

Spring 1-27-2012

Lend Me A Tenor Playbill

Providence College

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ANGELL

Blackfriars Theatre

Providence College Department of Theatre, Dance and Film presents

Lend Me a Tenor **by Ken Ludwig**

DIRECTED BY
Jimmy Calitri

SCENIC DESIGN
Kathryn Kawecki

COSTUME DESIGN
Amanda Downing-Carney

LIGHTING DESIGN
Jen Rock

SOUND DESIGN
Paul Perry

VOCAL COACH
David Harper

Angell Blackfriars Theatre
January 27-29 & February 3-5, 2012

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Produced by special arrangement with Samuel French, Inc.

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*The videotaping or other video or audio recording of this
production is strictly prohibited*

Cast

(in order of appearance)

MAX	Patrick Mark Saunders
MAGGIE	Aubrey Dion
SAUNDERS	Jeff DeSisto
TITO	Daniel Caplin
MARIA	Grace Curley
BELLHOP	Kevin Lynch
DIANA	Marisa Uργο
JULIA	Erin Fusco

Setting

The action takes place in a hotel suite in Cleveland, Ohio in 1934.

Synopsis of Scenes

Act I, Scene I: Early afternoon on a Saturday in September

Scene II: Four hours later

Act II, Scene I: That night, about 11 o'clock

Scene II: Fifteen minutes later

There will be one ten minute intermission between acts.

Special Thanks

Trinity Rep Costume Shop
Giacomo Striuli
URI Theatre Department
Jamie Dufault

Resident Production Staff

PRODUCTION MANAGER

John Garrity

TECHNICAL DIRECTOR

George Marks

COSTUME SHOP SUPERVISOR

Maxine Wheelock

PUBLICITY COORDINATOR

Susan Werner

ASSISTANT TECHNICAL DIRECTOR

Spencer Crockett

Lend Me a Tenor Staff

ASSISTANT DIRECTOR

Dora Mighty

STAGE MANAGER

Amy Beckwith

ASSISTANT STAGE MANAGER

Ted Boyce-Smith

PROPERTIES PROCUREMENT

Brandon Ferretti

LIGHT BOARD OPERATOR

Rachel Ball

SOUND BOARD OPERATOR

Alex MacIntyre

PROPERTIES RUNNING CREW

Chelsea Bentley

WARDROBE RUNNING CREW

Cayla Barbour

Moira Power

COSTUME SHOP CREW

Valerie Chase

Elizabeth Dennis

Kaitlin Elliott

Stacie Krawiecki

Annie Wendel

PRESS PHOTOGRAPHY

Amy McCormack

BOX OFFICE MANAGER

Casey Gilmond

BOX OFFICE & PUBLICITY

Claire Chambers

Casey Gilmond

Kelly Hoarty

Amy McCormack

Hayley McGuirl

HOUSE MANAGERS

Amy McCormack

Hayley McGuirl

SCENE SHOP CREW

Amy Beckwith

Ted Boyce-Smith

Kenny Carberry

Michael Cirrotti

Carolyn DeDeo

Kerry Duran

Matt Hannigan

Hannah Hughes

Nicholas Iannorone

George Killian

Victor Neirinckx

Ben Remillard

Irio Schiano

ARCHIVE PHOTOGRAPHY

Gabrielle Marks

POSTER

Coyote Hill

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The Friars Club

A Conversation with Ken Ludwig

Interviewed by the

American Association of Community Theatre's Ron Ziegler

Ken Ludwig's numerous works have been performed on Broadway and in London's West End. He has received the Laurence Olivier Award, England's highest theatre honor, three Tony Award nominations and two Helen Hayes awards. His work has been commissioned by the Royal Shakespeare Company and has been performed in thirty countries in over twenty languages (kenludwig.com).

Here are some excerpts from an interview with Ken Ludwig with AACT's Ron Ziegler.

RZ: Besides being a playwright you are also a director, correct?

Ken Ludwig: Yes, I've done directing all my life ... I love directing. The only trouble with directing for me at this moment is I still have a son in high school. If you want to direct, you're gone from your hometown for six to eight weeks at a time and that's something I just can't do at this point.

RZ: When you direct your own plays do you ever find yourself wanting to change your script because as a director you've gained a different perspective?

Ken Ludwig: Oh absolutely. I'll direct a piece and then I'll discover I didn't leave enough time for this person to change before an entrance or something. That might be the sort of elemental thing I discover. But the other, more profound circumstance is, if I find that in directing a scene, it ultimately doesn't pay off or work in the way that I want it to. And then it would be a matter of me turning to the playwright and saying "Hey, you know, write better!"

RZ: Or asking the playwright if you could make changes?

Ken Ludwig: Exactly ... Playwrights slave away trying to get lines right. As Oscar Wilde said, he spent one morning putting a comma in and then in the afternoon taking it out. You're very careful about every choice you make as a playwright and you don't want to make changes willy-nilly.

RZ: Do the characters and situations in your plays—as farcical as they may be at times—have a basis in real life, specifically in your real life?

Ken Ludwig: Oh, absolutely. Absolutely. Take a play like *Lend Me a Tenor*. People said to me, "Hey, Ken, that Max, that's you!" If you don't know the play it's about a young man who wants to be an opera star and believes he has it inside him but no one else sees it. In the course of the play he proves it to the world, proves it to himself and he gains self-confidence. I went to law school because I thought I

needed something to fall back on. And so I spent time practicing law as sort of my day job, and I wanted to be in the theatre more than anything else, and I always did, ever since I was a kid. And I had always felt that I had this ability inside me. I had this sense of what art really is about and trying to communicate it to people and trying to make people happy and trying to give people courage and trying to make people proud of themselves and having a sense of worth and humanity. And that's what mattered to me and I thought I could convey that. But I had to prove it. In the course of the play Max proves it.

RZ: I've always thought the dialogue you write for your characters rings true and strikes me as honest.

Ken Ludwig: That's a real compliment. That's sort of a deep compliment that people not in our business wouldn't understand. That's really what I strive for, and it's so easy as a playwright, or any kind of writer, to fall back on mannerisms or things that you think are cute. When you read pulp novels or bad plays you see it all the time. Finding that sense of honesty in a real simple way is in many ways the trick. It's the skill of being a playwright.

RZ: Your love of theatricality and the theatre itself as source material for your plays is obvious; many of your plays have theatrical settings. They also have a sense of theatre history and of tradition.

Ken Ludwig: Yes, and part of the reason for that is that because I've always loved the theatre so much and wanted to be part of this since I was a kid. I think I've always put it on a pedestal and said, "this is the world I'd like to live in." And it makes me happy and it gives me courage, and so I tried to use theatre as a metaphor for all of life. And it's been a way for me to write about things I care about.



Photograph courtesy of Adventure Theatre

Resident and Visiting Artists

JIMMY CALITRI (Director) holds an A.D. in Studio Art and Design, a B.A. in Theater Performance, a B.A. in Art History and Design, and an M.F.A. in Performance in Society from Rhode Island College. He is an adjunct faculty member and director in the University of Rhode Island and Rhode Island College Theatre Departments. His recent acting credits include appearances in *Miss Pixie's Local Cable Access Holiday Extravaganza* at the Sandra Feinstein-Gamm Theatre, URI's musical production, *The 25th Annual Putnam County Spelling Bee*, and *Mambo Italiano*, an alumni production at Rhode Island College. Jimmy directed the first production of the URI 2009-2010 season, *Boy Gets Girl* and will serve as Associate Director for *Singing in the Rain* at URI in the spring. Jimmy also directed *A Lie of the Mind* and *Who's Afraid of Virginia Woolf?* at Perishable Theater the past two seasons. The latter was named 'Best of Theater in 2010' by The Phoenix Newspaper and 'Best Professional Production of 2010' by Motif Magazine. Favorite past directing jobs include *A Midsummer Night's Dream*, *Assassins the Musical*, *Miss Julie*, *The Taming of the Shrew*, and *A-MIRROR-CA: A Critical Burlesque on America's Media-Driven Culture* which was recently revived at RIC. This Summer Jimmy will be heading to Chicago to direct *The 39 Steps*. Jimmy would like to thank the cast, crew, and the entire production team of *Lend Me a Tenor* for their dedication and collaboration on this project. He would also like to extend a special thank you to Claudia Traub, John Garrity, and Dora Mighty.

AMANDA DOWNING-CARNEY (Costume Designer) holds a BFA in Technical Theatre with a Concentration in Costume Design from The University of Rhode Island. After graduation she toured nationally and internationally as Wardrobe Supervisor with Phoenix Entertainment's *FAME: the Musical*, *Smokey Joe's Cafe*, *FAME: the Musical KOREA* and *Will Rogers Follies*. Now off the road, she has worked at such local theatres as Theatre-by-the-Sea, the GAMM Theatre, and Perishable Theatre, and is currently the Costume Director at Trinity Repertory Company. This is Amanda's first production experience at Providence College and she'd like to thank Jimmy Calitri and the entire theatre department for such a wonderful opportunity. Special thanks to her husband, son and new baby on the way.

DAVID HARPER (Music Director/Conductor) is the Coordinator of Vocal Studies in the Department of Music at Providence College, where he teaches private voice lessons, voice class, lyric diction, song repertoire, opera workshop, and music in the theater. As Music Director and Vocal Coach for the Theater Department at PC, David has served as Music Director for productions of *Merrily We Roll Along* and *Brigadoon*, and as Conductor/Music Director for *Carousel*, *Company*, *Funny Girl* and *Gypsy*.

After completing his undergraduate work at the University of North Carolina at Greensboro, David Harper went on to earn a Master's Degree in Music from Virginia Commonwealth University. He continued his studies at the Boston University School of Music, graduating with top honors and earning a second Master's there. A member of the Pi Kappa Lambda music society, his teachers have included Richard Cassilly, Daniel Ericourt and Anthony di Bonaventura. He has accompanied such world-renowned singers as Mr. Cassilly and Patricia Craig in concert, and has twice been chosen to participate in the prestigious Cleveland Art Song Festival, where he worked with Warren Jones, Roger Vignoles, Olaf Bär and Sarah Walker.

KATHRYN KAWECKI (Scenic Design) previously designed Providence College's productions of *The Cripple of Inishmaan*, *Hedda Gabler* and *The Sweetest Swing in Baseball*. New

England scene designs: *RENT* and *dollHouse* (New Rep); *Proof* (Seacoast Rep); *My Fair Lady* (2010 IRNE Nomination), *Rimers of Eldritch*, and *42nd Street* (Stoneham Theatre); *Largo Desolato* (A.R.T./MXAT Institute); *Anna Bella Eema* (Perishable Theatre); *Hansel and Gretel* (Boston Lyric Opera Tour). Regional scene designs: *Race and Ages of the Moon* (Contemporary American Theatre Festival); *Anna in the Tropics* (Capital Rep); *No Child... & Bad Dates* (Hangar Theatre); *Topdog/Underdog* (Sacramento Theatre Co); *La Traviata* (Emerald City Opera). Costume designs: *A Midsummer Night's Dream* and *columbinus* (Salve Regina University); *Billy Witch* (Northeastern Theatre); *Pippin and Inherit the Wind* (Groton School). Honors: 2009 NEA/TCG Career Development Program finalist; USITT's 2007 Young Designer Award for Scene Design. www.kawecki-art.com

PAUL PERRY (Sound Design) is a 2010 graduate of Providence College. Sound Design credits include *The Sweetest Swing in Baseball* (Providence College), *Neighborhood 3*, ("The Actor's Studio, CT), and *I Loved Sam Stone* (The Tank, NYC). He recently worked on *Candide* as the second engineer at The Huntington Theatre, Boston and was the mixer for *The Nutcracker* at the Stoneham Theatre, MA. He will be designing *Little Shop of Horrors* at the New Repertory Theatre, Watertown, MA in April. www.paulperrysound.com

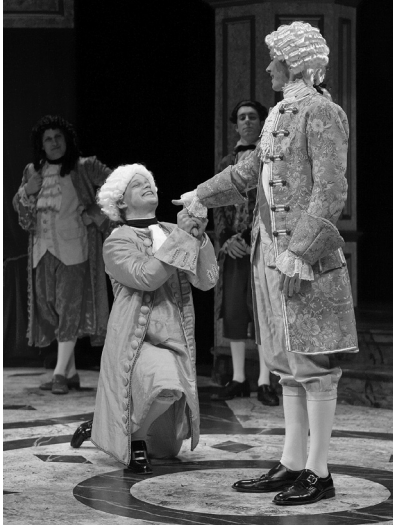
JEN ROCK (Lighting Design) is thrilled to be joining Providence College for her first production. Recent design credits include *Hedwig and the Angry Inch* with Perishable Theatre and Trinity Repertory Company, which was recently featured in Live Design Magazine and won the 2010 Rhode Island Motif Award for Best Production. At the Gamm Theatre: *Circle Mirror Transformation* and *Mauritius*. At the 2nd Story Theatre: *In the Next Room or the Vibrator Play* and *Master Class*. With the Orfeo Group: *Love Song*. With Metro Stage Company: *The Bat Boy*. With Dream Out Loud Productions: *Rent*. With Totem Pole Playhouse: *The Complete History of America* (abridged), *Unnecessary Farce* and *Ruthless!*. And with the Connecticut Repertory Theatre: *The Skin of Our Teeth* and *The Arabian Nights*. www.jenrockdesign.com

Department Of Theatre, Dance & Film Faculty & Staff

Professor / Chair, Dept. of Theatre, Dance, Film.....	Wendy Oliver
Associate Professor/Managing Director, Theatre.....	John Garrity
Professors.....	David Costa-Cabral, Mary G. Farrell Rev. Kenneth Gumbert, O.P.
Associate Professor.....	Rev. Matthew Powell, O.P.
Special Lecturer/Musical Director	David Harper
Special Lecturers-Theatre.....	Kate Ambrosini, Pamela Howell, David Rabinov, Luke Sutherland, Claudia Traub
Special Lecturer-Dance.....	Betsy Miller
Special Lecturer-Film.....	George Steele
Technical Director.....	George Marks
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Costume Shop Supervisor.....	Maxine Wheelock
Senior Office Assistant.....	Ali Boyd
Production Office Assistant.....	Susan Werner

Lend Them a Hand!

Help a Friar Shine Onstage!



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of the 2011-2012
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Now, more than ever, our students need you.

Donations to scholarship funds are fully tax deductible.

• • •

Department of Theatre, Dance & Film, Providence College
One Cunningham Square, Providence, RI 02918

Box Office Information & Policies

The Box Office at the Smith Center for the Arts is open for walk-up sales 1:30-5:00 PM Monday through Friday, and one hour prior to curtain on all performance days. Cash, check, or credit cards are accepted for walk-up sales.

Tickets for Angell Blackfriars Theatre and Bowab Studio Theatre events may be purchased online or over the telephone by Mastercard or Visa. If you are on our mailing list, information will be sent to you prior to all mainstage events. To be placed on our mailing list or to purchase tickets, visit www.providence.edu/theatre or call 401-865-2218.

All ticket sales are final and cannot be refunded. You may exchange tickets for a different performance of the same production by returning your tickets to the Box Office up to 24 hours prior to curtain, subject to seat availability.

BOX OFFICE: 401-865-2218
www.providence.edu/theatre

URI THEATRE  **Spring 2012**

TARTUFFE

by Moliere, translation by Ranjit Bolt



Feb. 23-25, 7:30 pm

Mar. 1-3, 7:30 pm

Feb. 26, 3:00 pm

Mar. 4, 3:00 pm

SINGIN' IN THE RAIN

Based on the MGM Film. Music by Nacio Herb Brown;
Lyrics by Arthur Freed; Based on the Screenplay by
Betty Comden and Adolph Green



April 19-21, 7:30 pm

April 26-28, 7:30 pm

April 22 & 29, 3:00 pm

Online tickets: www.uri.edu/theatre
Purchase at the Box Office: 401-874-5843
URI Fine Arts Center, Kingston RI

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PLEASE TURN OFF CELLULAR PHONES AND PAGERS before the performance begins.

Out of respect to the performers and as a courtesy to those seated next to you, TEXTING IS NOT PERMITTED IN THE THEATRE during the performance.

ACCESSIBLE RESTROOMS are located at either end of the main lobby. THE MAIN RESTROOMS are down the stairs in the lower lobby. At the end of Intermission, an announcement will be made, audible in all restrooms and lobbies.



The Cripple of Inishmaan
by Martin McDonagh Oct. 28-30 Nov. 4-6
"Jolly dark fun" - The Los Angeles Times

Blackfriars Dance Concert
Nov. 18&19
Guest and resident choreographers create original work with the Providence College Dance Company.

Lend Me a Tenor
by Ken Ludwig Jan. 27-29 Feb. 3-5
A slapstick farce nominated for seven Tony Awards

Providence College Theatre, Dance & Film

Tickets:

401.865.2218

www.providence.edu/theatre



The Music and the Mirror

Feb. 10-12

A Musical Theatre Revue (Student Directed)
Selections from musicals, all with a theme of identity and self-discovery.

Poor Murderer

By Pavel Kohout Mar. 30-Apr 1 Apr. 13-15

A play of illusion and deception - an underperformed masterpiece.

Spring Dance Concert

Apr. 27-28

The Providence College Dance Company showcases the work of student choreography.

Student Film Festival

May 2

A juried screening of original short films written and directed by Providence College students.

