

SKIDMORE THEATER PRESENTS

THE COURAGE TO RIGHT A WOMAN'S WRONGS



BY ANA CARO DE MALLÉN

TRANSLATION BY UCLA DIVERSIFYING THE CLASSICS PROJECT

DIRECTED BY LISA JACKSON-SCHEBETTA

NOVEMBER 17-19 AND DECEMBER 1-3

SEMINAR PRODUCTIONS

[RE]MAKING

Devised from the Works of Charles Mee

Directed by Jared Klein

A design-forward devised piece working from acclaimed playwright Charles Mee's open-source plays, *the (re)making project*. Exploring love and human connection in a format that pushes past traditional psychological realism, the piece embodies Mee's goal to make plays "that are not too neat, too finished, too presentable. My plays are broken, jagged, filled with sharp edges, filled with things that take sudden turns, careen into each other, smash up, veer off in sickening turns. That feels good to me. It feels like my life. It feels like the world."

October 20TH - 25TH

THE COURAGE TO RIGHT A WOMAN'S WRONGS

by Ana Caro de Mallén

Directed by Lisa Jackson-Schebetta

Leonor has been wronged by her lover. So, what's a girl to do? Hunt the rat down and take a sword to his throat, of course! In this devilishly fun play by one of Spain's most successful ladies of letters, Leonor and her friend Ribete battle with their whole selves— hearts, minds, and bodies— as they fool and foil not only Don Juan but an entire entourage of wily wits, rueful rogues, and fetching flirts. Beware: a woman's wrongs are no match for her courage. . . and love often lurks in the least likely of places.

November 17TH - 19TH & December 1ST - 3RD

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.

September 29 - 30

EDIE AND MAE

Written by Jacqueline Goldfinger

Directed by Lillie Shelor

November 3 - 4

THE THUGS

Written by Adam Bock

Directed by Max Weigel

Sep. 25 & Nov. 13

PREACHING TO THE CHOIR

Written and directed by Max McGuire

Oct. 2 & Nov. 20

THE YEAR IT STOPS

Written and directed by Reyn Ricafort

Oct. 16 & Dec. 4

BLOOD & BOWS

Written and directed by Adelaide Lance

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
**THE COURAGE TO RIGHT
A WOMAN'S WRONGS**

by Ana Caro de Mallén
translation by UCLA Diversifying
the Classics Project

DIRECTOR

Lisa Jackson-Schebetta

LIGHTING

Jared Klein

SCENIC

Garett Wilson

COSTUMES

Sam Garwood

DRAMATURGY

Reyn Ricafort*

FIGHT DIRECTOR

Diego Villada†

SOUND

Dylan Salinger

ASSISTANT DIRECTOR

Stephanie Kemple

STAGE MANAGER

Lillie Shelor

* indicates a member of the Miranda Family Fellowship at Skidmore College

† residency supported by the Miranda Family Fellowship

TIME AND PLACE

The production takes place in 1620s Sevilla.
The play takes place in 1620s Flanders.

PRODUCTION INFO

The 8pm performance on Friday 12/1 will offer Open Captioning. Open Captioning is a live, word-for-word transcription of what the performers are saying as well as sound cues like “phone rings”, “knock at the door”, or “classical music”. Open Captions are visible to all audience members and no one can enable or disable the captions based on their preferences. Open Captioning is preferred by many, including individuals who are deaf or hard-of-hearing, and people whose second language is English. This service is provided by AI-Media and sponsored by the Office of the Dean of the Faculty, the Presidential Discretionary Fund, IT/Media Services in collaboration with the Arts Administration Program and Theater Department.

Please remember that our productions are also classrooms. As such, we cannot support disruptive behavior during the performance. Disruptive patrons will be asked to leave and may not be permitted to re-enter the theater. Our productions are also bound by licensing agreements. Audience members are not permitted to film or photograph performances. Thank you for your support!

Visit our digital
dramaturgy site:



View the
director's note:



PLOT SYNOPSIS

Prologue

The company prepares to premiere Ana Caro's work in 1620 Sevilla.

Act I

Estela and Lisarda are saved by Don Juan, newly arrived to Flanders, with his traveling companion, Tomillo. Don Juan tells his story to Don Fernando, who welcomes him to his estate. Meanwhile, Doña Leonor, disguised as a man, arrives to Flanders, with her friend, Ribete, to take revenge on Don Juan. Don Fernando, Leonor's brother, welcomes this second set of strangers. Prince Ludovico and Juan seek Estela's favor (they are not the only ones!), while she falls for Leonardo. Don Leonardo convinces Ludovico to woo Estela at her balcony disguised as Leonardo. Leonardo writes a letter in Estela's name asking Don Juan to come to Estela's balcony the same night. Don Leonardo, disguised as a stranger, confronts Don Juan.

Act II

Leonor, disguised as Estela, speaks to Juan at Estela's balcony; Ludovico (disguised as Leonardo) speaks to Estela at another balcony. Leonor as Estela tells Juan to give up on Estela. Estela tells Leonardo (who is really Ludovico) that she will only love Leonardo. Don Juan resolves to love Estela no matter what and to find out who has betrayed his confidence. Don Juan learns that Don Leonardo is his rival for Leonor. Flora tricks Tomillo. Ribete seeks to end Leonor's scheming. Don Juan and Don Leonardo duel. And then. . .

CAST

Davin Arzu.....	Godofre / Ensemble
Gigi Brown.....	Leonor
Sofia Fenner.....	Tomillo
Jordan Gonzales.....	Ludovico
Darren Jackson-Wilkins*.....	Fernando
Sophie Kelly*.....	Ribete
Sydney Mann.....	Tibaldo / Ensemble
Ida Mihok.....	Flora
PJ Moller.....	Fineo
Chavon Patterson.....	Estela
Nina Renkert.....	Lisarda
Javier Soto*.....	Juan
Ally Stanton.....	Fisberto / Ensemble
Katie Steele.....	Rufino / Ensemble
Landon Weber.....	Astolfo / Ensemble

UNDERSTUDIES

Davin Azru.....	Fernando
Sydney Mann.....	Juan
Ida Mihok.....	Leonor
PJ Moller.....	Tomillo
Nina Renkert.....	Estela
Ally Stanton.....	Lisarda / Flora
Katie Steele.....	Ribete
Landon Weber.....	Ludovico / Tibaldo
Lila Smith.....	Swing

* indicates a member of the Miranda Family Fellowship at Skidmore College

PRODUCTION TEAM

Technical Director.....	Jared Klein
Assistant Technical Director.....	Brandon Sewall
Stage Manager.....	Lillie Shelor '25
Assistant Stage Managers.....	Xander Burt '27
	Penelope Gibeau '27
	Max Kraftsow '26
Fight Director.....	Diego Villada
Asst. Fight Director.....	Dennis Schebetta
Intimacy Coordinator.....	Dennis Schebetta
Scenic Designer.....	Garett Wilson
Asst. Scenic Designer.....	Adelaide Lance '24
Paint Charge.....	Jess Goerold
Lighting Designer.....	Jared Klein
Asst. Lighting Designer....	Lillian Culver-Anderson '26
Light Board Op.....	Maddie Evans '24
Follow Spot Ops.....	Steve Kurdziolek '24
	Mia Park '26
	Jordan Zickmann '26
Costume Shop Manager.....	Sam Garwood
Costume Designer.....	Sam Garwood
Hair/Makeup Designer.....	Shirley Jin '24
Props Master.....	Adelaide Lance '24
Master Electrician.....	Emma Mangol '24
Asst. Master Electrician.....	Ella Theoharris '26
Wardrobe Supervisor.....	Victoria Calabrese '24
Sound Designer.....	Dylan Salinger '24
Sound Board Op.....	Vic Glass '27
Voice and Text Consultant.....	Laura Menzie
Early Modern Spanish Theater Dramaturg.....	
	Nina Renkhert '25
Fight Captain.....	Ida Mihok '24
Asst. Fight Captain.....	Katie Steele '26

ABOUT THE PLAYWRIGHT

Ana Caro (ca.1601–ca.1645) spent much of her time in Seville and Madrid, the two most important cities of early modern Spain, where literature and theater thrived. For several years, she was able to make a living through her work as a playwright writing for Spain's public playhouses and public festivities. Unfortunately, only two of her plays have survived: a chivalric story entitled *El conde Partinuplés and Valor, agravio y mujer*, which we translate as *The Courage to Right a Woman's Wrongs*. Caro also wrote a number of other texts, including short theatrical pieces that emulate the speech of Portuguese, French, Morisco and West African characters, as well as narrative accounts of various political and military events. We have many records of contemporary praise for Caro. She was intriguingly included in a book celebrating *Famous Men of Seville*, and her talent was celebrated in print by eminent playwrights and novelists of her day. Caro was connected with key intellectual networks in seventeenth-century Madrid and was friends with the famous novelist María de Zayas, who wrote that “audiences have praised [Caro], and every great mind has crowned her with laurel and cries of victory, writing her name on the city streets.”

UCLA Diversifying the Classics, “A Note on the Playwright,” *The Courage to Right a Woman's Wrongs* (2019), <http://diversifyingtheclassics.humanities.ucla.edu/our-translations/>: 8.



Rehearsal Photo, Coltrane Cho '24

UCLA DIVERSIFYING THE CLASSICS

The English translation of this play was made possible by the individuals at the UCLA Diversifying the Classics Project.

Starting in 2014, Diversifying the Classics has sought to promote Hispanic classical texts to teachers, students, and theater practitioners. In doing their work, the project hopes to uncover the possibilities of discovery and creativity when we begin to look beyond the world of Shakespeare.

(See: <http://diversifyingtheclassics.humanities.ucla.edu/>).

DRAMATURGY NOTES

When I was first asked to be the dramaturg for Ana Caro's *The Courage to Right a Woman's Wrongs*, I was both excited and intimidated: Excited at the prospect of exploring what a classical text can look like—one written by a Spanish female playwright—and intimidated by the enormity of studying the culture, politics, and people of Early Modern Spain.

An emergent theme that began to come up in my analysis of Caro's play and other Spanish Golden Age dramas was the concept of honor: defending one's honor against those who seek to discredit it. In truth, Spanish Golden Age characters were obsessed with maintaining their sense of virtuosity, both in the eyes of other people and in their own. Such was the case for the real-life Spanish citizens of that period who felt that "to threaten the reputation of a man" was to throw doubt on his entire character because honor was seen as invincible (Taylor). In response, men often resorted to physical violence to counteract the affronts made to their character, such as noblemen challenging one another to a duel.

Although Spanish Golden Age dramas, as well as historical records, paint men as the primary duelers in these fights for honor, women were also known to defend "their reputations using the rhetoric of honor" including the use of violence (Taylor). Despite the patriarchy of Early Modern Spain, records show

women rising to positions of power, like Isabella I of Castille, gaining prominence for their artistic and intellectual work, like Ana Caro, and buying and selling property. As history often has us believe otherwise, those who have been marginalized were not always compliant with the systems that sought to subjugate them. From queer lovers who toyed with the strictures of gender to enslaved persons who found freedom in the ambiguous definitions around identity, Early Modern Spain was filled with sites of transgression. Counteracting history's tendency to silence and overlook these voices of the past means actively amplifying them through whatever means we can, and what better way to do that than through the magic of theater?

I hope that by engaging in *The Courage to Right a Woman's Wrongs* by Ana Caro, our theater becomes a space where Leonor and others like her (including you) are emboldened to hold and wield the often heavy sword of courage!

~~Reyn Ricafort, Production Dramaturg

"For [the actors] the business of the stage was an actual living thing, not a dead and dry tradition. But the sun had set, and...it was only a question of a little while when it, too, should disappear, and all be enveloped in darkness."

This is my favorite quote from Hugo Albert Rennert's *The Spanish Stage in the Time of Lope de Vega*. I found during my studies that it is the perfect encapsulation of our journey exploring the Spanish Golden Age actors: the pressures they were under, the joy they felt creating, and how they are remembered or forgotten completely. As I read through the names and descriptions in the records Dr. Lisa had given me, I saw how some are remembered in paragraphs upon paragraphs, while others only have a few words, many with only their names, and some with nothing at all: completely forgotten. When reading I also thought about how the people who kept these records were those with distinct power of the time, so many underrepresented voices and actors are in the category of the unrecorded, or inaccurately recorded, and—hence— forgotten.

The King of Spain at the time of Caro's writing, Philip III (who

was throned in 1598), had great influence in these records. He (unlike his father, Phillip II) was not thrilled with the arts (Mackey).

He was an avid supporter of the Spanish Inquisition (1478-1834), where the monarchy and the church coalesced into a single entity with brutal power and tactics to convert everyone to Catholicism (Ryan). This affected anyone who would not convert, including Protestant, Jewish, and Muslim communities. The theater was also continuously censored by the Catholic church and it is important to remember the pressure the theater-makers were under. It was necessary for actors and playwrights to be careful with their messaging and ensure that they were in line with what was morally correct at the time. This shifted the culture and, of course, had an effect on theater-makers of the time, who worried that they themselves or their fellow cast-mates could be killed, arrested, or exiled. However, they continued to create, find joy, and bring about their messages and opinions through their work.

These pressures, alongside a list of interesting records I pulled out, (see our digital dramaturgy site), were the foundations to creating our very own actor characters putting on this show. In our own play, we hope that we can honor the theater makers who came before us and find a way to remember them within this piece.

~ Nina Renkert, Early Modern Spanish Theater Dramaturg

Mackey, Ruth "Philip III (Spain) (1578–1621; Ruled 1598–1621)" in *Europe, 1450 to 1789: Encyclopedia of the Early Modern World*, Encyclopedia.com.

Rennert, Hugo A., *The Spanish Stage in the Time of Lope de Vega* (Hispanic Society of America, 1909), 342.

Ryan, Edward A.. "Spanish Inquisition". i, 11 Oct. 2023, *Encyclopedia Britannica*, <https://www.britannica.com/topic/Spanish-Inquisition>.

Taylor, Scott K. *Honor and Violence in Golden Age Spain*. Yale University Press, 2009.

CAST BIOGRAPHIES

Davin Arzu '27 (Godofre, Ensemble) is a freshman who is planning on majoring in Business. They have no previous credits with JKB theater, making this their breakout role. Davin is an active participant in Skidmore's Dance Department. He would like to thank his family and friends for the endless support.

Gigi Brown '24 (Leonor) is a senior Theater major at Skidmore College. Her previous JKB credits include *Silent Sky* (Annie Cannon), *Heddatron* (Else), and *Twilight Bowl* (Sam). She spent a semester studying acting at the British American Dramatics Academy (BADA) in London, where she worked on Aristophanes' *Lysistrata* (Lysistrata). She would like to thank her parents for their unwavering and unconditional love and support.

Sofia Fenner '25 (Tomillo) is a junior Theater major and Philosophy minor at Skidmore College. Her previous credits include *Standard Procedure* (Midge), *"Moirai"* (Character A), *Into the Woods* (Baker's Wife), *The Addams Family* (Pugsley), and *Les Miserables* (Little Cosette). She is a member of the Skidmore Drastic Measures, an a cappella group on campus. Sofia also enjoys creating her own short films. She would like to thank her parents, sister, and friends.

Jordan Gonzales '24 (Ludovico) is a senior Theater and Sociology double major at Skidmore College. Their previous JKB credits include *Heddatron* (Hans), *Swimming in the Shallows* (Shark/Bob), and *Borrowed Letters* (Christian). In addition to theater, Jordan has a radio show on campus and enjoys making music with friends. They would like to thank Lisa Jackson-Shebetta and the cast and crew of this show for all of their hard work. They would also like to thank their family and friends for their unconditional love and support.

Darren Jackson-Wilkins '25 (Fernando) is a Theater major with a double minor in Music and Arts Administration. He is also a Miranda Family Fellow. His previous credits in the JKB include *Somewhere: A Primer for the End of Days* (Chorus), *Eurydice* (Orpheus), *Up Your Ass*, and *After Jane* (Chorus). Besides training at Skidmore, Darren has trained with numerous community and regional companies including Aspire Performing Arts Company, Rosen Performing Arts Center, and Paper Mill Playhouse. Next semester, he is studying at BADA in London. He would like to thank his family, friends, and production team.

Sophie Kelly '25 (Ribete) is a junior Theater major/Creative Writing minor at Skidmore College. Her previous credits include *Eurydice* (Loud Stone), *The Chaparral* (Alexis), *A Midsummer Night's Dream* (Lysander), *Les Miserables* (Gate) and *Standard Procedure* (Playwright/Director). She is also excited to announce that she is a newly appointed Fellow of the Miranda Fellowship program. She would like to thank the cast, crew and her family for their endless support <3.

Sydney Mann '27 (Tibaldo, Ensemble) is a freshman who plans to double major in Theater and Environmental Science. Their most recent credits include a 1st place winning of the UK national competition, the Oxford Ancient Drama prize (*Icarus*, by Kae Tempest), *A Midsummer's Night's Dream* (Titania), and *Revolt*. She Said. Revolt Again. They want to thank the cast and Skidmore for the opportunity and constant kindness.

Ida Mihok '24 (Flora, Fight Captain) is a senior Theater major. Her previous JKB credits include *Cowboy Mouth* (Cayale) and *Heddatron* (Strindberg's Monkey/Understudy Jane). She studied in London last semester at the British American Drama Academy (BADA), and performed in *Cymbeline* (Guiderius/Ensemble). Scenic design credits include *Edie and Mae* (JKB) and *As You Like It* (The Shakespeare Theater of New Jersey's Summer Professional

Training Program). She would like to thank her friends and family for all of their love and support.

PJ Moller '24 (Fineo, Ensemble) is a senior Theater Major (acting concentration). They're from Portland, Maine and this is their first Skidmore main stage performance. Previous shows at Skidmore include *LOS3RS* (lead), as well as *The Fascists of the Future* (ensemble). Their professional credits include *The Music Man* at Maine Stage Music Theater, as well as *A Christmas Carol*, twice, at Portland Stage. They have a passion for stage combat, and *Dungeons & Dragons*. They would like to thank their partner, Tommy Myhill, for his unwavering support, as well as Nina Renkert for the post-rehearsal rides home.

Chavon Patterson '24 (Estela) is a senior Theater Major/Arts Admin Minor. Her previous JKB credits include *Zombie Rain* (Ensemble), *Eurydice* (Chorus). She spent a semester training at the British American Drama Academy (BADA) in London where she had to perform in *Semi Monde* (Beryl/Elise). Chavon looks forward to strengthening her craft as an actor. She would like to send lots of love and thanks to her mom for always supporting her and her friends for keeping her together.

Nina Renkert '25 (Lisarda, Early Modern Spanish Theater Dramaturg) is a junior Theater Major/Spanish and Arts Administration double-minor. Her recent theater credits include *After Jane* (Ensemble Swing, Assistant Director), *Eurydice* (Swing - Eurydice, Stones), *The Sandbox* (Mommy), *The Chaparral* (ASM), and *Swimming in the Shallows* (ASM). Nina is so excited to be continuing her training and to take the stage alongside so many hard-working actors. Alongside acting, Nina had a chance to strengthen her dramaturgy skills by taking a deep dive into Spanish Golden Age Actors for this production. She would like to send so much love to her family, friends, and mentors for their endless guidance.

Lila Smith '26 (Ensemble Swing)

is a sophomore Political Science student. This is her first time in a Skidmore production. She has last acted in highschool in *Chicago* (Mary Sunshine), *Fools* (Yenchna), *Pride and Prejudice* (Miss. Bingley), and many other productions. She would like to thank her friends and family, as well as the Skidmore's theater community for welcoming her into the group!

Javier Soto '25 (Juan) is a Theater Major from Santiago, Chile. He is also a Miranda Family Fellow. Previous Skidmore credits include *After Jane* (Edward), *Somewhere: A Primer for The End of Days* (Chorus), *Los Vendidos* (Mexican-American), *Rhapsody: A Nostalgia* (Topher) and *El Mito Or The Myth of My Pain* by Andrew Rincón. In addition to theater, he engages in photography and filmmaking creating work that ranges from documentary to fiction. He would like to thank his director, cast, and production crew for their guidance and collaboration, as well as his family and friends for their love and support.

Landon Weber '25 (Astolfo, Ensemble) is a junior Theater Major/prospective Religious Studies Minor at Skidmore College. His previous Skidmore credit includes *Heddatron* (swing), so this will be his first appearance on the stage. He would like to thank his family, friends, and his incredible partner for all their support.

Katie Steele '26 (Rufino, Ensemble, Assistant Fight Captain) is a sophomore theater/American studies major. Her recent stage credits include *A Midsummer Night's Dream* (Hippolyta) and *Rent* (ensemble/understudy Joanne). This is her first time acting in a Skidmore production, however she has previously stage managed *Cowboy Mouth* and *Horse Girls*. She is excited to make her JKB acting debut and would like to thank her friends and family for their support.

Ally Stanton '27 (Fisberto, Ensemble) is a prospective Environmental Science major and Theater minor, and is thrilled to make their Skidmore theater debut

in Courage. They participated in many theater productions at Trinity High School, including *Mean Girls* (Cady), *The Taming of the Shrew* (Petruchio) and *Little Women* (Jo). Ally sends much love to their family, friends, and former teachers, as well as Lisa and the Skidmore community for this opportunity!

PRODUCTION BIOGRAPHIES

Xander Burt '27 (Assistant Stage Manager) is a freshman of an undecided major with intent to minor in Theater. This is his first production at Skidmore and is looking forward to many more. He would like to thank his family for the support as well as the cast and production team.

Victoria Calabrese '24 (Wardrobe Supervisor) is a Theater major. Her previous credits include *Preaching to the Choir* (Ellie Carlson), *Standard Procedure* (Dr. Katherine Andrews), *The Place that Made You* (Wardrobe Supervisor), *Eurydice* (Wardrobe Supervisor), *Silent Sky* (Assistant Wardrobe Supervisor), *Heddatron* (Wardrobe Crew), and *Baby Makes Seven/The Chaparral* (Wardrobe Crew). They would like to thank Lily G and Lily L for their constant support and shared love for wardrobe and Sam Garwood for believing in her.

Lillian Culver-Anderson '26 (Assistant Lighting Designer) is intending to declare a Theater major and a Studio Art minor. Their previous Skidmore credits include [RE]MAKING (Asst Master Electrician), *After Jane* (Asst Stage Manager), *The Great Impresario...* (Stage Manager), and *Silent Sky* (Asst Stage Manager). They would like to thank Emma and Ella for being an amazing and dedicated ME team, and Jared for his patience, good humor, and this opportunity.

Maddie Evans '24 (Light Board Operator) is a Theater major and an Anthro and Gender Studies double minor. Their previous credits include *The Thugs* (Diane/Lighting Designer), *The Place That Made You* (Jonah/Master Electrician), *Cagebirds* (The Mistress), *Silent Sky* (Asst. Master Electrician), *Cowboy Mouth* (Lighting Designer), *Edie and Mae* (Lighting Designer), as well as 3 years on Mighty Mighty Lighting Crew. This past summer, Maddie spent a month in Italy at Accademia Dell'arte doing a physical theater intensive. They would like to thank Jared Klein for allowing this actor to grow into a designer/technician... and for putting up with their shenanigans.

Penelope Gibeau '27 (Assistant Stage Manager) is a freshman and plans to major in Theater and minor in Dance. This is her first production at Skidmore and she is excited to keep working on future productions. She would like to thank the Skidmore Theater community for being so welcoming and to Lillie for their guidance and her fellow ASMs for their help.

Vic Glass '27 (Sound Board Operator) is a freshman and plans to double major in English and Music with a French minor. Vic's previous experience in high school includes *Mamma Mia!* (Fly crew). As a new member of Skidmore theater, Vic hopes to participate in many other aspects of the tech crew and would like to thank everyone in the theater department for being welcoming, helpful, and supportive.

Lisa Jackson-Schebetta (Director) is Associate Professor and Chair of Theater. Directing and Devising: *The Sor Juana Project*, *Somewhere: A primer for the end of days* (Skidmore); *Angelus Novus* (Celebration Barn); *In the Belly of the Beast with Two Backs* (HERE); *1st Witch*, *2nd Witch*,

3rd Witch (Chashama); *Two Gentlemen of Verona*, *The Rover*, *Benvolio is Alive and Well* and *Living in the Bahamas* (American Globe Theater); *el Gesticulador* (University of Washington); *In the Heights*, *Blood Water Paint*, *Sweeney Todd*, *Good Kids* (University of Pittsburgh); *Slasher* (Live Girls! Theater). Dramaturgy: Seattle Shakespeare Company, American Globe Theater, Bellevue College, Wild Iris Media.

Shirley Jin '24 (Makeup and Hair Designer) is a Theater Major and Studio Art Minor. Previous credits at Skidmore: *John Proctor is the Villain* (Wardrobe Crew), *After Jane* (Makeup Assistant), *Eurydice* (Wardrobe Crew). Outside of Skidmore credits: Emerson College undergraduate film "A Dog Story" (Costume and Makeup Design). She would like to thank Lisa Jackson-Schebetta for being her greatest guide of her theater career, and great thanks to Sam Garwood for giving her help on the designs for this production. Special thanks to Patricia Pawliczak, thanks to her for cultivating Shirley wholeheartedly and making her a new rising makeup designer.

Stephanie Kemple '25 (Assistant Director) is a Theater major with a Studio Arts minor. Her previous credits include *The Place that Made You* (Swing), *Eurydice* (Wardrobe), and *John Proctor is the Villain* (Light Crew). Outside of Skidmore, Stephanie has trained in the Stella Adler Summer Conservatory in NYC, and will spend her next semester abroad in Sydney, Australia (hopefully doing some musical theater). She would like to thank Lisa Jackson-Schebetta (and the JKB) for this opportunity, and the stunning cast and crew for the fun on set.

Jared Klein (Lighting Designer) is an Artist-In-Residence and the Technical Director for the Skidmore Theater Department. Most recently he designed and directed [RE]

MAKING, a devised work based on the texts of Charles Mee. Select lighting design credits at Skidmore include: *Eurydice*, *Somewhere*, *Radium Girls*, *The Hour We Knew Nothing of Each Other*, *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*, *Our Town* and *Blood Wedding*. Select visiting artist design collaborations include: Joel Mellin, Phil Soltanoff, Joe Diebes, Sara Juli, Howard Fishman, STREB, SITI and NYSSSA Dance. Previously, Jared was the Production Manager and 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 and Resident Designer for the Tech and 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 and 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 & Lincoln Center), *Big Art Group's House of No More*, *Shelf Life*, and *Flicker*. NYC 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).

Max Kraftsow '26 (Assistant Stage Manager) is a Theater major. His previous credits include *The Thugs* (Stage Manager), *The Place That Made You* (Assistant Stage Manager), and *Silent Sky* (Sound Board Op). His credits outside of Skidmore include *The Wizard of Oz* (Flight Crew). He would like to thank Lillie Shelor for giving him the chance to step up at the beginning of the process, Xander, and Penelope for giving him the ability to go work on *The Thugs*, and also his mother who recently went through surgery.

Adelaide Lance '25 (Assistant Scenic Designer, Props Coordinator) is a Theater, with concentrations in Playwriting and Design & Technical Theater, and English, with focus in Creative Writing, double major and a prospective Media and Film minor. Her previous credits include *The Great Impresario Boris Lermontov Would Like to Invite You to Dinner* (Scenic Designer and Props Coordinator) and *Heddatron* (Robot Operator). This semester, she is workshoping her two-act play, *Blood and Bows*, with help in directing from Hunter Wolf. Adelaide would like to thank Noah Greenfield for all the help with props for this show and her family for supporting her in all her creative endeavors.

Reyn Ricafort '25 (Dramaturg) is a Theater major with a Playwriting concentration. He was recently named a Miranda Family Fellow for Skidmore College, making him part of the college's first cohort. Some of his acting credits at Skidmore include *Somewhere: A Primer for The End of Days* (Ensemble/Corin) and *Inching Towards Yeolha* (Chang-Dae). He is currently workshoping his first full-length play *The Year It Stops* where he will be playing the character Luis. Reyn would like to thank the college for their unduly support in his education and artistic development as well

as director Dr. Lisa Jackson-Schebetta for entrusting him with the dramaturgy of this show.

Dylan Salinger '24 (Sound Designer) is a Computer Science major and Theater minor. Previous select sound credits at Skidmore include: [RE]MAKING (Asst. Media Designer), *The Thugs* (Sound and Projections), *After Jane* (Sound Designer), *Eurydice* (Assoc. Sound Designer), and *The Sandbox* (Sound Designer). Outside of Skidmore, Dylan has enjoyed working at The Shakespeare Theater of New Jersey in multiple roles including: electricians, carpentry, and audio engineering and design. He would like to thank Jared Klein for allowing him to be goofy and professional and classical Spanish guitar for gracing his ears. Future plans? Who knows!

Dennis Schebetta (Assistant Fight Director, Intimacy Co-ordinator) is Assistant Professor of the Theater Department. He has worked Off-off-Broadway and regionally as an actor, director and writer at theaters such as Ensemble Studio Theater, 29th Street Rep, Vital Theater, Capital Rep, Northeast Theatre Ensemble, City Theatre, Pittsburgh Playhouse, FringeNYC, and Saratoga Shakespeare Company. He previously worked on fight direction for *Twilight Bowl* and *Los Vendidos* (both at Skidmore). Other directing credits include the award-winning film *My Date with Adam*, and Skidmore's productions of *Silent Sky* and *Heddatron*. Additional directing credits: *Soldier Song* (also writer), *Romeo & Juliet*, *American Soldiers*, *Dog in the Manger*, *Nine*, *Agamemnon* and the devised production *7 Minutes to Midnight*. He is also the co-author of *Building a Performance: An Actor's Guide to Rehearsal* (with John Basil).

Lillie Shelor '25 (Stage Manager) is a junior Theater major. Their previous Skidmore Theater credits include *John Proctor is the*

Villain (Ensemble/Understudy), *Heddatron* (Assistant Stage Manager), *Eurydice* (Assistant Director), and *The Place That Made You* (Ben). This semester, she was Director of the studio lab *Edie and Mae*. She also works in the Skidmore Theater scene shop. They would like to thank their wonderful ASM team and Lisa for their support throughout this process.

Diego Villada (Fight Director) is Assistant Professor of Theater, Dance, and Performance Studies at St. Mary's College of Maryland. This is Diego's first production at Skidmore. He was a Miranda Family Foundation Guest Artist. Recent credits include: *Dracula*, a *Feminist Revenge Fantasy* (St. Mary's College); *The Legend of Anne Bonny* (New College of Florida); *That Must be the Entrance to Heaven* (Urbanite Theater); *Dahomey Warriors* (M Ensemble). Diego is a member of the Society of American Fight Directors.

Anne Bonny (New College of Florida); *That Must be the Entrance to Heaven* (Urbanite Theater); *Dahomey Warriors* (M Ensemble). Diego is a member of the Society of American Fight Directors.

Jordan Zickmann '26 (Follow Spot Operator) is a theater major with an intended statistics minor. Previous Skidmore credits include *After Jane* (Wardrobe), *Inching Towards Yeolha*, *Eurydice* (Sound Board Operator), and *Antigone* (Chorus). Outside of Skidmore, they have worked on *Art of Bowling* (Run Crew), *Ernest Shackleton Loves Me* (Substitute Spot Operator), *Cabaret* (Production Management Intern). They are also a founding member and vice president of Off-North Broadway, Skidmore's current musical theater club.

WHERE ART & IDEAS INTERSECT



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SPECIAL THANKS

Teisha Duncan

Pat Fehling

Margarita Blush

Faculty Student Summer Research Project

Wendy LeBlanc



Rehearsal Photo, Coltrane Cho '24



The Miranda Family Fellowship at Skidmore College

**For students interested in
Theater, Music, Dance, and Arts Administration!**

The Miranda Family Fellowship Program creates a pipeline for emerging artists and arts administrators from underrepresented communities to access education and long-term support to advance their careers and to increase diversity within leadership in the entertainment industry. Skidmore students Chiara Garcia-Ugarte '25, Darren Jackson-Wilkins '25, Sophie Kelly '25, Reyn Ricafort '25, and Javier Soto '25 comprise the inaugural cohort.

APPLICATION TIMELINE

- Application Due Date: March
- Application review: March-April
- Finalist Interviews: April
- Fellows Announced: May

LEARN MORE + APPLY:



MANAGEMENT STAFF

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	Sam Severs '27
	Emily Landolfi '27
	Audrey Tignor '27
	Sky Estrada '27
	Coltrane Cho '24
	Meghan Wax '27
	Roman Grinevics '27

PRODUCTION CREWS

Scenic Build.....Madeline Bace '26, Sydney Baig '26,
Jonah Cadorette '26, Elena Chawla '26,
Lillian Culver-Anderson '26, Maddie Evans '24,
Elizabeth Frischling '24, Vic Glass '27,
Lu Glassberg '26, Noah Greenfield '24,
Ben Harris '27, Ruth Leech '25,
Josh Lucey '25, Emma Mangol '24,
Ida Mihok '24, Nina Renkert '25,
Teddy Rieck '24, Dylan Salinger '24,
Lillie Shelor '25, Audrey Spiegel '27,
Katie Steele '26, Ella Theoharis '26,
Leo Thomson '27, Naomi Wagner '26,
Lucia Wiegert '27, Zilin Xia '26,
Katya Yurkovskaya '26, Jordan Zickmann '26

Electrics Crew.....Madeline Bace '26, Elena Chawla '26,
Becca Durst '27, Samantha Epstein '27,
Maddie Evans '24, Liz Gluz '27, Aryan Prasad '25,
Eli Rothstein '27, Jacob Smith '24, Logan Waugh '26,
Max Weigel '24, Tom Wilkens '27,
Connor Yackel '25, Lucrezia Zichichi '24

Costume Shop.....Maddy Abramson '27, Victoria Calabrese '24,
Eliza Clark '25, Jana Coppola '26,
Lucas Falick '25, Lu Glassberg '26,
Frances Gustafson '27, Leo Kett '27,
Max Kraftsow '26, Maggie Krieg '26,
Finn Krol '27, Mia McCormack '27,
Max McGuire '24, Jacob Smith '24,
Ella Theoharis '26, Lily Watson '27,
Katya Yurkovskaya '26

Paint Crew.....Claire Butkin '27, Lillian Culver-Anderson '26,
Arianna Grullon Ramos '26, Jordan Gonzales '24,
Maggie Hogan '27, Mia McCormack '27,
Kelly Murata '27, Katie Steele '26,
Meghan Wax '27, Landon Weber '25,
Marin Wheeler '27, Katya Yurkovskaya '26

Props CrewJordan Azzinaro '26, Ken Caron-Quinn '27,
Ainslee Frost '27, Alyssa Galen '27,
Noah Greenfield '24, PJ Moller '24, Gordon Sather '27,
Ava Vitale '27, Connor Yackel '25

Wardrobe Crew.....Jordan Azzinaro '26, Sydney Baig '26,
Cameron Greenberg '26, Lily Lugiano '26,
Isabel Ostheimer '26, Amara Rozario '27,
Lila Sandler '27

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.



THEATER DEPARTMENT FACULTY AND STAFF

LISA JACKSON-SCHEBETTA
Chair, Associate Professor

JOHN MICHAEL DIRESTA
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Visiting Lecturer

BRANDON SEWALL
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MEGAN RICHARDSON
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Manager & Designer

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
Box Office: 518-580-5439
Email: boxoffice@skidmore.edu

DOCTORS AND PATRONS ON CALL

Please leave your pager or cell phone and seat location with the house manager so we may locate you if you are called.

CURTAIN TIMES (UNLESS OTHERWISE NOTED)

Evening curtain is at 8:00 pm.
Matinee curtain is at 2:00 pm.

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
Scenic Painting
Scenic Projection
Advanced Costume Design
Advanced Lighting Design
Advanced Scenic Design
Advanced Theater Production

THEATER DEPARTMENT ENDOWMENTS

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.

Arnold Bernhard Foundation Endowed Fund to Benefit Skidmore Theater
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Special thanks to Jean Buttner & Irving Silverman

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Skidmore College appreciates its Friends of the Skidmore Theater.
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The Skidmore Theater Department would love for you to become a FRIEND OF THE SKIDMORE THEATER. As audience members, you are an integral part of our theater and these funds help to enrich the program and maintain the high quality of the work in the department. With your generous support, we are better able to bring guest artists and guest speakers to the Department and to purchase essential equipment beyond the scope of our budget. As supporters of the theater, your encouragement is vital to the faculty and students.

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