I simply cannot thank you enough for joining us.

As someone that has spent the better part of 35 years in the theatre, the opportunity to share a story live, in-person, and in a theatre is more meaningful than words can capture. And so I want to thank all of you for being part of this experience.

On behalf of the students and faculty of the department, I want to welcome you to The Wolves by Sarah Delappe, directed by Catherine Doherty, stage managed by Joñi Chao Honeywell, and produced with the support and participation of countless students and faculty. We are thrilled that you have joined us in Mckenna Theatre which stands on the unceded land of the Munsee, Esopus and Lenape peoples. I hope you take time to learn about our region’s indigenous people as it is important to acknowledge and understand our history.

Producing theatre is complex, and more so lately. We have been able to rehearse, and now perform, this text by following the Campus COVID guidelines and practices as we continue to prioritize the health and safety of our students, faculty, local and campus communities. It may seem strange to watch actors with masks on, but please remember performance and masks have a long-shared history. It may not be ideal, but we must do all we can to protect our community, and I appreciate your understanding.

Our season provides educational opportunities for students as well as space for stories that provoke timely conversations and resonate with our community. Many of the titles we produce provide an opportunity for the inclusion of voices often excluded in the American Theatre, and this season is no exception. We have wonderful titles chosen, and I hope that you will join us for each of the productions.

Lastly, we hope to make our work accessible to our community. In that spirit, we have cut this season’s ticket price in half compared to the 2018-2019 academic year; however, I feel compelled to say that the cost of these productions is not half of what was. If you find yourself in a position to support our work, please consider a donation to the Department or become a Friend of the Theatre. And of course, thank you to everyone that has and continues to support the work of our students, and through them shape the return and the future of the American Theatre.

Enjoy the performance, and I look forward to seeing you again later in the season.

Ken Goldstein
he/him/his
Chair/Professor of Design
Department of Theatre Arts
Director: Catherine Doherty

Production Stage Manager: Joñi Chao Honeywell
Production Manager: Shannon Dodson

Set Designer: Ken Goldstein
Costume Designer: Cesario Tirado Ortiz
Lighting Designer: Abby Rose
Sound Designer: Sun Hee Kil
Dramaturg: Jenna Sargent

Cast:
#11-Kiana Duggan-Haas
#25-Gina Lardi
#13-Molly Walsh
#46-Lindsay Ork
#2-Christine Tomer
#7-Amber Rose
#14-Katie Gudzik
#8-Courtney Williams
#00-Angelina Bell
Soccer Mom-Autumn Kimble

Understudy: Shannon Neenan
Understudy: Tiffany Poborsky

Soccer Consultants:
Cailin Ruoti, Hannah Pugliese, Sophia DeLorenzo, Lisette Palomo
Technical Director: John Simone
Assistant Director: Nico Torrez
Assistant Stage Managers: Jayson Salim, Max Rosenfeld
Production Assistant: Jessica Kacinski
Assistant Costume Designer: Chris Lunetta
Assistant Lighting Designer/Programmer: Martin Benesh
Assistant Sound Designer: Lee Ann Epstein
Hair and Makeup Supervisor: Marianna Oropallo
Wardrobe Supervisor: Cassie Smith
Carpenters: Shannon Dodson, Katherine De Onis, Nathan Benitez, Daniel Salzer, Mackenzie Baird, Nechama Anolik
Costume Shop Manager: Charlotte Palmer-Lane
Wardrobe Assistants: Emily Basset, Timika Edwards
Stitchers: Will Galarneau, Summer Glodstein, Faith DeCoteau
Props Assistant: Hunter Lypen
Paint and Prop Crew: Sam Buczeksmith, Khalil Coates, Lucia Costa, Natasha D’Amico, Penny Dilorio, Matt Doherty, Natalie Goggin, Katherine Gudzik, Nico Torrez, Courtney Williams
Production Audio: Bennett Lin
Head Sound/Sound Mixer: Emerson Wachnik
Backstage Sound Crew: Mackenzie Baird, Samantha Strong, Irving Zuniga
Sound Load In Crew: Keirsten Lamora, Ashlie Morrison
Electrics Coordinator: Ashlie Morrison
Light Board Operator: Paige Rosko, Shannon Dodson
Electricians: Max Rosenfeld, Maya Battistella, Keirsten Lamora, Jess Romanowski, Sam Buczeksmith, Paige Rosko
Front of House: Andrew Brunjes, Katherine Gudzik, Eugenio Namarubessy, Stefan Kloss, Eddy Nolan, Ryan D’Alessandro
**DIRECTOR’S NOTE**

Profound gratitude. This was the first emotion we all experienced in beginning the process of bringing a fully produced live theatrical event back to McKenna Theatre at SUNY New Paltz. On behalf of our remarkable students, who are designers, actors, assistant directors, dramaturgs, stage managers, and crafts persons, we cannot begin to thank you enough for being here; we have sorely missed you, as our true art is incomplete without you.

There is something so serendipitous about this play and this moment in time in which we all find ourselves after a painful hiatus from live theatre. In researching *The Wolves*, naturally it led to an investigation of the nature of wolves and wolf packs. In that research, we came across the following:

> “The complex wolf pack dynamics more resemble those of a teenage clique than a group of wild beasts. They still stalk prey, get into vicious fights with each other...you will discover that these canines follow an incredibly sophisticated group hierarchy...They organize themselves into packs to maintain stability.”

We have all spent nearly two years struggling for community and struggling for stability.

We find both in theatrical events where the exploration of isolation and belonging, of empathy and difficulty, provides a profound human connection.

It has been joyous to see our students return to the execution of theatrical craft with such passion, determination, and commitment. We have learned so much about ourselves in these last 18 months, and now, those lessons certainly found their way to our process, and, again, we are so grateful to connect with each other and you.

Catherine Doherty
DRAMATURGY NOTE By Jenna Sargent

This performance of The Wolves includes triggering and/or sensitive material, such as pregnancy termination, eating disorders, death, and blood (minor). If you need any support resources are listed below.

Sarah DeLappe’s play The Wolves is more than a story about a high school girls soccer team, in DeLappe’s words it’s, “a war movie- but about girls soccer.”

DeLappe was inspired by a trip to an art exhibit, from which she would go on to create the first scene of the show. The aspect that intrigued DeLappe was less about the art, and more about the distance between artist and viewer. For example, imagine looking around at an contemporary art exhibit, created to depict political climates in the Middle East, and then noticing everyone around you were a bunch of New Yorkers on a nice summer day sipping coffee. This disconnect is what intrigued her so much, and to showcase it, DeLappe created the nine girls of The Wolves team discussing political topics from Cambodia. In her words, “What could be further away from those humanitarian disasters than a bunch of American suburbanites on an indoor soccer field warming up for a game?” DeLappe, in order to create a realistic set of high schoolers, took elements both from her own experience and the secondhand experience she got from listening to teenage girls she taught during the day. From there the world of the play expanded, giving each girl an individual personality while simultaneously allowing them to function as one organism.

Community is what defines this play, showing these complex girls all aiming for one goal while still exploring their own identities and struggles. Often women, particularly teenage girls, are portrayed as catty and deceitful, frequently putting one another down for their own gain. DeLappe’s play takes that standard and flips it on its head, where instead they rely on one another for support and take pride in being in a group. They function very similarly to a wolf pack-- which could be what inspired the name-- and this only emphasizes the community of the show even further. In a wolf pack each individual plays a crucial role, since wolves hunt prey much larger than them they need everyone working in tandem to survive. This does not mean, however, that each one functions the same. Their differences, and the teams differences, is what allows them to work so seamlessly.

Interestingly, as you’ll notice, none of the characters have names, this was purposeful as DeLappe wanted them to be viewed, “as soccer players — not as daughters, not as girlfriends, not as sexual objects, but as athletes.” These labels, rather than names, lean into the idea that they, although different, are one unit, while simultaneously forcing the audience to view them just as DeLappe said.
You may need to rely on their jerseys to tell who is who at first, but as the play goes on you will start to see each one grow into their own. Their own is not just one aspect either, in media girls are often pushed into an archetype. *The Wolves* allows some of those archetypes to exist (the smart one, the boy-crazy one, the mean girl, etc), but you will see they become much more than that, and it is hard to fit any one of the characters into a box.

If you’re wondering what a soccer field is doing in a theater, don’t worry. Soccer is the last thing *The Wolves* is about, that’s not to say there is not a reason these girls are on a soccer team. The reason simply has more to do with what soccer represents, rather than the game itself: teamwork, comradeship, skill, and drama. We hope you leave tonight feeling a sense of that team effort, and that you recognize every story, even a high school girls soccer team’s, deserves to be heard.

**Mental Health Resources:**

**SUNY New Paltz Psychological Counseling Center**

845-257-2920

**New York State/Office of Mental Health Crisis Text Line**

Text GOT5 to 741741

**NY Project Hope Emotional Support Hotline**

1-844-863-9314

**Very Special Thanks To:**

Donald P. Christian, President
Barbara G. Lyman, Interim Provost and Vice President of Academic Affairs
Jeni Mokren, Dean of Fine & Performing Arts
Mike Malloy, Director of Environmental Health & Safety
Scott Schulte, Director of Emergency Management
Russ Thompson, Box Office Manager
The Students and Faculty of The Department of Theatre Arts
2021-2022 Production Season:
For more information https://www.newpaltz.edu/fpa/theatre/productions/mainstage/

Play On Shakespeare’s **Macbeth**
By William Shakespeare Translated by Migdalia Cruz
September 11th at 8:00 and September 12th at 2:00

**The Wolves**
By Sarah DeLappe
Presented with permission of Concord Theatricals
September 30, September 1, 2, 14, 15, 16 at 8:00 and September 3 and 17 at 2:00.

**La fuerza de Antígona**
By Tlaloc Rivas
November 11, 12, 13, 18, 19, 20 at 8:00 and November 14, 21 at 2:00

**Stop Kiss**
By Diana Son
Presented with permission from Dramatists Play Service, Inc.
December 3, 4 at 8 and December 5 at 2:00

**Unnatural Acts**
Harvard’s Secret Court of 1920
Conceived by Tony Speciale
Collaboratively written by Members of Plastic Theatre
February 24, 25, 26 and March 3, 4, 5 at 8:00 and February 27 and March 6 at 2:00

**Songs for a New World**
Written and Composed by Jason Robert Brown
Presented with permission of Music Theatre International
March 31, April 1, 2, 7, 8, 9 at 8:00 and April 3 and 10 at 2

**Pages from a Love Manifesto**
Devised by Nico Torrez
April 29, 30 at 8:00 and May 1 at 2:00