

SKIDMORE THEATER PRESENTS

EURYDICE



BY SARAH RUHL
DIRECTED BY MARIE GLOTZBACH

NOVEMBER 18-20 AND DECEMBER 2-4, 2022

SEMINAR PRODUCTIONS

SILENT SKY

by Lauren Gunderson
Directed by Dennis Schebetta

When Henrietta Leavitt begins work at the Harvard Observatory in the early 1900s, she isn't allowed to touch a telescope or express an original idea. Instead, she joins a group of women "computers," charting the stars for a renowned astronomer who calculates projects in "girl hours" and has no time for the women's probing theories. As Henrietta, in her free time, attempts to measure the light and distance of stars, she must also take measure of her life on Earth, trying to balance her dedication to science with family obligations and the possibility of love. The true story of 19th-century astronomer Henrietta Leavitt explores a woman's place in society during a time of immense scientific discoveries, when women's ideas were dismissed until men claimed credit for them. Social progress, like scientific progress, can be hard to see when one is trapped among earthly complications; Henrietta Leavitt and her female peers believe in both, and their dedication changed the way we understand both the heavens and Earth.

October 15TH - 19TH

EURYDICE

by Sarah Ruhl
Directed by Marie Glotzbach

"Eurydice" reimagines the classic myth of Orpheus and Eurydice not through Orpheus's infamous pilgrimage to retrieve his bride, but through the eyes of its heroine. Dying too young on her wedding day, Eurydice must journey to the underworld, where she reunites with her father and struggles to remember her lost love. With contemporary characters, and plot twists, the play is a fresh look at a timeless love story.

November 18TH - 20TH & December 2ND - 4TH

SEASON INFORMATION | FALL 2022

LAB PROGRAM

The Lab Program provides students with the opportunity to explore their interests in acting, directing, design, and playwriting. Each semester, students develop independent theater projects in consultation with a faculty advisor.

Sept. 19 & Nov. 30

DESTINATION UNKNOWN

Written and directed by Micah Pfbaum

September 26 - 27

THE SANDBOX

by Edward Albee
Directed by Liz Cohen

November 13 - 14

COWBOY MOUTH

by Sam Shepard
Directed by Will Davis-Kay

December 5 - 6

CAGED BIRDS

by David Campton
Directed by Tait Brencher

SEASON INFORMATION | FALL 2022

Labs are performed in Rehearsal Studio A, at 7:00 pm, unless otherwise stated by the director. All performances are free of charge and open to general admission. For more details, visit theater.skidmore.edu

SKIDMORE THEATER PRESENTS

EURYDICE

By Sarah Ruhl

DIRECTOR

Marie Glotzbach

COSTUMES

Sam Garwood

SCENERY

Dan Daly

DRAMATURGY

Mac Elizalde

LIGHTING & SOUND

Jared Klein

ASSISTANT DIRECTOR

Lillie Shelor & Hunter Wolf

INTIMACY

Yvonne Perry*

CHOREOGRAPHY

Deb Fernandez

STAGE MANAGER

Liz Cohen

*Guest artists made possible by the generous gift of Kelly Sherwood ('75)

Eurydice is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

ARTISTIC COLLABORATION TEAM

Kate Kelly Bouchard
Speaking Vocal Coach

Emily Gunter
Movement Consultant / Classics Liaison

Wayne Hawkins
Keyboards/Sound Artist

Sylvia Stoner Hawkins
Singing Coach and Sonic World Director

ASSISTANT DESIGNERS

Assistant Lighting Designer
Callan Daniel '23

Assistant Costume Designers
Parker Nelson '23 & Olive Ripley '23

Associate Sound Designer
Dylan Salinger '24



Rehearsal Photo, Coltrane Cho '24

SCENE BREAKDOWN

Eurydice is written in three movements – a poetic symphony of love, loss, memory, and rhythm. It weaves between two worlds – the Above World and the Underworld. Time is fluid.

Movement One

The Above World, a slightly peculiar place.

Movement Two

Descent into the Underworld, a nonsensical and distorted Hades.

Movement Three

The Underworld is shaken, a shift occurs.

RUNNING TIME

The show will run approximately
90 minutes with no intermission

PLEASE JOIN US FOR OUR POST-SHOW DISCUSSION:

Audience members are invited to remain in the theater and join us for a discussion immediately following the November 20, 2:00 p.m. matinee performance. Carolyn Anderson, Skidmore College Department of Theater professor emerita, and Dan Curley, Department Chair of Skidmore College Classics Department, will facilitate a conversation with audience members, the production team, and the ensemble of Eurydice.

ENSEMBLE

Austin Brannan.....	Her Father
Amanda Denney.....	Offstage Chorus/Swing
May Halm.....	Eurydice
Darren Jackson-Wilkins.....	Orpheus
Sophie Kelly.....	Loud Stone
Bel Kiely.....	Chorus
Ely Lettow.....	Chorus/Swing
Josh Lucey.....	Chorus
Chavon Patterson.....	Chorus
Xander Ratledge.....	Big Stone
Nina Renkert.....	Swing
Reyn Ricafort.....	Chorus/Swing
Jacob Smith.....	Chorus
Max Weigel.....	A Nasty Interesting Man/ The Lord of the Underworld
Lucrezia Zichichi.....	Little Stone

Orpheus's theme is based on the opera aria "Che farò senza Eurydice?" and the wedding March is the "Dance of the Blessed Spirits," both from the opera "Orfeo ed Eurydice" by C. W. Gluck (1714-1787).

PRODUCTION TEAM

Technical Director.....Jared Klein
Assistant Technical Director.....Taylor Jaskula
Paint Charge.....Jess Goerold
Assistant Stage Managers.....Madie Garvey '23,
Dante Morse '26
Props Master.....Libby Hinshaw '23
Sonic Contributor.....Joel Mellin
Light Board Op.....Josketty Liz '26
Sound Board Op.....Jordan Zickmann '26
Master Electrician.....Isaac DeMarchi '23
Assistant Master Electrician.....Emma Mangol '24
Wardrobe Supervisor.....Victoria Calabrese '24
Hair and Makeup.....Finn Lyon '23



Rehearsal Photo, Coltrane Cho '24

PLAYWRIGHT BIO



Sarah Ruhl is an award-winning American playwright, author, essayist, and professor. Her plays include *The Oldest Boy*, *Dear Elizabeth*, *Stage Kiss*, *In the Next Room, or the vibrator play* (Pulitzer Prize finalist, 2010); *The Clean House* (Pulitzer Prize finalist, 2005; Susan Smith Blackburn Prize, 2004); *Passion Play* (Pen American Award, Fourth Freedom Forum Playwriting Award from the Kennedy Center); *Dead Man's Cell Phone* (Helen Hayes Award for Best New Play); *Melancholy Play*; *Demeter in the City* (nine NAACP Image Award nominations); *Scenes From Court Life*; *How to Transcend a Happy Marriage*, *For Peter Pan on Her 70th Birthday*; *Eurydice*; *Orlando*; and *Late: a cowboy song*. Her plays have been produced on Broadway and across the country as well as internationally, and translated into fourteen languages. Originally from Chicago, Ms. Ruhl received her M.F.A. from Brown University, where she studied with Paula Vogel. She is the recipient of a Helen Merrill Emerging Playwrights Award, a Whiting Writers' Award, a PEN Center Award for mid-career playwrights, a Steinberg Distinguished Playwright Award, and a Lilly award. She is a member of 13P and New Dramatists and won the MacArthur Fellowship in 2006. She teaches at Yale School of Drama and lives in Brooklyn with her family.

DIRECTOR'S NOTE

Magical Transformations: The Theater of Sarah Ruhl

In *Eurydice*, Sarah Ruhl invites us to bring our imaginations to the interplay between the actual and the magical. While thrusting us into the realm of life and death, she creates a world that is at once recognizable and off-kilter, nonsensical, and comical. She re-imagines Ovid's familiar Orpheus myth using unpredictable choices. The traditional Greek chorus is repurposed as three talking stones; Hades is transformed; and theatrical form itself is twisted and skewed. We now see this tale through the eyes of a female protagonist, Eurydice, who faces life-changing events with the curiosity of a child. It is a unique juxtaposition of the everyday and commonplace within a mythic tale. Ruhl's contemporary rendering is, in part, what makes this play so accessible.

Most often, we hear Ruhl's plays described as magical realism or post-modern tragedy. She layers what might, at first, present as "real" with magical happenings. We quickly find ourselves immersed in a distorted, fantastical, dream-like world where events defy logic. She challenges us to reimagine the familiar as unknown and the unknown as familiar. She reminds us over and over again, as audience members, that we are in a theater and that we are experiencing and interrogating the world of the play together. We are not removed from or outside of it.

Ruhl's language is sparse and economical, but full of wonder and truth. She employs a minimalist approach that requires audience members to use their own sense of wonder to fill in the blanks. She sees her plays as three-dimensional poems; her writing combines beautiful lyricism and imagery with rich poetic language.

Water is a primary motif in this play. References to mythological rivers describe the journey to the Underworld, and inform the idea of forgetfulness. Ruhl's style also evokes the flow of water, as one moment washes into the next. In our production, a non-speaking chorus helps represent the element of water; its fluidity and movement.

String is another motif that recurs throughout the play. In Greek mythology, string or thread is a metaphor for a mortal's fate, which is governed by the Three Fates, who spin the string of life. In Japanese legend, the gods tie an invisible red string around the fingers of those who are destined for one another. In our production, through the elemental chorus, we animate the idea that we are held together by strings – or threads – that create memory, connection, and meaning, as if woven together on a loom.

As a story about a young girl and her inability to let go and move forward, this play is about loss and longing. Witnessing Eurydice's journey, we come to realize that memory itself is flawed. She and other characters reflect on the past – and loss – as though gazing at reflections on moving water. Images appear only to dissolve and reconstitute themselves in different forms. To remember a past event even once is to alter it, not to recapture it as it was ... or even as we might have thought it to be ... or as we might long for it to be.

As we are drawn into Ruhl's magical world – and as we come to care about Eurydice and the other characters – we realize that this play, above all, is about love. Encountering echoes of our own life, we come to see the ordinary with new eyes. And just maybe, we gain new insight into significant things we normally overlook and so often take for granted.

- Marie Glotzbach

FROM THE DRAMATURG

Sarah Ruhl and Interpretation

The names “Eurydice” and “Orpheus” carry so much cultural capital with them. They are names that have inspired literature and creativity for centuries. Within those names are stories, morals, and expectations; expectations that Sarah Ruhl masterfully subverts in *Eurydice*.

Most important to me is how Ruhl reinterprets Eurydice’s role. In all early telling of this myth, Eurydice is a sideline character, with no real voice of her own. Indeed, in many versions her name is simply “Orpheus’ wife”. Ruhl reinterprets this myth from the perspective of Eurydice, giving her voice, personality, and most importantly, agency.

This is not the only way you will witness reinterpretation of the myth. While the broad strokes may be familiar, Ruhl’s *Eurydice* takes the framework of Orpheus and Eurydice, and uses it to explore themes of love, loss, and memory. Through Ruhl’s language, we are brought to a strange world that feels both familiar and strange. Audiences familiar with the myth of Orpheus and Eurydice best keep such ideas in mind when approaching this piece. If you are expecting the myth you know, I wish you a happy surprise.

Chorus Reinterpretation

I am happy to report that it is not only the myth that Sarah Ruhl reinterprets, but the structure of a Greek play. Those who’ve seen Greek plays may be familiar with the idea of a chorus—a set of actors who act as a group, engaging with other characters, interacting with the play, and commenting on the proceedings. Ruhl’s *Eurydice* has its own chorus, a group of three stones who you’ll soon meet. However, this production has done some reinterpretation of our own, inserting a larger movement-based chorus into the piece that will further color in Ruhl’s world.

The Fates

When Marie informed me of her interest in the Ancient Greek idea of fate early-on in the production process, I must admit some apprehension. Any classicist can tell you that these aren’t simple, stagnant concepts that can be condensed into a few sentences; but ideas that evolved and changed throughout the centuries. It was therefore important for us to center in on a narrower interpretation, which we found in the later Hesiodic interpretation of the “Fates” or moirai. This is perhaps the idea of fate most familiar to modern audiences—three older sister-gods, who hold the destinies of all in their hands.

FROM THE DRAMATURG (CONT.)



Alexander Rothaug, *The Three Fates* (c. 1910).

To briefly summarize the sisters, they are Clotho (the spinner), Lachesis (the disposer of lots) and Atropos (she who cannot be turned). Clotho spins the thread of our lives, Lachesis measures how long our lives will be, and Atropos cuts the string—choosing our deaths. While these three may not be making an appearance on our stage, I would encourage the audience to look for the ways that they permeate our piece, and how their instrument—the strings of our lives—is represented throughout *Eurydice*.

Strings of Fate

Indeed, you may find yourself noticing these strings in quite a few spots in the play. Strings were an important theme we wanted to highlight and explore in this piece, not only in how they pertain to Greek myth, but beyond. Of particular note is the “Red String of Fate,” an idea lifted from various East Asian mythologies. In the Chinese version, this is an invisible red string tied by the god Yuè Lao between the ankles of two destined lovers. In the Japanese version this is tied between the fingers. This string may bend, it may tangle, but it will never break.

CAST BIOGRAPHIES

Austin Brannan '24 (Her Father) is a Theater major with a double minor in English and Dance. His previous JKB credits include the Black Box production of *The Chaparral* (Jean) and the studio lab of *Swimming in the Shallows* (Nick). Beyond Skidmore, Austin has trained at Florida Studio Theater and Syracuse University. He is absolutely delighted to be making his Mainstage debut in Ruhl's *Eurydice*. Austin would like to extend his gratitude to Marie Glotzbach for her encouragement, Kate Bouchard for reminding him to play, and May Halm for being the most generous scene partner. For Dad and Manda.

Amanda Denney '26 (Swing) is a first-year at Skidmore with an undeclared major. This is her first performance at the JKB. Her other credits include *Aladdin Jr.* (Kassim); *The Lion, the Witch and the Wardrobe* (The Dwarf); and ensemble roles in *The Lightning Thief* and *H.M.S. Pinafore*. She is thrilled to be involved with the mainstage show at Skidmore this semester and to work with the talented cast and production team of Ruhl's *Eurydice*. She thanks director Marie Glotzbach; movement consultants Deb Fernandez and Emily Gunter; sonic director Dr. Sylvia Stoner; and fellow swings Nina, Reyn, and Ely.

May Halm '23 (*Eurydice*) is a Theater major and an environmental science and studies minor. Her previous JKB credits include the mainstage performance of *Radium Girls* (Katherine) and the spring fest performance of *Plano* (Isabel). She was also the assistant director for *Somewhere: A Primer for the End of Days* last fall. May recently got back from her semester abroad in London where she trained at the British American Drama Academy. She is so excited to be back on the JKB stage performing with such an amazing cast. May would like to extend her thanks to Marie Glotzbach, the amazing cast and crew of this production, and all of her friends and family for their continuous support and love!

Darren Jackson-Wilkins '25 (Orpheus) is a Theater major with a possible minor in Music or Arts Administration. His previous credits in the JKB include the Fall 2021 mainstage, *Somewhere: A Primer for the End of Days* (Manifestation of the Universe). Darren also stage managed a studio lab in Spring 2022, *4:48 Psychosis*. Besides ongoing training at Skidmore, Darren has trained with numerous community and regional companies including Aspire Performing Arts Company, Rosen

Performing Arts Center, and workshops with Paper Mill Playhouse. He would like to thank his family, friends, cast, and creative team for keeping him sane this semester.

Sophie Kelly '25 (Loud Stone) is currently in her sophomore year at Skidmore College, preparing to be a theater and English double major. Her previous credits include *The Chaparral* (Alexis), *Romeo and Juliet* (Mercutio), *Hello, Dolly!* (Barnaby Tucker). She would like to acknowledge and thank the crew and castmates for their support and dedication during this production <3.

Bel Kiely '24 (Chorus) is an English major with a minor in French. Their previous JKB credits include the Fall 2021 Blackbox production of *John Proctor is the Villain* (Raelynn Nix), the devised Springfest 2021 show *Uplift* (Ensemble), and the reading of the student show *By Design* (Alessandra). Outside of Skidmore, Bel has trained at the Goodman Theatre and the Lookingglass Theatre Company in Chicago, Illinois. They would like to thank the cast for their steadfast support and the director, choreographer, and design team for their dedication to this project.

Ely Lettow '25 (Chorus) is a Neuroscience major on a pre-medical track. *Eurydice* is Ely's first Skidmore theater production. Outside of Skidmore, Ely has trained acting for four summers at the Shakespeare Theater Company's Advanced Camp program, a two-year conservatory at Imagination Stage, The Potomac School's acting concentration program, and others. Ely will be conducting Neuroscience research this spring and thanks his director and stage manager for their facilitation of incredible art.

Josh Lucey '25 (Chorus) is a prospective Theater major, and is thrilled to be a part of the mainstage show again! He was last seen on a Skidmore stage in *Heddatron* (Billy Bot). Credits outside of Skidmore include *Les Miserables* (swing), *Avenue Q* (Nicky/Ricky), and *All Shook Up* (Chad). Josh sends immense thanks to the cast and crew of this show for their boundless creativity, and to director Marie Glotzbach, choreographers Deb and Emily, and sonic director Dr. Sylvia Stoner for helping the chorus to develop into such a wondrous part, both to play and to behold.

Chavon Patterson '24 (Chorus) is a Theater major with a minor in Arts Administration. Chavon is excited to make her Mainstage debut as a chorus member in Ruhl's *Eurydice*. Her previous JKB credits include *Zombie Rain* (Sibling) during Springfest 2021 and *Swimming in the Shallows* (Barb). She looks forward to studying abroad at the British American Drama Academy next spring, and

would like to thank her mom and friends for supporting her in every creative endeavor.

Xander Ratledge '26 (Big Stone) is a first-year at Skidmore College with an undeclared major. Their credits outside the JKB include *The 25th Annual Putnam County Spelling Bee* (Barfée), *The Theory of Relativity* (Adam), and *Annie* (Rooster). They have also previously performed in a separate production of *Eurydice* (Nasty Interesting Man/Lord of the Underworld). They are thrilled to revisit Ruhl's *Eurydice* in a new light as their Mainstage debut at Skidmore. They would like to thank the entire production team and cast for their unwavering support and for their creative mentorship.

Nina Renkert '25 (Swing- *Eurydice*, *Stones*) is a Theater/Spanish double major with a minor in Arts Administration. Nina is so excited to be working in the theater department at Skidmore and has loved being a part of the cast of *Eurydice*. At Skidmore, Nina has most recently acted in *The Sandbox* (Mommy), Musical Theater/Opera Workshop, and stage managed/assistant stage managed *The Chaparral* and *Swimming in the Shallows*. Outside of Skidmore, Nina has had the joy of most recently acting in *Les Miserables* (Fantine), *A Midsummer Night's Dream* (Oberon), and *Crazy for You* (Irene). Nina wants to thank all of the cast and crew of *Eurydice*, all of her teachers, and her family for love and support on this journey.

Reyn Ricafort '25 (Chorus / Swing - *Orpheus*) is a Theater major and creative writing minor with a concentration in playwriting. *Eurydice* by Sarah Ruhl is Reyn's second mainstage show at Skidmore College and was in last year's production of *Somewhere: A Primer for the End of Days* by Marisela Trevino Orta (Manifestation / Corin Understudy) and is currently in *Destination Unknown* by Skidmore student Micah Pflaum (Lex). Reyn would like to thank the production and his fellow cast members for a terrific experience working on this show, and for an even better showing of Sarah Ruhl's incredible writing.

Jacob Smith '24 (Chorus) is an English major with a minor in Theater. His previous work within the JKB includes his devised work in the production of *Uplift* (Ensemble) in Springfest 2021. Outside of Skidmore, Jacob has trained at The Rudolf Steiner School in New York City where he has credits in *Dracula* (Arthur Holmwood) and *In the Heights* (Benny). Jacob is pleased to make his Mainstage debut at Skidmore in Ruhl's *Eurydice*. He would like to thank the cast for their comradery and support as well as all of the people working behind the scenes in tech and directing to make this show a spectacle.

Max Weigel '24 (Nasty Interesting Man/Child) is a theater major with a media

and film studies minor. His prior credits at Skidmore include *I Love XXX* (Ensemble) and *Heddatron* (Rick). Some of his favorite roles outside of Skidmore were in *Love/Sick* (Ben/Mark), *Godspell* (Jesus), and *Radium Girls* (Tom). For a few summers, he worked as an assistant director at Bucks Rock, a performing and creative arts camp in New Milford, Connecticut. This is Max's second Seminar production at Skidmore and is incredibly excited to work with a whole new cast of people! He would like to thank this wonderful cast and crew for making this show possible, and his friends and family who supported him through the process.

Lucrezia Zichichi '24 (Little Stone) is a Music major with a minor in Theater. They have worked in the JKB previously as a chorus member in *4.48 Psychosis*, and *Tay* in *Frozen Fluid* during Springfest 2021. She has also worked as an Assistant Stage Manager in the Spring 2022 Mainstage production of *Heddatron*. Outside of the JKB, Lucrezia has played a variety of roles such as Wednesday Addams (*Addams Family*), Lady Bracknell (*The Importance of Being Earnest*), and Romaine Patterson (*The Laramie Project*). As this is their first semester production, Lucrezia is extremely excited to work with all of the amazing talent that is involved with the process of curating and building *Eurydice*, and they would like to extend the biggest congratulations to the entire cast, crew, and production team. Lastly, she would like to thank her friends for always supporting them no matter what, Marie Gloztlbach for always believing in them, the Stones for encouraging them to never lose sight of childlike wonder, and mamma and papa. Vi ringraziero per tutta la mia vita.

PRODUCTION BIOGRAPHIES

Liz Cohen '23 (Stage Manager) is a Theater and Psychology double major. Her stage management credits include *Heddatron*, *John Proctor is the Villain*, and *No Names*. She also works in the JKB Scene Shop, where she has been since her freshman year. Liz also had her directing debut with *The Sandbox* this fall. This summer, she continued her work building things as a Carpenter/Run Crew at Playhouse Stage Company in Albany, NY. She would like to thank the cast for their incredible talent and devotion, as well as her amazing stage management team for their time and hard work. A special thanks to the Treehouse and Taylor Jaskula.

Dan Daly (Scenic Designer) is the Visiting Artist in Residence for scenic design this year at Skidmore. Dan is a Brooklyn based scenic designer and visual artist, specializing in site-specific and immersive work. Dan's design work has been seen at the Under the Radar Festival at The Public, at Brookfield Place with Third Rail Project's site-specific work *Oasis*, at RuPaul's Drag Con where he designs the booth for *Monét X Change*, and at the Barn Arts Collective in Southwest Harbor, Maine where he built an inflatable theater for performance events. Dan designed the second ever production of Nico Muhly's opera *Dark Sisters* at Pittsburgh Opera, the premier of Grace Oberhofer's opera adaptation of *A Doll's House* at the Corkscrew Festival, and multiple productions with Odyssey Opera in Boston including *Le Médecin Malgré Lui* by Gounod, *L'assedio di Calais* by Donizetti, and *Giovanna d'Arco* by Verdi. Additional New York design credits include the Off-Broadway immersive play *Tammany Hall* (SoHo Playhouse), the 2021 Criminal Queerness Festival (National Queer Theater), *Toe Pick* and *Brideshead Obliterated* (Dixon Place), and *Arborlogues: A Botanical Recital Performed for One Tree*, a play created for one specific tree in Brooklyn's Prospect Park.

Callan Daniel '23 (Assistant Lighting Designer) is a senior Theater and American Studies double major. Previous Skidmore credits include *Somewhere* (ALD), *Silent Sky* (Sound Designer), and *Baby Makes Seven* (Lighting Design), among others. This summer she enjoyed working at The Keegan Theater and Georgetown University on the lighting and production teams. Callan would like to thank her advisors, Taylor, the Pirates, and the ladies of L6 for their ongoing support. **Isaac DeMarchi '23** (Master Electrician) is a senior Theater and History double major. Previous Skidmore credits include *John Proctor is the Villain* (Assistant Lighting Designer) and *Radium Girls* (Assistant

Master Electrician). This summer, Isaac was an Apprentice Electrician at Spoleto Festival USA in Charleston, SC, and an Electrician/ Board Operator at Playhouse Stage Company in Albany, NY. He would like to thank Taylor Jaskula for her mentorship and Jared Klein for his support.

M. Cesar Elizalde '23 (Dramaturg) is an Anthropology and Classics Double Major from Manila, Philippines. At Skidmore, they previously worked on *The Hour We Knew Nothing of Each Other* (Actor), and *Somewhere: A Primer for the End of Days* (Dramaturg). Outside of theater, they currently work as one of the head Arts Guides at Skidmore Admissions. They would like to thank the entire cast and crew, as well as Marie Glotzbach for the opportunity to help bring myth to life.

Debra Fernandez (Choreographer) joined the Skidmore dance faculty in 1990, served as Chair from 2009-2021, and was honored to hold the David H. Porter Endowed Chair from 2012-2017. Debra retired in May of 2021 and is delighted to again be working with the Theater Department! In addition to over sixty works created for former Skidmore students, and more than six productions as choreographer or composer for theater department directors Phil Soltanoff and Carolyn Anderson, Debra's work has been seen beyond Skidmore in venues such as The Virginia Opera, The Hysterical Ontological Theater, MASS MoCA, P.S. 122, Dia Beacon, SUNY Purchase, The Yard, The Newark Museum of Art, and the Belgrade International Theater Festival. She worked with the Williamstown Theater Festival for seven exciting years as a movement instructor, coach, and choreographer. A true lover of the collaborative process, Debra created multidisciplinary works for the Tang Museum including *BALLS!* with painter Paul Henry Ramirez, *Mak3* and *TangO* with artist Margo Mensing and pianist David Porter, and *Doubling* with David Lang and So Percussion. The inaugural work for the opening of the Zankel Music Center, *Swan Song*, with music by composer Richard Danielpour, was created specifically for the Zankel as part of the Saratoga Arts Fest production of *Music and Motion*. It was later restaged for *Saratoga Dances II*, curated by New York City Ballet's resident choreographer, Justin Peck. Her last work for the Zankel, *Keeping Company* with Cage ('12) was created for John Cage's 100th birthday and featured an exquisite piano performance by former resident David Porter. More recent works, *Curve Effect* and *Floating World*, (collaborations with professor Jason Ohlberg) were commissioned by The Hyde Collection and created for the exhibitions Ellsworth Kelly: *Slow Curve*, and *Ukiyo-e to Shin Hanga: Japanese Woodcuts* from the Syracuse

University Art Collection. Debra has been the recipient of grants from the NEA and Meet the Composer, and has been a fellow at The Djerassi Resident Artist Program in California and The Wurlitzer Foundation in Taos.

Madie Garvey '23 (Assistant Stage Manager) is a Political Science and Gender Studies Minor. Previous Skidmore Credits include the Blackbox Production of *And Baby Makes Seven* (ASM). Outside of Skidmore she has trained at Carnegie Mellon University with a concentration in Theater. Outside Skidmore management credits include, *Clue* (Social Media And Media Manager), *The Importance Of Being Earnest* (Manager and Social Media Manager). She would like to thank her wonderful, lovely fellow management team for putting up with her and the amazing cast for being amazing and crazy talented.

Samantha Garwood (Costume Designer) is a costume designer and technician with her bachelor's degree from Skidmore College ('14) and her Master of Fine Arts from Boston University ('18). Originally from the Pacific Northwest, she has been living and working on the East Coast for the past several years working with theater companies including the Williamstown Theatre Festival, The Huntington Theatre Company, Home Made Theatre, Saratoga Shakespeare Company, and Capital Repertory Theater. Some of her favorite shows to design have been *Le Nozze di Figaro*, (Boston University Opera Institute in association with the Huntington Theatre Company), *A Midsummer Night's Dream* (Saratoga Shakespeare Company), and *Cabaret* (Skidmore College). She would like to thank everyone in the costume and scene shops for all their hard work.

Marie Glotzbach (Director) Before coming to Skidmore College in 2003, Marie was Visiting Assistant Professor of Theatre at the University of Redlands and the Artistic Director of the Redlands Theatre Arts Company in Redlands, California. In addition, she has directed for the Yale Gilbert and Sullivan Society and the Ohio Theatre Alliance, where she received the Outstanding Achievement in Theater Award. Some of her directing highlights include *The Crucible*, by Arthur Miller; *The House of Blue Leaves*, by John Guare; *The Laramie Project*, by Moises Kaufmann and the Tectonic Theater Project; *The Good Doctor*, Neil Simon's adaptation of Chekov short stories; *Twelfth Night*, by William Shakespeare; *Ah! Wilderness*, by Eugene O'Neill; *Voice of the Prairie*, by John Olive; *Picnic*, by William Inge; *All My Sons*, by Arthur Miller; *The Mikado*, by Gilbert and Sullivan; *Funny Girl*, by Jule Styne and Bob Merrill; and *A Midsummer Night's Dream*, by William Shakespeare. For the Skidmore Department of Theater, she has directed *Dancing at Lughnasa*, by Brian Friel and *33 Variations*, by Moises Kaufmann.

Emily Gunter '19 (Movement Consultant & Classics Liaison) is a performing and teaching artist based in New York's capital region. She has her BA from Skidmore in Classics and Dance Performance and Choreography. In 2019, she presented original choreography inspired by Ovid's myth of Pygmalion at the Tang Teaching Museum alongside a curated selection of sculptures from the Tang's permanent collections. Her research on undergraduate U.S. classical mythology courses in the new millennium was published in 2021 as part of the Our Mythical Education project. Emily is originally from Hartford, CT and is currently a performing artist with the Ellen Sinopoli Dance Company, resident company of the Egg Performing Arts Center in Albany, NY.

Libby Hinshaw '23 (Props Coordinator) is a Theater and Psychology double major. Her previous credits include *Silent Sky* (Lighting Designer), *Somewhere* (Master Electrician), and *And Baby Makes Seven* (Sound Designer). She is also an employee in the JKB scene shop and apprenticed at A Contemporary Theater of Connecticut over the summer. This is her first time being a Props Coordinator, and she would like to thank her advisor Dan Daly for his support and her props crew for all of their hard work.

Jared Klein (Lighting/Sound Designer) is an Artist-In-Residence and Technical Director for the Skidmore College Theater Department. Select lighting design credits at Skidmore include: *Heddatron*, *Somewhere*, *Radium Girls*, *Cabaret*, *We Used To Wear Bonnets & Get High All The Time*, *33 Variations*, *Let The Right One In*, *Balm In Gilead*, *Fragments*, *Who Will Carry The Word*, *The Hour & Blood Wedding*. Select visiting artist design collaborations include: Joel Melin (Imbrialis/TANG), Phil Soltanoff, Joe Diebes, Sara Juli, Howard Fishman, STREB, SITI Company & NYSSSA Dance. Previously, Jared was the Production Manager/Technical Director for BRIC Arts Media Brooklyn, where he opened their state-of-the-art facility in the heart of downtown Brooklyn's cultural district and production managed the inaugural season. Prior to that, Jared spent six years as the Technical Director/Resident Designer for the BFA Tech & Design program at Adelphi University. In addition to more than a decade of educational experience, Jared has twenty years of professional experience as a Technical Director, Lighting/Video Designer, and Production Manager for both theatrical & industrial design companies throughout the US and Europe. He was a member and resident Lighting/Video Designer with the New York-based experimental theater company, Fovea Floods, and a founding member of the Obie award-winning Bushwick Starr Theater in Brooklyn. International lighting design and

technical direction credits include: *Movement Live* (NYU Abu Dhabi), *Big Art Group's House of No More*, *Shelf Life*, and *Flicker*. New York design credits include: *Cassandra* (Helga Davis, BRIC), *Minority and Glee* (Nina Winthrop & Dancers, The Flea Theater), *The Resistible Rise of Arturo Ui* (Fovea Floods, Ontological-Hysteric Theater), *One for the Road* (Fovea Floods, CSV), *The Maids* (Fovea Floods, Bushwick Starr), and *House of No More* (Big Art Group, PS122).

Finn Lyon '23 (Hair & Makeup Designer) is a senior Theater major and Anthropology minor. Previous Skidmore credits include *Cowboy Mouth* (Costume Designer), *The Chaparral* (Costume Designer), *Somewhere* (Hair & Makeup Designer), and *John Proctor is the Villain* (Hair & Makeup Designer). Finn worked full time this summer as a wig dresser for *Between the Lines* Off-Broadway and hopes to continue working in professional theater after graduation. They would like to thank Samantha Garwood and Patty Pawliczac for making the costume shop home for these last four years.

Dante Morse '26 (Assistant Stage Manager) is an undeclared major. This is their first semester at Skidmore. Dante participated in tech on ten shows throughout his time in high school, working as Assistant Stage Manager on six of them. They also co-wrote, co-directed, and stage managed a forty-five minute musical as a senior project. He is planning on continuing to explore different aspects of theater management and design for the rest of his time at Skidmore. They would like to thank the cast and crew of *Eurydice* for welcoming them into the community, as well as extending their love and gratitude to their family and friends for encouraging their passion for theater.

Yvonne Perry (Intimacy Direction) is a professional actress, director and educator based in both the Capital District and NYC. Yvonne received most of her intimacy pedagogical and experiential training with Intimacy Directors International (now IDC) at workshops and intensives in both NYC and The University of Illinois. She is a Consent-Forward Artist and certified in Mental Health First Aid with NYS. As an Intimacy Director, she has choreographed shows at Syracuse University (*In Love and Warcraft*; *Sender*), Sage College (*Stupid F-ing Bird*), UAlbany (*My First Time*), Theatre Voices (Rx), and the short film *The Middle Ages*. She is an Artistic Associate at Capital Rep in Albany, NY, where she has been an intimacy consultant on numerous shows, most recently *Dracula: A Comedy of Terrors*. Yvonne has taught, directed, and/or guest lectured at UAlbany, Skidmore, Union, Siena and Adelphi University. You can learn more about Yvonne from her website at www.yvonneperry.com. Proud member AEA and SAG-AFTRA.

Olivia Ripley '23 (Assistant Costume Designer) is a double major in Neuroscience and Music. Her previous design credits include *John Proctor is the Villain* and *Borrowed Letters*, and she has worked in the costume shop since freshman year. Outside of theater, she is a peer mentor and a research assistant in the Music and Cognition Lab. Olive would like to thank Sam and Patty for their incredible mentorship through the years and her mom for teaching her the joy of creating art.

Dylan Salinger '24 (Assistant Sound Designer) is a Computer Science major and Theater minor. Previous Skidmore Credits include *John Proctor is the Villain* (Sound Board Operator). This summer, Dylan was a Sound Design/Tech Intern at The Shakespeare Theater of New Jersey, as part of their Summer Professional Training Program, and he was hired as an overhire electrician/carpenter afterwards. He would like to thank Jared Klein for being a cool mentor and hopes to work on more productions in the future.

Lillie Shelor '25 (Assistant Director) is a Theater major. Her previous Skidmore credits include *Heddatron* (Assistant Stage Manager) and *John Proctor is the Villain* (Ensemble). They would like to thank Marie for her guidance and mentorship, the cast and crew for their hard work, and her friends and family for all their support.

Tang Teaching Museum at Skidmore College



tang

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NASA, Egress Training, 1966, on view now in
Parallax: Framing the Cosmos



Rehearsal Photo, Coltrane Cho '24

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PRODUCTION CREWS

Scenic Build.....Sarah Brauer '24, Tait Brencher '23,
Elena Chawla '26, Liz Cohen '23, Leah Cunningham '23,
Callan Daniel '23, Isaac DeMarchi '23, Lucas Falick '25,
Noah Greenfield '24, Libby Hinshaw '23,
Darren Jackson-Wilkins '25, Shirley Jin '24, Jade Kobor '24,
Adelade Lance '25, Ruth Leech '25, Josh Lucey '25,
Mark MacKeen '23, Emma Mangol '24, Ida Mihok '24,
Stella Mirkovic '26, Nina Renkert '25, Lillie Shelor '25,
Paige Stephenson '26, Georgie Svreck '25, Henry Tate '23,
Ella Theoharis '26, Naomi Wagner '26, Landon Weber '25,
Barbara Yang '24, Jojo Zou '26

Electrics Crew Elliot Bamford '26, Sarah Brauer '24,
Tait Brencher '23, Dominick Catoggio '25, Liz Cohen '23
Callan Daniel '23, Jimmy Deaton '26, Isaac DeMarchi '23
Sophie D'Amore '26, Maddie Evans '24, Lucas Falick '25,
Ethan Falk '26, Lucas Gordon-Vera '26, May Halm '23,
Mary Harbison '26, Libby Hinshaw '23, Winston Hofler '25,
Darren Jackson-Wilkins '25, Isabella Kiely '24, Jade Kobor '24,
Emma Mangol '24, Pj Moller '24, Juli Moreira '23, Micah Pflaum '23,
Dylan Salinger '24, Lillie Shelor '25, Anna Siddiqui '26,
Henry Tate '23, Ella Theoharis '26, Naomi Wagner '26,
Barbara Yang '24, Jojo Zou '26

Paint Crew..... Molly Abramowitz '25, Andie Alcorn '25,
Peyton Brill '26, Lily Bruce '26, Hattie Byrne '26,
Dominick Catoggio '25, Martine Fiore '26, Kate Hoag '23
Nora Jackson '26, Shirley Jin '24, Adelade Lance '25
Caitlyn Matthews '24, Ida Mihok '24, Sophia Sheintop '26,
Georgie Svreck '25, Landon Weber '25, Katya Yurkovskaya '26

Props Crew..... Charlotte Ballantoni '26, Elliot Bamford '26
Pema Boyd-Smith '26, Jana Coppola '26,
Amanda Denney '26, Maggie Krieg '26, Katie Locke '26,
Zoe Miler '26, Connor Reutter '26, Paige Stephenson '26,
Isadora Zucker '25

Costume Shop Molly Abramowitz '25, Andie Alcorn '25,
Ella Andreassen '26, Adelaide Barkhorn '23,
Mattie Brandfonbrener '23, Mia Brierly '23, Victoria Calabrese '24,
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Stephanie Kemple '25, Micah Pflaum '23, Katie Steele '26

Hair & Makeup Crew.....Mattie Brandfonbrener '23

THE JANET KINGHORN BERNHARD THEATER

The benevolence of Arnold and Janet Kinghorn Bernhard (Class of 1926) made Skidmore's theater facility a reality. The 34,000 square-foot Janet Kinghorn Bernhard Theater is one of four performing and fine arts facilities at Skidmore, along with the Arthur Zankel Music Center, the Saisselin Arts Building, and the Dance Center. It boasts a 345-seat thrust theater as well as a studio black box theater, in which a variety of seating and staging arrangements are explored. Both theater spaces use state-of-the-art theater equipment. The building also houses complete training and support facilities, including scenic, lighting, paint and costume shops, rehearsal and design studios, and faculty and staff offices. The Bernhard Theater has become a vital cultural resource for college and community life at Skidmore and serves as a home to the Skidmore Theater program, recognized nationwide for offering the finest pre-professional undergraduate theater training within the context of a strong liberal arts education.

Due in large part to the generosity of Jean Bernhard Buttner, the Janet Kinghorn Bernhard Theater has enjoyed some much welcomed improvements. These include a new media classroom, completely redesigned and refurbished design studio and technical offices, new carpeting, new exterior doors, a fresh paint job and new signage. All of these improvements serve our ever-growing enrollments in the theater.



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SAMANTHA GARWOOD
Assistant Costume Shop Manager,
Lecturer

SKIDMORE COLLEGE THEATER DEPARTMENT

The Department of Theater offers an opportunity to pursue a serious study of the theater within a liberal arts context. The goal of making a life in the theater is best served by acquiring a broad-based liberal arts education in conjunction with strong training in the theories and techniques of making theater. Through this relationship, students understand the intellectual, moral, and political framework of the world that the theater artist will ultimately express on stage. We provide an atmosphere where students generate theater as collaborative artists and apply interdisciplinary research to the production process. Along with drawing upon a variety of liberal arts offerings at the college, a theater student also requires a knowledge of theater history, dramatic literature, theory, criticism, playwriting, acting, directing, design, technical theater, and theater management. Areas of concentration may be tailored to fit individual needs. There are also opportunities for advanced study and professional internships.

BOX OFFICE AND HOUSE INFORMATION

LOCATION

Janet Kinghorn Bernhard Theater
Skidmore College
Department of Theater
815 North Broadway
Saratoga Springs, NY 12866

SPECIAL SEATING

Persons requiring special seating should alert the box office when ordering tickets. The house manager will be happy to help you upon arrival.

CONTACTS

Theater Office: 518-580-5430
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Email: boxoffice@skidmore.edu

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Evening curtain is at 8:00 pm.
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THEATER COURSES

THEORY, HISTORY & PLAYWRITING

Introduction to Theater
Theater and Culture I & II
Theater of the Absurd
Playwriting I & II
Plays, Plays, and More Plays
Community-Based Theater
LGBTQ Voices on Stage
Translation and Performance
Black Theater
Script Analysis: Writing for Theater
Senior Seminar
Independent Study
Special Topics
Dramaturgy
Latin and Latin American Theater

PERFORMANCE

Voice and Speech in the Theater
Voice for the Actor
Movement for the Theater
Introduction to Acting
Intermediate Acting I, II
Acting Styles
Acting for the Camera
Acting Shakespeare
Actor as a Collaborative Artist
Special Studies in Acting
Stage Combat and Clowning
Audition Workshop
Special Topics

PRODUCTION

Skidmore Theater Company
Production Seminar
Senior Project
Professional Internship in Theater

DIRECTING

Intro to Directing
Intermediate Directing
Director as a Collaborative Artist
Advanced Directing Practicum

DESIGN & TECHNICAL THEATER

Introduction to Design
Theater Production
Theater Design: From Page to Stage
Stage Lighting
Scenic Design
Sound Design
Costume Design
Stage Management
Costume Construction
Make-up
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Scenic Projection
Advanced Costume Design
Advanced Lighting Design
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Through their generous gifts, the following patrons have enabled us to bring in many guest performers, workshops, directors, and designers who continue to enrich our program each year.

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As a **FRIEND OF THE SKIDMORE THEATER**, you are entitled to first choice seating to all the productions plus insider information at the very beginning of each term regarding our production schedule, special events, guest artists, etc., together with reservation forms for each event. In addition, a special section in the seminar program is set aside listing the names of our **FRIENDS**. We host a special reception annually in the spring to honor and pay tribute to all the **FRIENDS OF THE SKIDMORE THEATER**.

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