

THE STACY PLAY – A LOVE SONG – VOLUME I

By Anne Hamilton

A Staged Reading Featuring

Soraya Broukhim* as Stacy Lee Madison
Brent Wellington Barker III as Jonathan

Curated and Directed by Anne Hamilton
Costume Designer – Jessa-Raye Court
Stage Manager – Benjamin Rodman
Dramaturg – Walter Byongsok Chon
Audience Assistants – Cate Cammarata and Haley Ward

Time: 2pm and 530pm
Location: The Mall/Literary Walk and Bethesda Terrace
Central Park, New York City

*This Actor is appearing courtesy of Actors' Equity Association

Equity Approved Showcase



The 2pm staged reading is an official event of the League of Professional Theatre Women's 30 Anniversary Celebration. "30 Plays in 30 Years"
Curated by Anne Hamilton

Cast of Characters

STACY LEE MADISON/Soul Identity #26,589
JONATHAN/Soul Identity #448,921

Soraya Broukhim*
Brent Wellington Barker III

**This Actor is appearing courtesy of Actors' Equity Association

ACT ONE

PART I – YOU ARE HERE. Location: Paradise, Time: 2077.

PART II – AND THEN I WENT INSIDE. Location: The Upper West Side. Time: 2009.

PART III – THE CODE OF LIFE, Location: Nervi, Italy. Time: 2077. FLASHBACK to the
Emergency Room, 2009.

INTERMISSION

ACT TWO

PART IV – NO MARGIN FOR ERROR. Location: The Upper West Side. Time: 2011.

PART V – NEVER MIX THE TWO. Location: The Upper West Side. Time: 2011.

PART VI – SUMMER STORM. Location: The Womb. Time: 2077.

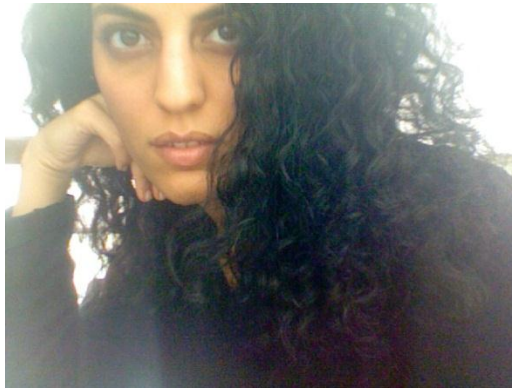
INTERMISSION

ACT THREE

PART VII B – M.R.L., A WOMAN FIRST. Location: A Lecture Hall. Time: 2011.

PART VIII – AND HERE WE ARE. Location: The Womb. Time: 2077.

Bios



Soraya Broukhim (Stacy Lee Madison/Soul Identity #26,589): (AEA & SAG) Acted abroad in Russia, England, Bali & Romania. Graduate of Fordham University, BADA in Oxford, National Theatre Institute, Williamstown T.F, & St. Petersburg State Arts Theatre Academy. Core-member of the Living Theatre active as a performer & activist engaged in creating social conscious productions. Recent NY credits: History of the World, SMOPSM & Korach by Judith Malina (Living Theatre) Red Tent Fabrik (Joyce Soho, ALATetc), Fire Throw & Betrothed (Ripe Time Co.), Woyzeck (Culture Project), Logic of the Birds(Lincoln Center), Regional Credits: In the Heart of America (Interact Co. PA), Wintertime (San Jose Rep.), Afghan Women by William Mastrosimone (Passage Theatre, NJ), Sodom & Gomorrah (O'Neill National Playwrights Conference) dir. and written by David Esbjornson, & Blue Demon (WTF) dir. Darko Tresnjak. Film: Push, Love in 3 Minutes. Broukhim recently played Simone Weil in award winning film, An Encounter with Simone Weil, <http://www.linestreet.net>. website: www.sorayabroukhim.com



Brent Wellington Barker III (Jonathan/Soul Identity #448,921) has been producing, directing, and performing theatre all over Manhattan since relocating here after growing up and attending college in New Haven, CT. Brent has spent the past few years apprenticing under theatre legend Judith Malina (founder and director of 'The Living Theatre'). Taking up residence in a loft above the tech room, he has acted as Associate Manager of the company's space at 21 Clinton St. Brent has also taken on important roles acting and designing in the company's last four productions – *Red Noir*, *Korach*, *Seven Meditations (...)*, and *History of the World*. Outside of his work with 'TLT', Brent is a founding member of upstart company 'Piece Theatre'. Last fall, in its inaugural season, he played ALFRED in co-founder Josiah Houston's play *Cracked (Upon a Time)* at TheatreLab. Brent is dedicated to using his voice as an actor purposefully, politically, and passionately.



Anne Hamilton (Curator, Director, and Playwright) is the Founder of Hamilton Dramaturgy, an international consultancy based in New York City's professional scene, and located in Bucks County, PA. In 2009, **STAGE DIRECTIONS** magazine named her a “trailblazer” in American dramaturgy. Hamilton has consulted with Andrei Serban, the Joseph Papp Public Theater, the Harold Prince Musical Theatre Institute, Michael Mayer, Lynn Nottage, Yehuda (Judd) Ne'eman, Classic Stage Company, B.T. McNicholl, Tina Andrews, NYSCA, Jean Cocteau Repertory Theater, Leslie Lee, Andrew Barrett, The New York City Public Library's Schomberg Center for Research in Black Culture, and the University of Iowa Playwrights Workshop. Her plays include *ANOTHER WHITE SHIRT* and *THE RAINBOW CLOUD*. She publishes ScriptForward!, an e-newsletter for playwrights, and hosts and produces TheatreNow!, a podcast series on important contemporary female theatre artists. She holds an M.F.A. in theatre criticism and dramaturgy from Columbia University School of the Arts. <http://hamiltondramaturgy.wordpress.com>

Jessa-Raye Court (Costume Design) has designed for Williamstown Theatre Festival, Classical Theatre of Harlem and NY Fringe Festival, among others. She has also worked at The Metropolitan Opera, Cedar Lake Dance Ensemble, Second Stage and NBC. She is a graduate of Mason Gross School of the Arts, Rutgers University. www.jessarayecourt.com



Walter Byongsok Chon (Dramaturg) recently received his MFA in Dramaturgy and Dramatic Criticism from Yale School of Drama. While earning his MFA, he served as literary associate at Yale Repertory Theatre's literary office and as production dramaturg on Yale Rep's *Rough Crossing* (by Tom Stoppard) and *Eclipsed* (by Danai Gurira) and several YSD and Yale Cabaret productions. His other accomplishments include new play development (Eugene O'Neill Theatre Center), translation (*Serpent At My Thigh*, *Inching Towards Yeolha*, from Korean into English), conference presentation (ATHE, PTRS), and publication of his articles in *Theater*, *The Korean National Theatre Magazine*, and *The Korean Theatre Review*, among others. Walter holds a BA in English from Sungkyunkwan University, and an MA in theatre studies from Washington University in St. Louis. He is continuing his study at YSD as a DFA candidate. Upon completion of his dissertation, he is looking forward to a career in scholarship, dramaturgy, and translation.

Ben Rodman (Stage Manager) is a recent transplant to New York City from South Dakota. Since arriving in September, Ben stage managed the Castillo Theatre's 2011-2012 season, which included the productions *Sally and Tom (The American Way)* and *The Learning Play of Rabbi Levi-Yitzhok, Son of Sara, of Berditchev*. Previous stage management credits include State University Theatre's productions of *The Taming of the Shrew* and *The Wind in the Willows*, as well as Prairie Repertory Theatre's *Move Over, Mrs. Markham*. Additionally, he designed sound for Theatre 167's production of *Jackson Heights 3 AM*. Ben is a graduate of South Dakota State University with a Bachelors of Arts degree in Theatre.

Director's Notes

You are part of a wonderful experiment today, where I am trying out the walking tour version of THE STACY PLAY in a staged reading. I wanted to create a modern pageant play where Stacy takes the audience along on a journey through her own soul as she reaches salvation through commitment to her own life force and creativity. I chose Literary Walk (also known as The Mall) in Central Park, because it is an outdoor cathedral of American elms, and leads to the Bethesda Fountain, a symbol of healing. I hope to someday stage a fully-realized production here, featuring a pageant cart that Stacy wheels from location to location, with the audience following.

This is how I came to this place and this work of art. In 1979, my best friend Curtis Nurnberger was killed in a car accident. I sensed that my life was frozen in some ways for many years due to the shock and loss. I wanted to process the remains of my grief and move on with my life. When the 30th anniversary of his death came three years ago, I set out on “a journey of the soul” to revisit the trauma and unfreeze some emotions that I knew were petrified.

So I got in touch with his parents – for the first time since his funeral - visited his gravesite, and even found and talked to my boyfriend at the time, who had been driving the car when Curtis was killed. As I began to process my emotion, I understood something very clear about my relationship with him, and it became the line that this whole play was developed from: “I just realized I’ve been in love with a dead man for thirty years”.

Yes, he was a dead man. And I was still alive. How was I going to regain my life force and emotional fluidity? And how was I going to make these things grow? The answer was by writing. I wrote AND THEN I WENT INSIDE, which by a stroke of good fortune for me, Kathleen Chalfant played in 2009 at a League of Professional Theatre Women new play festival at the Cherry Lane Theatre. The producer asked Kathleen and she simply said yes. And Kathleen was mesmerizing as Stacy. She liked the role very much and encouraged me to write more about Stacy’s life, particularly her life apart from Jonathan.

So it didn’t take me long to write the rest of the play. It came out in episodes. Each piece can be played on its own, and together it portrays the very singular life of Stacy, an artist and poet. She reunites with Jonathan in Paradise, Limbo, and the Womb. In that order.

As I processed my memories of Curtis and wrote more and more, some deep-seated beliefs started developing and appearing in the script. That souls reincarnate together. That we retain consciousness after death. And that we can be reborn together again, even if our souls have had a tragic interaction in this lifetime. And I started to have hope. I began to believe that consciousness creates the reality that we’re living in. Stacy is lucky. She heals because she is given a glimpse of the future, and a promise of hope, through an otherworldly interaction with Jonathan.

I haven’t had this gift in my own life. I’ve had to develop my life and art by blind faith. I want to give hope to others by dramatizing the reality behind the scenes of our own consciousness. And I want to say that, when it comes to grieving, or just simply living and moving forward, I am with those who listen to or read THE STACY PLAY. My consciousness is with you. I am still making art, just like Stacy, boldly and like my life depends on it. Because I feel that it does. My life is my art and my art is my life. And as long as I keep moving forward, I can gain my own salvation.

As we walk together on this journey today, I hope that you will experience healing and understanding. And then that you will turn and give that gift to someone else as well.

Dramaturg's Notes

By Walter Byongsok Chon

Anne Hamilton's *THE STACY PLAY* reveals the spiritual journey of Stacy as she comes to terms with the untimely death of her high school love interest, her struggle to survive her traumas, and her development as an artist. The play presents a landscape with many "stations" in Stacy's life, resembling a medieval pageant play, a form of theatre performed in Medieval England.

The so-called "pageants" were performed on moveable stages or wagons (called pageants) that stopped at specified places (stations) along a designated route to perform individual episodes of a complex play, usually telling the story of all of creation history from before the beginning of time to the final judgment. These plays were called "cycles" and were performed on religious occasions such as the Feast of Corpus Christi (May 23 – June 4, 1311), celebrating the union of the human and divine in the person of Christ and the promise of redemption through his sacrifice.

Pageants were assigned to individual trade guilds, which were responsible for producing and performing the assigned pageant. For example, in the 48 episodes of the York Cycle, the Shipwrights guild was assigned to "Building of the Ark", the Carpenters guild to the "Resurrection," etc. The whole cycle was performed over the course of a single day. As a pageant finished, that wagon moved on to the next station and the next wagon advanced to perform the next episode in the cycle at the vacated station.

Though pageants were distinctly medieval in their functions, modern playwrights such as August Strindberg adapted the form to physicalize the spiritual journey of a modern man. For example, in his play *TO DAMASCUS*, the protagonist goes through several "stations" of personal traumas in order to reach enlightenment.

The Mall/Literary Walk

When the Park was designed 150 years ago, the Mall was a place for park visitors to parade in their Sunday best. The Mall is the only straight line in the Park and is Central Park's most important horticultural feature. The main attractions are the American elm trees. They form a cathedral-like canopy above the Park's widest pedestrian pathway. These elms are one of the largest and last remaining stands in North America, and one of the Parks most photographed areas.

The Bethesda Fountain

Rising from Bethesda Terrace is Angel of the Waters, also called Bethesda Fountain. The statue references the Gospel of John, which describes an angel blessing the Pool of Bethesda and giving it healing powers. The fountain commemorates the Croton water system, which first brought fresh water to New York City in 1842. The angel carries a lily in her left hand -- a symbol of the water's purity, very important to a city that had previously suffered from a devastating cholera epidemic before the system was established. The piece is the only statue that was commissioned for the Park. Created by Emma Stebbins, it also marked the first time a woman received a public art commission in New York City.

Special thanks to: Lorca Peress, Kristin Marting, the League of Professional Theatre Women, Deborah Savadge, Annette Storckman, and Tom Cavanaugh.