Hells* with Jess Lynn (published by Baker's Plays), *Still Life w/ AIDS*, and *SONHO: in progress*. She toured work to the Edinburgh Fringe Festival, the International Thespis Festival in Jerusalem, with Mecate in Managua, Nicaragua and NYC Fringe, where she served as the Director of Community Affairs in the inaugural year. An active member of the New York theater community for twenty-five years, she advises and collaborates with organizations such as Theatre Development Fund, The Broadway League, EMURSIVE, WalkRunFly, and several NYC based theater companies. She has forged longstanding partnerships with SoHo Rep and Manhattan Theatre Club, and maintained a twenty-year relationship with Northern Ireland's Sole Purpose, a theater dedicated to social justice. In 2019, she was an associate producer for their latest work *Blinkered* by Patricia Byrne. She served as a board member for the Clemente Soto Velez Cultural Center, BMCC's Tribeca Performing Arts Center, and Brooklyn Children's Theater. A life-long learner, Kavanagh recently trained with Tectonic Theater (with Amanda Gronich). When she is not working in the theater, she is with her family or planting in an NYRP community garden. She believes in science, love, choice, and in the power of theater to transform lives. Kavanagh earned and MFA in Creative Producing and Theater Management from Columbia University.



Pictured: Thomas Hodges (Pianist), Nicholas Castello (Alfred Crommlin), Alexandra Toro (Mary Rogers)

TARIQ HAMAMI'S (Book/Lyrics) full length credits include *White Picket Fences* at the Access Theatre in April 2013 and *Spite* at the Cherry Lane Theatre in 2008 as part of the New York International Fringe Festival. He has written a trilogy of plays called *The Religobook Series* which focus around a group of towns all devoted to a religion outlined in *The Religobook*. Part one of the series is *Everything Will Be Alright* and was produced in May of 2009 at the Horace Mann Theatre (New York, NY). Shortly after that the Borough of Manhattan Community College produced a production with their students in November of 2009 and again in 2019. Part two of the series is *The Town of No One* and was produced by Playsmiths in the 2011 New York International Fringe Festival. The third part of the trilogy is called *Home*. Other full-length plays include *Smail*, *The One Percy Ent*, and *The Pine Barrens*. His short plays include *Final Request* (Nylon Fusion '16), *Queen Elizabeth of Factory Fifteen*



*Pictured: Penda Sissoko (Elizabeth Greene)
Alexandra Toro (Mary Rogers)*

(Samuel French OOB Festival '11), *Don't Eat Almonds Off a Dead Guy* (Tiny Rhino 2011 and again in 2013), *Storage* (Naked Theatre '12), and *The First Line of Defense* (Life As We Know It Festival '07 and again at Manhattan Rep '12). He holds a BA in Theatre from Kean University and an MFA in Playwriting from Columbia University. He teaches theatre at the City College of New York and the Borough of Manhattan Community College, CUNY.

THOMAS HODGES (Music Director/Composer/Lyrics) is an award-winning New York City based composer. In 2018 he received the New York Musical Festival Award For Outstanding Musical Arrangements and Orchestrations for *Sonata 1962*. Past compositions include: *The Things We Never Say* (San Diego Fringe "Outstanding Score" 2015, Perry Mansfield 2017); *Dear Harvey* (Kennedy Center American College Theatre Festival, New York Fringe, Celebration Theatre, Diversionary Theatre); *Dorian* (Commissioned by Diversionary Theatre); *Underground* (New York Musical Festival 2019). thomashodgesmusic.com

ELIZABETH CHANEY (Scenic Research and Coordination) is an Associate Professor of Theatre Design and Technology at BMCC. Recent designs include scenery and lights for *Marisol*, *Love is a Blue Tick Hound*, *The Imaginary Invalid*, *Measure for Measure* and *Everything Will Be Alright*; scenery for *14*, *Swipe*, and *The Arsonists*. The Players Theatre: *Alice in Wonderland*, *Beauty and the Beast*, *Sleepy Hollow*, *Cinderella* and *Frankenstein*. Other recent design work includes: *Italian American Reconciliation* at Royal Family, *Wildlife Theater* at the New York Aquarium, and the New York International Fringe Festival. Elizabethchaney.carbonmade.com

ANDY EVAN COHEN (Sound Design/Mixer) creates music and sound for film, theatre, and other media. Recent works include (A)Loft Modulation (Audelco Award Nomination for Sound Design), *Static Apnea* (NY Times Critic's Pick), the score for *Making of A Man* (Danish TV/LA Film Festival), podcasts for New Light Theater Project and Bard College, and several other off-Broadway and regional theatre productions. Andy teaches at BMCC and Kingsborough Community College. www.rolypolyproductions.com

CAROL LINNEA JOHNSON (Vocal Coach/Video Producer) has appeared on Broadway as Donna in *Mamma Mia!* (a role she also played on the Las Vegas Strip) as well as Pam in *The Full Monty*. In NYC she has worked at Lincoln Center, with Prospect Theatre, *Three Day Hangover*, and Titan Theatre Company's and further afield at the Alley Theatre, Globe Theatre, and Utah Shakespeare Festival to name a few. On screen credits include *Break Up At A Wedding* (Before The Door Pictures), *Law & Order*, *All My Children*, and *The Jerry Lewis Telethon*. Vocal recordings include *Hot Club of Las Vegas featuring Carol Linnea Johnson*. As a teacher and acting coach, Carol has taught at Stella Adler Conservatory (Musical Theatre Workshop, NYU/Tisch School of the Arts, and Teen Summer Intensive programs), University of Washington, Pacific Conservatory of the Performing Arts Training Program, LaGuardia CC, and Borough of Manhattan CC.

DALTON DAVIS (Violin/Viola) is a Las Vegas native and has been studying music since age 10. He graduated from Las Vegas Academy for Performing Arts in 2012 and received his Bachelors of Music Performance from the University of Nevada Las Vegas in 2018. Dalton has been performing professionally across America and Europe for the past eight years alongside the likes of Sarah Brightman, IL Divo, Leona Lewis, Imagine Dragons, and more. In 2017, he was appointed Section Viola for the Lviv Philharmonic Orchestra, in Lviv, Ukraine. Today, Dalton is a freelance violist performing and teaching throughout the West Coast - often seen with the Las Vegas Philharmonic and various shows along the strip.



Pictured: Michael Martinez (John Anderson)

ANNE E. GROSZ (Costume Design) received her BA in theatre from Mary Washington College and her MFA from Mason Gross School of the Arts at Rutgers University. Favorite design credits include *How to Succeed in Business Without Really Trying* (The Fireside), *RENT*, *Hairspray*, *Doubt* (Forestburgh Playhouse), *Man of La Mancha* and *West Side Story* (Utah Festival Opera), *The Marriage of Figaro* (Ash Lawn Opera), *Ain't Nothin But the Blues*, *The Last 5 Years*, *Rasin in the Sun* (Crossroads Theatre), and *Next Year in Jerusalem* (Workshop Theatre). Additionally, Anne has worked on costumes for *Broadway Bares*, *Disney on Ice*, *The Ringling Bros. Barnum & Bailey Circus* and *Marvel Universe Live*. Thank you DJG and EEG for all your support.

CHARLES ANTHONY BURKS (Theater Co-Coordinator) Credits: The Bomb-itty of Errors on The West End, Edinburgh Theatre Festival, Off-Broadway Othello Remix. Television: "Chris Rock Show," "Sopranos," "Limitless," "Hack, Home Court." Films: "Get Rich" or "Die Tryin'," "Barrio Boy," "A Place Beyond The Pines," "Theresa Is A Mother," "Balk," "For Love of The Game." He has written for The Dave Chappelle Show. Rockefeller and NEA Grant Recipient for Lyrics and Composing a Theatreworks USA Hip-Hop Musical, To Catch a Fox A Hip-Hop Musical adaptation of Shakespeare's The Taming of the Shrew, OMG a Cyberbullying Story with Emmy Award Winning Singer/Composer Christopher Jackson. He is also the creator and Artistic Director of Enigma Acting Conservatory (est. 2010). Some of Charles' students have appeared in films with Bruce Willis, Tracey Morgan and Spike Lee. He currently resides in New Jersey with his wife and children.

KARL O'BRIAN WILLIAMS (Theater Co-Coordinator) A theater practitioner for over twenty years, his plays have been produced at the Edinburgh Fringe Festival, for The National Theater of Scotland, the National Black Theater Festival in North Carolina, throughout NYC, and the Caribbean. His Off-Off Broadway production of Not About Eve garnered three AUDELCO Award nominations for Excellence in Black Theater for Best Playwright, Outstanding Ensemble and Best Dramatic Production. As an actor, Williams has performed in NYC alongside Harry Belafonte, acted on stages in the Caribbean, the U.K., and much of the north and southeast region of the United States. He has also built a solid reputation as a teaching artist, production manager, and director with projects via NYU, New Jersey Performing Arts Center, Theater Askew, Wingspan Arts, and Braata Productions where he is co-artistic director.



Pictured: Alexandra Toro (Mary Rogers) and Nicholas Castello (Alfred Crommlin)

SANTOS XAVIER COLLADO (Production Stage Manager, BMCC Alum 2014) is delighted to be back at BMCC bolstering the theatre program that molded him into the theater person he is today. His BMCC professional Stage Management credits include: *The Life of Mary Rogers*, *The Imaginary Invalid*, *Almost, Maine*, *The Arsonists*, *Trifles/Plumes*, and *Swipe: a New Musical*. Some outside Stage Management credits include: *RESET Digital Series* (RESET Theatre Coalition) *Welcome to America* (Braata Productions), *Our Country's Good* (The New School) *The Open Gate* (Theater for the New City) *The Short Happy Life of Francis Macomber* (Clarion Theater), and WalkRunFly's staged readings of *Bout to Blow*, and *Trial of the Century*. In addition to Stage Management, Santos has also Sound Designed for BMCC's *To Catch a Fox*, TNC's *The Open Gate*, TNC's *Son of the Sun*, City College's *Blood Wedding*, and City College's *Women on the Verge of a Nervous Breakdown*. Thank you to all that inspire me every day to get up and do this wonderful work we do.



Pictured: Alexandra Toro (Mary Rogers) and Claire Johnson (Everene O'Hanlon)

EMMA RUOPP (Production Manager) is a proud alumna of the BMCC Theater Program. She is the Production Manager for Victory Theatrical at The Players Theatre. Recent shows include: *Alice in Wonderland*, *Beauty and the Beast*, *Sleepy Hollow*, *The Unexpected Guest*, *Cinderella*, *Frankenstein*, and *A Christmas Carol*. At BMCC: *The Misanthrope*, *Sonho: Dream in Progress*, *A Doll's House*, *Love is a Blue Tick Hound*, *To Catch a Fox*. Other select credits: *Passage at Soho Rep* (Technical Operator); *With Love, Marilyn* (Production Supervisor On-Site); *Trigger* (Leviathan Lab); *R.U.R.* (Battle Damage); *Stix* (Araca Festival, world premiere); *Happy Hour* (Monica Bill Barnes); *The Gulf* (winner Samuel French OOB Festival 2015 NYC); *Dadabomb* (Giants Are Small/The Swiss Consulate).

MARK GOODLOE (Technical Director, BMCC Tribeca Performing Arts Center) Mark is in his 16th season as the Technical Director for BMCC Tribeca Performing Arts Center. Previous work includes several Off-Broadway plays, 7 years as the Resident Sound Designer & Youth Theatre Production Manager at Merry-Go-Round Playhouse (The Rev) in Upstate NY, as well as jobs with West Virginia Public Theatre and the Oklahoma Opera and Music Theatre Company. Having worn nearly every hat in technical theatre, he has stage managed as well as designed lights, sound, sets and costumes. Favorite past BMCC Theatre Department productions include *To Catch A Fox*, *Swipe*, *Measure for Measure*. In addition to his duties here at BMCC, Mark works on the confetti team during the New Year's Eve celebration in Times Square. He sends a heartfelt congrats to the entire company of LOMR on adapting to bringing theater into the world during these unprecedented times. #BMCCStrong.

DEMI YAEL AGAPITOS (Social Media and Marketing) Non-Teaching Adjunct; Television: *The Battle For GOAT*; OFF B'WAY: *A Persistent Memory* AEA at Theater Row; *Edwin: The Story of Edwin Booth* AEA at Theater at St. Clement's; *CABARET: The Skivvies* at 54 Below, Joes Pub, Le Poisson Rouge, Highline Ballroom, 42 West, The Cutting Room, The Green Room 42, Bucks County Playhouse; *Eating Raoul* at 54 Below; *Offers Only* at The Duplex; *BROOKLYN COLLEGE: One Acts 2015*; *BMCC: 2 1/2 years* of recent shows. Additionally: *The Future Freaks Me Out*; *A Doll's House*; *Sonho: In Progress*. BMCC and Brooklyn College Alumna. Love to Jason.



Pictured: Thomas Hodges, Katherine Kavanagh, Santos Collado, Tariq Hamami

PRACTICUM CLASSES

THE 125-1000 Set Practicum: Isidora Farias, Keylin Figueroa, Elizabeth Gruber, Kahli Hodzic, Vasiliki Ioannou, Salome Sachaleli, Xinghao Yan, Felixia Yeboah

THE 128-1001 Management Practicum: Adedayo Adigun, Sasha Butcher, Nathaniel Curtis, Rafael Hernandez, Jhon Mejia, Luisa-Alessandra Solomon-Tilbury, Seungnok Yu

THE 128-1100 Stage Makeup: Nketchi Eze, Isidora Farias, Natalya Gammon, Talisha Mendez, Deborah Miller, Viviana "Kiki" Sanchez, Hamidou Soumailou, Brea White

THE 126-1300 Costume Practicum: Ibrahim Aweniya, Samenta Bernard, Shaina Bethel, Tarin Blanding, Sharif Byer, Elizabeth Gruber, Tawnee Waite

THE 128-1401 Lighting Practicum: Jason Ramirez, Karyme Gomez, Brandon Jenkins

SPECIAL THANKS

Developing a new work requires a lot of people! Many BMCC alumni were involved with early dramaturgical research and became readers of drafts as the story and score evolved since 2017 especially America Serda, Dania Miguel, Danielle Nyla Sostra, Ricki Sanders, Chris Garcia, Devontaye Forbes, Tony Butler, and Charlie Kleiman.

We also called upon friends and professional actors to read drafts including: Helen Herbert, Gracie Lee Brown, Darian Peer, Carol Johnson, Don Burroughs, John Wells, Alexander Domini, Emily Gordon, Chuck Burks, Diane Dowling, and Chris Sanders.

Special thanks for support of this project: Lane Glisson (Associate Professor, BMCC Library), Mark Goodloe (Production Manager, BMCC's Tribeca Performing Arts Center), VP Jorge Yafur, Professors Brianne Waychoff, Hollis Glaser and Benjamin Haas, Dean Jim Berg, and former BMCC Interim President and SVP Karrin Wilkes.

We honor those we lost this past year who inspired our art and lives, especially: David Martinez Sr., Matthew Smith, Fatna Soufari, Brahim Hamami, Dianna Kay Goodloe, Charles Mienrad Kutz, Wilbert Burkett, Evelyn D. Serrano, Rosemary Abarca, and Dan Kirsch. Dedicated to Mary Cecilia Rogers with love and thanks.



Pictured: Carol Linnea Johnson, Tariq Hamami, Thomas Hodges, America Serda, Santos Collado, Charles Burks, Katherine Kavanagh