

# Upcoming Productions

## Fall 2023

### Seven Minutes

By Jean Fassler '24\*

Directed by Abby Bettencourt '25

\*Senior project members include:

Lou Griesman '24, Nathaniel Grosjean '24

November 1 & 4, 2023

The Powerhouse Theater

### Bacchanal

By Stefen Dodson '24\*

Directed by Christopher Grabowski

November 29 & December 2, 2023

The Powerhouse Theater

### Fury

By Sydney Duncan '24\*

Directed by Ella Talerico '25

November 30 & December 1, 2023

The Powerhouse Theater

## Spring 2024

### The Game

by Solomon Hess '24

Modfest reading

Powerhouse Theater

January 26 8:00pm

### The Game

By Solomon Hess '24

Private Reading & Reception

January 27 2:00pm

### Skin

By Naomi Iizuka

February 22, 23, 24 8:00pm

SKIN is produced by special arrangement with THE GERSH AGENCY, 41 Madison Avenue, 29th Floor, New York, NY 10010

### Hurricane Diane

By Madeleine George

Directed by Kendall Wienecke '24\*

March 28, 29, 30 8:00pm

Special arrangement made through Concord Theatricals.

### Or

By Liz Duffy Adams

April 18, 19, 20 8:00pm

OR, is presented by special arrangement with Broadway Licensing, LLC, servicing the Dramatists Play Service

\*Denotes senior project member

Email: [boxoffice@vassar.edu](mailto:boxoffice@vassar.edu)

Call: (845) 437-5599

Website: <http://drama.vassar.edu>

Individuals with disabilities requiring accommodations or information on accessibility should contact the box office in advance.



# Forever & Sometimes

Written by Joe Baldwin '24\*

Directed by Claire McHarg '24\*

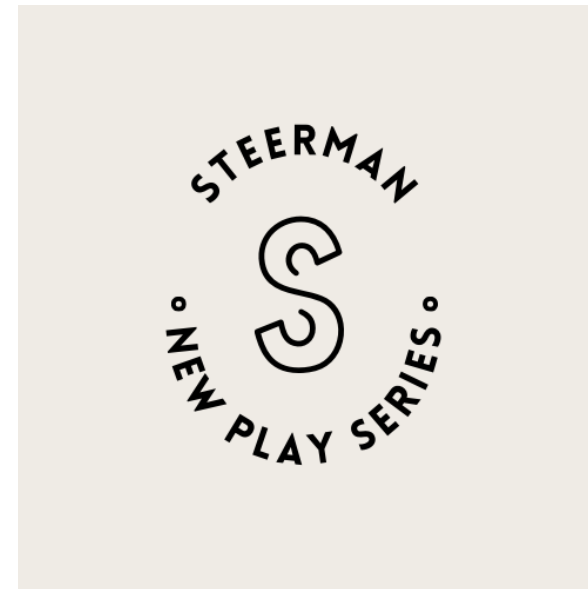
Steerman New Play Series

November 2 & 3, 2023

8:00pm

Powerhouse Theater

\*Denotes senior project member



## CAST

Gil	Aiden Skelly '26
Cleo	Molly Stern '25
Maggie	Nina Fishman '25
Diego	Jamie Walsh '25

## Production

Playwright	Joe Baldwin '24*
Director	Claire McHarg '24*
Stage Manager	Anica Acuna '24
Assistant Stage Manager	Eliana Mor '27
Lighting/Projections Designer	Avery Turnbull '26
Scenic/Props Designer	Lilly Masters '26
Costume Designer	Madison Powell '24
Sound Consultant	Ki'tsai Zangpo '25
Light & Sound Board Operator	Alissa Seedansigh '26
Run Crew	Georgia Macy '24
Costume Run Crew	Tori Kim '25
Wardrobe Crew	Eli Hinerfeld '24 Majka Kiely-Miller '27 Anisa Schmeil '27 Jazmine Williams '26
Build Crew	Jackson Bernreuter '25
Actor Representative	Nina Fishman '25

## Drama Department Work Study Students

### Costume Shop

Interns:	Celeste Brinkhuis '24, Madison Powell '24, Jazmine Williams '26
Costume History&Design Research:	W. Ashton Scott '26
Costume Collection Research Assistant:	August Pointer Mace '26
Costume Shop Technicians:	Grace Fure '27, Eli Hinerfeld '24, Majka Kiely-Miller '27, Georgia Macy '24, Elsie McKendry '26, Noe Perry-Greene '26, Eden Radifera '26, Emma Raff '26, Anisa Schmeil '27, Ava Sclafani '25, Abigail Straus '25, Jazmine Williams '26

### Electrics Shop

Lighting Intern:	Xander Setchko '24
Electrics Crew:	Willow Eaton '27, Devin Gearty '25, Harry Malins '26, Erin Mee '24, Eliana Mor '27, Avery Nahf '26, Ella Talerico '25, Ki'tsai Zangpo '25

### Scenic Shop

Scenic Intern:	Riley Bates '24
Scenic Crew:	Becca Bogstad '26, Zach Cohen '24, Eli Levitt '24, Alex Roth '24, Maria Shansonga '27, Aiden Skelly '26, Jasper Smith '25, Avery Turnbull '26, Jamie Walsh '25, Kendall Wienecke '24, Yuchen Zhou '24

\* Denotes senior project member

## **Drama Department Faculty and Staff**

Director of Theater	Peter Gil-Sheridan
Costume Design	Kenisha Kelly
Production Manager	Patience Haskell
Technical Director	James Hunting
Scenic Design Faculty	Dan Daly
Costume Shop Manager	Leigh Davis
Acting/Movement Coach	Hannah Gaff
Dialect Coach	Conrad Schott
Publicity/Box Office/Front of House	Joan Gerardi

### **Drama Department Interns**

Production Management	Maggie Young '25
Stage Management	Anica Acuña '24

### **Drama Box Office Staff**

Assistants:	Miriam Barker '27
	Sophia Fredericks '26
	Alejandra Robins '24
Drama Department Photographer:	Quin Taylor '27

### **Ushers:**

Rosalind Levine '27, Destiny King '27, Grace Fure '27,  
Oliver Hollman '27, Abby Bettencourt '25

### **Special Thanks:**

Claire Baldwin, Hunt Baldwin, Hannah Hu, And anybody who took the time to read any draft of this show! Xander Whimsy Setchko, Friends and Co-Workers from the Wayfinder Experience, and the Harner-McHarg family (near & far)

## **DIRECTOR'S NOTE BY CLAIRE MCHARG '24\***

There is a delightful novelty in getting to watch a script come to life, but admittedly, it does throw much of this process into chaos. You can never really expect to know how things will go when you get handed a new script every so often, and it makes the atmosphere of the rehearsal room feel a little more anxious than usual. Thankfully, it's Joe Baldwin we're talking about here, who writes in such a way that even skimming through early drafts I found myself laughing. Joe and I sat down really early on and said "where can we find joy in the little things?" and while enjoying the spring weather, went through every small detail and kind of moment we wanted to have while going through our Senior Project. This is really what led us through the process. We've leaned into every little chuckle, every moment we found ourselves smiling.

When Forever and Sometimes was first pitched to me, it came with a very important question, "if you had forever, would you actually learn to play the violin, or would you put it off since you know you have all the time in the world?" It took a long time to come to a reasonable answer. Depending on my mood, especially as the belief in my success changes, I think I'd do it all. I'd learn to crochet and then pick up the guitar. I'd remember how much I love to paint and read, the way I used to when I had more free time in my schedule. I would finally dedicate hours and hours to the people I want to spend time with.

These days, most of us don't have all the time in the world, let alone enough to slow down, or enjoy the small things. I hope the time you spend here lets you take a moment to breathe and remind yourself how much you like eggs, or your favorite song. I couldn't really know what I'd really do with all the time in the world, but I think I'd like to enjoy as much time as I could with these wonderful people. Many thanks to all of them for making my Senior Project as wonderful as possible.

- Claire L.H. McHarg

## **A MESSAGE FROM THE PLAYWRIGHT JOE BALDWIN '24\***

For most of my life, I have hated writing anything “realistic.” I have always been more attracted to worlds of fantasy, characters that can do superhuman things, and situations that one would never actually find themselves in. As a kid, these were the stories I wanted to tell, and as much as I have matured as a person since then, I think that spark is something that I’ve always wanted to maintain in my writing. At the same time, as I’ve grown up, I have come to appreciate a grounded approach to storytelling. The elements of “realistic” storytelling I so badly wanted to avoid as a kid became the things that I found myself relating to the most as an adult. So, when I started thinking about what I was going to write for my senior thesis, I wanted to find a way for both ideas to be reflected. A world where the reality enhances the fantasy, and the fantasy enhances the reality.

The more I thought about it, the more I was attracted to the idea of immortality. When people think about immortality, most identify it with being better than human, but as I began to consider it, I just thought of it as something that would make you more human. More opportunities to succeed as well as fail. More opportunities to love someone and to lose them. There are so many things we worry about because we know there will be an ending, so how much changes when that ending isn’t certain? (if anything changes at all?) So, I began writing with the simple idea: Would someone ever change if they knew they would live forever? A question that I then thought was a little too serious, so I turned into: If you knew you had infinite time, would you ever actually do that thing that you said you would do later?

- Joe Baldwin

## **A MESSAGE FROM DIRECTOR OF THEATER PETER GIL-SHERIDAN**

The Steerman Festival has changed this year. For our 4th iteration of brand new work written by our Seniors, the Steerman Festival has become The Steerman Series. The series is named for James Steerman to honor his work as the longtime chair of the Drama and Film Department. The Drama Department hoped to support the 5 writers who wished to see their plays produced. But we also recognized what a major undertaking that has been to do all of them in one or two back to back weekends.

When I came to Vassar three years ago, I’d hoped to build a robust festival of new work that showcased our student’s ingenuity and vision for the future of American Theatre. Through the hard work of our students, faculty, and staff, Vassar has become a place where new work by living writers is at the heart of our curriculum and season.

Solomon Hess was up first with his solo performance piece, When I Grow Up, a comic rendering of his journey from childhood to adulthood. In early November, Jean Fassler will premiere their play Seven Minutes and Joe Baldwin will premiere his play Forever and Sometimes, two plays that wrestle with mortality and the meaning of why we live. And in December we’ll enter Stefen Dodson’s world through his play Bacchanal, the story of young Caribbean-Americans navigating life and love in New York. We’ll also be introduced to Sydney Duncan’s, Fury, a modern re-telling of the Oresteia.

I continue to be filled with pride that I work at a college that puts so many resources and so much care into the realization of new work. Alongside the writers, our designers and technicians are building new worlds, our actors are originating roles that have never been filled, and our directors are interpreting ever-shifting texts to bring the writer’s best vision to life. It’s an enormous undertaking and I am grateful to you, our community, for giving audience to these original dramas.