



BY: **Caridad Svich**

DIRECTOR: **nigo torrez '22**

OCT. 25–27, 31/Nov. 1–3

Parker Theatre

Strobe lighting effects will be used during this performance.

"TOWN HALL was developed at The Lark, Sheen Center and Ensemble Studio Theatre in NYC and National Theatre Institute in Connecticut."

"TOWN HALL is produced by special arrangement with the Playwright and Elaine Devlin Literary, Inc., 1115 Broadway, 12th Floor, New York, NY 10010".

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CREATIVE TEAM

Director : NIQO TORREZ

Assistant Director : DEVORAH STRANGWAYS

Production Stage Manager : JESS ROMANOWSKI

Assistant Stage Managers : KIERSTEN DELOREY
ELISA ROSARIO
LIA CARDONE

Production Manager : CATHERINE DOHERTY

Dramaturg : ROME TORRES

Technical Director : JOEL SHERRY

Asst. Technical Director : RACHEL BUCHANAN

Scenic Designer : DAN DALY

Asst. Scenic Designer : MICHELLE EDWARDS

Costume Director : KAITLYN KOCIELA TAYLOR

Asst. Costume Director : MORIAH PILET

Costume Designers : CHARLOTTE PALMER-LANE
LILY RUTSKI

Sound Designers : DERRICK ELLISON
ETHAN MAGUIRE

Lighting Designer : MAYA BATTISTELLA

Lift Captain : KIERSTEN DELOREY

ABOUT CARIDAD SVICH

Caridad Svich is a 2024 Guggenheim Foundation Fellow. Her plays and translations have been produced across the US and abroad. Of Cuban-Argentine-Spanish-Croatian descent, her work centers on environmental and human rights, examines the poetics and politics of resistance, and often radically reconfigures the classics. Key pieces include *12 Ophelias*, *Iphigenia Crash Land Falls...*, *Red Bike*, and *The House of the Spirits* (based on Isabel Allende's novel). Among her honors: Flora Roberts Award (The Dramatists Guild), Obie for Lifetime Achievement, American Theatre Critics Association Primus Prize, Edgerton Foundation New Play Award, and a Harvard/Radcliffe Institute Fellowship. She has authored/edited several books including *Toward a Future Theatre* (Methuen Drama), *Audience Revolution* (TCG), and *Federico Garcia Lorca: Impossible Theatre* (Smith & Kraus). She is also published by TRW Plays, Broadway Play Publishing, Intellect Books, and more. The feature film *Fugitive Dreams*, for which Svich served as a screenwrite, is streaming on Apple TV+ and Amazon Prime. They are the founder of NoPassport theatre alliance and press, co-artistic director at the Lucille Lortel Theater, drama editor at *Asymptote* literary journal, and an editor at *Contemporary Theatre Review* (Routledge, UK). She teaches at Rutgers University-New Brunswick, NYU School of Professional Studies, and the Einhorn School of Performing Arts at Primary Stages Theatre. <https://caridadsvich.com>



DRAMATURG'S NOTE

Dramaturg: Rome Torres

“There are rooms like this one where the labor of imagination takes place: the labor of imagining a different state of things.”

Imagination is defined, in the Merriam-Webster dictionary as “the act or power of forming a mental image of something not present to the senses or never before wholly perceived in reality.” This definition establishes imagination as intangible; it cannot be touched or achieved. Additionally, its abstract nature positions imagination as immaterial and unimportant in our society. This leaves people’s aspirations being consistently diminished, especially from a young age and forward. For many young activists, it feels like all we have at our disposal is our imagination, so what feelings are we left with in a society that brushes off the impact of images? It feels like all we can do is fantasize about a new world with no way to achieve it. However, what we learn from elder community organizers is that imagination is the most powerful tool that we have in our arsenal.

In the age of the internet with an ever-expanding exposal of genocidal campaigns, natural disasters, and everyday acts of discrimination on social media, it can feel exhausting to exist within our world and have access to this wide variety of information all at once. The emotional whiplash of social media encourages a feeling of helplessness that weighs on our shoulders like a backpack full of cinderblocks. Taking the time and energy to imagine a future, a better way of living, is strenuous labor. This labor is one that we consistently use to combat the burnout of everyday life.

Town Hall explores what happens when we continue to reassess what it is that we care about. It takes us through the various journeys of young people who are trying, again and again, to let themselves imagine. We ask that you partake in the labor of imagination with us. Allow yourself to use the grief, the joy, the rage, the rush of water, and the music to rebuild your awareness along with us.

Welcome to the revolution. We are grateful to have you. Enjoy the show.

DIRECTOR'S NOTE

Director: nigo torrez

hallo comrades, welcome. pull up a chair, take a seat
the meeting's about to begin.

that's exactly what *Town Hall* is: a meeting. or what some people might consider an honest dialogue. an assembly, a gathering, a symposium it is the convergence of a group of ordinary people trying tirelessly again and again to find connection and make meaning of the world around them, asking, "where do we go from here? what do we do now?"

when first approached about this play, i was immediately drawn into the linguistic world that *cardidad svich* creates for us, one that takes its time to percolate ideas without the rush of a linear clock. lines repeat themselves, reverberate, leave echoes, fragment and shatter, prod, poke, crack, tease, and stumble about as they look for the right words to difficult emotions. i found glimpses of myself and my communities reflected in this mode of processing; drawing empowerment from the insurgence of national and global student movements, this production quickly became about the students, by the students, and for the students.

because the reality is, we don't have time. we are inheriting a world rapidly depleted of its resources, where every summer is hotter than the one before and the winters don't see snow. we will never be home owners when we can barely afford rent and we will never be able to pay off our student loans with our minimum wage jobs that required graduate degrees. our government is more concerned with policing our bodies than protecting them, and the cries of children go in one ear and out the other. many of us have found it debilitating, opting to lose ourselves in an endless scroll of content: *new dance trend, clip of the debate, stand up comedy, footage of the bombing, get ready with me, another shooting, new tiktok audio, another natural disaster, hopecore compilation, another martyr, subway surfer, another another another...*

DIRECTOR'S NOTE

CONT.

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when there has never been more stimuli vying for our attention, how do we hone in our focus to transform it into action? how do we maintain our hope? outside of a room with a window and some chairs, there is little prescribed about the reality of this space; this expansiveness has allowed us to incorporate these technological elements as part of our exploration of what it means to effectively share space with one another, to build community.

i urge you to not let this conversation end when you leave the theater tonight. yes, go register to vote, but bigger than that. go talk to your neighbors. volunteer with your local soup kitchen. check out mutual aid funds in your area and donate. boycott and divest. start a community garden. learn to repair and mend your own items. mask up. educate yourself on what's happening in the world. take to the streets. start building community care into your personal praxis. whatever you do, don't let it be nothing.

CAST

LUKE ANDERSON
JOSEPH BASILE-FAICCO
ALINA ESTEP
BRESEIS FORTE
DONOVAN X. GUERIN
MEG HOBSON
ELLIS JABLONSKI
ALEX MARTINEZ
AVERY PULCHER
KYRA SAFFON
ABBE SCHULTIES
LORELEI VELEZ

UNDERSTUDIES

SYDNEY BUTTON
ALLI BYRNE
LIA CARDONE
SARAH WILSON

COSTUMES

Hair & Makeup Supervisor: ROME TORRES

Asst. Hair & Makeup

Supervisor: TABE PALMER

Wardrobe Supervisor: HANNAH GOLDBERG

Asst. Wardrobe Supervisor: MORIAH PILET

Costume Technicians: X ALEXANDER

ELIZABETH BALDWIN

NOAH CRUZ HERNANDEZ

EMMA HOLDER-YOUNG

ATHENA HOLMAN

KEREN KWARTENG

TIERNEY O'BRIEN

ARIANNA ROBINSON

ISMENE ROQUE

DANI ROSENFELD

LILY RUTSKI

ABBE SCHULTIES

KEVIN SHORTELL

A'LEIGHA SMALLING

FRANCESCA STANBERRY-BEALL

NATALIE STOCKMEYER

ROME TORRES

RYEN WESTON

COSTUMES CONT.

Wardrobe Crew: EMILIA GUZZETTA
NORA HAMRE
EAMON KEUPER
SARA MCAULIFFE
GINA RUIZ

SET & PROPS

Lead Carpenter: LUIZA BRAGA

Scenic Charge: HEATHER KUHN

Carpenters/Scenic Painters: KENNY ANNUNZIATA
KIERSTEN DELOREY
MICHELLE EDWARDS
RAEANNA HOSKINSON
ETHAN JONES
JABZY KISOB
KEELIN NAYLOR
OLIVIA RIDDLE
THEA SILVERSTEIN
NATHAN WHYTE

Paint and Props Crew: KATELYN HAUBRICK
SHAE LANE
LENNON LOTARDO
JESS MORALES
AVERY PULCHER
ERIN QUIGLEY
GIANNA ROJAS
ALEX STROCK
NAYA VULAJ

Carpentry Students: MICHAEL COLANTUONI
ESMERALDA COTTO
NOAH CRUZ HERNANDEZ
JULIE DELTUVIA

SET AND PROPS CONT.

Carpentry Students: EVELINA DERYABINA
JULIA DUBINSKY
MYA ESPINOSA
ALINA ESTEP
EMILY FERRY
MILANI GASTON
ALEXANDRIA GILROY
LIAM GORELIN
EMILIA GUZZETTA
NORA-LISE HAMRE
ETHAN JONES
JAYDEN JORDAN
MEARA LAFEVRE
ALISON LEVINE
ETHAN MAGUIRE
PAIGE MANSFIELD
SARA MCAULIFFE
JESSICA MORALES
CAROLINE OEHL
COOKIE RICHARDS
TRINITY ROADES
NAYA VULAJ
JULIA WILSON

LIGHTS & SOUND

Production Electrician: MAX ROSENFELD
Asst. Prod. Electrician: AMELIA MURRAY
Lighting Programmer: PHOEBE ALBRO
Light Board Operator: BRADLEY STANTON
Electricians: PHOEBE ALBRO
KENNETH ANNUZIATA
MAX AUERBACHER
MAYA BATTISTELLA
DECLAN CAULFIELD
MICHELLE EDWARDS
OZ FEN WANG
MEARA LEFEVRE
JESS ROMANOWSKI
BRADLEY STANTON
JASPER WRIGHT
Sound Supervisor: DEAN MAHONEY
Production Audio: PHOEBE ALBRO
Sound Board Operator: ZACH GAMACHE
A1: ZACH GAMACHE
A2: MARS PUGLIESE
Load In Crew: EMILY FERRY
MEG HOBSON
GENESIS RAMOS-BRAVO
DEVORAH STRANGWAYS
OZ FEN WANG

FRONT OF HOUSE & SOCIAL MEDIA

House Manager: SOFIA MELENDEZ

Front Of House: SYDNEY BUTTON

ALLI BYRNE

KRISTEN MCQUAID

KYRA PERLES

Box Office Assistants: AMANADA BECKMAN

LEE CAMARA

DANIELLA CORREIA

RYAN D'ALESSANDRO

GRACE LINDENFELSER

KAITLYN PEÑA

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