



NOVEMBER 7-11, 2018

PUSHKIN HALL  
AT THE CENTER AT WEST PARK

DIRECTED BY JUSTIN CIMINO

Pigeonholed Presents

# MARY STUART

By Friedrich Schiller | In a New Translation by Mike Poulton

Directed by Justin Cimino

With Fiona Rae Brunner, Nettie Chickering, Caitlin  
Cimino, Rashidah Bernay Fowler, Marlena Holman,  
Maggie Hood, Allison Houser, Sasha Lazare,  
Emily Rellis, and Alice Rothman-Hicks\*

*\*denotes member of Actors' Equity Association*

Stage Manager: Emily Hawkins

Producer: Allison Houser

Lighting Design: Sammy Jelinek

Set and Properties Design: Susannah Hyde

Costume Design: Isabelle Coler

Sound Design: Justin Cimino

Movement: Hannah Allen

Publicity: Andrea Alton/Alton PR

## DIRECTOR'S NOTE

“Why is this guy doing this?” You might ask. You may be skeptical of me. I understand this. All I can tell you is that I have lived my entire life surrounded by fiercely strong women. From my mother the sex crimes prosecutor to my sister the fashionista/writer/actress, to my aunts to my cousins to my best friends, to teachers and students and coworkers. This is what I have seen, and what I know, and what I respect, and what I look up to. But I don’t see a whole lot of this respect and reverence around me. In the country, in the news, on the stage.

So, I thought of some of the best actresses I know. And it turned out they could be well cast as the roles in this play. And it turned out I couldn’t see any male actors I know in the roles.

This is these women’s show, not mine. I was a facilitator: I just wanted to gather these people in a room to work together.

Why do *this* play with all women? Because I believe the men in this story, in this history, messed everything up. And who can understand more deeply than women the sad truth that men often mess everything up? These women stepped into these roles and got to explore in depth the way men think, act, and mess stuff up. And they thought, *Goddamnit, we should really be the ones in power.*

At the same time, in doing this play these women got to explore, exhibit, experience the *full* spectrum of human emotion and behavior. Out on the street, in the home, in the workplace, many emotions and behaviors are only reserved for men.

Simplicity, neutrality, and egalitarianism guided us in this production, not least in our costumes and set. We hope you’ll see a group of human beings telling a story. A group of human beings playing make believe, making something enormous out of almost nothing. This is theater at its core, and it’s the only kind of theater I’m interested in. And if our theater can be more human, and more equal, then maybe real life will follow suit.

*How about this? How about we stop separating the children into opposing teams from day dot? How about we give them, I dunno, seven to ten years to consider themselves... on the same side? Did you know human men and human women have more in common... than they don't? Did you know that? I don't think many people do know that because we always focus on the difference.*

**-Hannah Gadsby, *Nanette***

*No woman in a burqa (or a hijab or a burkini) has ever done me any harm. But I was sacked (without explanation) by a man in a suit. Men in suits misfolded me pensions and endowments, costing me thousands of pounds. A man in a suit led us on a disastrous and illegal war. Men in suits led the banks and crashed the world economy. Other men in suits then increased the misery to millions through austerity. If we are to start telling people what to wear, maybe we should ban suits.*

**-Henry Stewart, London**

*There was a meeting at one point where someone actually said, We can't have too many women, meaning it will look unbelievable, says Waller-Bridge. I was like, What the f— are you talking about? Not if it's written well and shot well.*

**-Phoebe Waller-Bridge, on the making of her TV show *Killing Eve***

*I did not want my niece going to see any more classical plays thinking, Oh, I'm the one in the corner, sort of mooning over the leading man. I wanted to feel that she could go to the theater and think, My god, I could be in charge.*

**-Phylida Lloyd, on her all-female Shakespeare productions for the Donmar Warehouse**

*Women have one of the greatest acts of all time. The smart ones act very feminine and needy, but inside they are real killers... There's nothing I love more than women, but they're really a lot different than portrayed. They are far worse than men, far more aggressive, and boy, can they be smart.*

**-Donald Trump, *The Art of the Comeback***

## WHO'S WHO

**Emily Rellis** (Hannah Kennedy/Count Bellievre/Earl of Kent/Officer) is so excited to be performing in her first production with Pigeonholed! It's been an incredible experience working on this piece with a cast of fierce females. Stepping into the hearts & minds of powerful men in Tudor England has been alarming, awesome, and completely enlightening. Beyoncé has always had it right. WHO RUN THE WORLD? GIRLS. I would like to thank this brave company for going on this wild ride and allowing me to join. Thank you to Justin, Emily, and my wife for helping me play my best. [www.emilyrellis.com](http://www.emilyrellis.com)

**Marlena Holman** (Lord Burghley) Marlena is thrilled to be joining Pigeonholed in this production of Mary Stuart! Recent credits include Thomasina in Plucker (Company of Fools), Duncan/Hecate in Macbeth (No Name Collective) and Ellen/Prioress in Robin Hood (Queens Shakespeare). Marlena has been in many a tri-state area commercial, radio voiceover, and is even the packaging model in that dope anxiety blanket that is sold at Christmas Tree Shops! So famous! In her spare time, Marlena drinks craft beer and whoops everyone's ass at Monopoly. Hate on me, Haters. [www.marlenaholman.com](http://www.marlenaholman.com)

**Fiona Rae Brunner** (Earl of Leicester) Fiona is a New York/Berlin-based artist. She studied theater at Barnard College and has continued her physical and vocal training as an actress with The Studio/New York. Most recently she performed for The AshTar Youth Theater Festival in Palestine with COOP Theater East. Pigeonholed has created a conscientious and smart and rooted in the heart-kind of space. Thank You to the entire creative team and cast for their diligence, brilliance, professionalism, and integrity. I am so excited to know you.

**Nettie Chickering** (Earl of Shrewsbury) is empowered to be surrounded by a powerful team of women, and an incredibly compassionate male director, whom is an advocate for equality! New Hampshire native Nettie honed her craft at the Neighborhood Playhouse. Most recently, she played Mama Nadi in *Ruined*, and was a soloist in *Ragtime*. She has performed at The Rubin Museum of Art, La MaMa Etc, Dixon Place, and The NYC Poetry Festival. Favorite roles include: *Motormouth* (*Hairspray*), *Trix* (*Drowsy Chaperone*), and *Titania* (*A Midsummer Night's Dream*). Nettie sings with an avant-garde/ experimental jazz band, *Heroes Are Gang Leaders*, and will be joining them at the *Sons D'Hiver* festival in Paris and Bordeaux this winter. Nettie was part of the championship-winning cast of *Patience* at the International Gilbert & Sullivan Festival in 2015. Nettie would like to thank the cast & crew for this wonderful opportunity and for their dedication to supporting womankind.

**Rashidah Bernay Fowler** (Sir Amyas Paulet) is a New York native with of love for all things artistic. She started writing songs at a young age and focused mainly on music until her early 20s when she realized she had a knack for acting. She's currently juggling being a mom to one precocious little girl while practicing/perfecting her craft every chance she gets.

**Caitlin Cimino** (Edward Mortimer) is honored and excited to be making her debut with *Pigeonholed*. This past May, she graduated from Pratt institute with her BFA in Creative Writing. Some of her favorite stage credits include *Antigone* (*Antigone*) and *Rosencrantz and Guildenstern are Dead* (*Guildenstern*). She would like to thank her cat, *Squid*, for providing her with endless support and her brother, *Justin*, for giving her this opportunity and always believing in her.

**Maggie Hood** (Queen Elizabeth I) Maggie is an actor, producer, teaching artist, and creative. Upcoming: The No Name Collective's winter production of *Twelfth Night, Or What You Will*. All other things you'd like to know can be found at [www.maggiehood.com](http://www.maggiehood.com). The importance of this play at this time is great. This bomb all female cast is shining a light on the way men have traditionally viewed us and spoken to us. As said by Count Aubespine, "the part of you that's woman must be boarded, manned, and thrown down." Make of it, then, what you will. Immense thanks to Justin, our fearless humble leader and my dear friend, who has given me the chance to play in a season of great pain. Now "let there be an end to this woman's folly!"

**Allison Houser** (Margaret Kurl/William Davison) is a Brooklyn-based performer, director, producer and teaching artist with a focus on ensemble-based, collaborative work. She is honored to be working such passionate, brilliant and generous artists on this production. She'd like to thank every person that poured their heart and time into telling this story. And she'd like to thank her friends and family for their fierce love and support. You can learn more about Allison and her work at [thisisallisonhouser.com](http://thisisallisonhouser.com).

**Alice Rothman-Hicks** (Aubespine/Melville/Page) is thoroughly thrilled to reunite with the wonderful Pigeonholed, after sinisterly clowning around in last January's "Not Clown" -- and is beyond grateful and humbled to collaborate with this beautiful, brilliant, badass group of human beings to tell the tragically relevant story of Mary Stuart. She'd like to send endless gratitude and love to her amazing family, friends, and teachers, and huge, open-hearted "thank-you"s to our audiences for sharing in our storytelling.

**Sasha Lazare** (Mary Stuart) is honored to work with such an incredible group of women. Favorite New York stage credits include Sharon in *Detroit*, Julia in *Two Gentlemen of Verona*, and Kayleen in *Gruesome Playground Injuries*. Film/TV credits include "Last Train to Linden", "Five Minute Man", and *Elite Daily's "Millennial of New York"*. BFA in Drama, NYU Tisch. Many, many thanks to this fierce cast and production team, Justin, Emily, family, and Gabe. She hopes this show reminds you to Believe Women. [sashalazare.com](http://sashalazare.com)

**Justin Cimino** (Director) As an actor, he has performed Off-Broadway and in many productions in NYC. He has been a teaching artist for 15 years. He is currently the Education Director for Zara Aina, a nonprofit that brings theater to at-risk communities in Madagascar and the United States. He has devised and directed several original shows, including a Malagasy version of King Lear, with Zara Aina's Malagasy Youth Company. He has brought Zara Aina's work to rural Alabama, building original pageant-style shows with children, teens, adults, and senior citizens. Justin has taught clowning and devising at Tisch, Columbia University, and the Studio/NY. Recently Justin devised and directed documentary theater pieces about a Jackson Heights hoarder, a triple amputee who runs a Hospice Center, and a 90-year-old woman who used to hunt Nazis. He'd like to thank Caitlin and his family, Sasha, Emily Hawkins, Allison Houser, and the most incredible group of women the world has ever known.

**Emily Hawkins** (Stage Manager) is a New York City based freelance theatermaker. She works closely with Bated Breath Theatre Company, among others, and recent producing credits include Sarah Treem's When We Were Young and Unafraid, presented at IATI Theater. Emily is thrilled to serve as Stage Manager to Mary Stuart's brilliant team. Special thanks to Pigeonholed and the stunning Allison Houser for this opportunity.

**Susannah Hyde** (Set and Properties Design) is a New York-based set designer and recent graduate of Yale University. She just finished her third summer at the Williamstown Theatre Festival as the Associate Scenic Design Supervisor. Other credits include: Single Rider (Off-Broadway), Emerson Loses Her Mind, Eyes of a Blue Dog (NYC), Blue Ridge, Damsels (Williamstown), Sassy Mamas and Selma: The Musical (Hattiloo Theatre, TN).

**Isabelle Coler** (Costume Design) is a New York City based Costume Designer and graduate of Bard College. Upcoming Credits: Revolt. She Said. Revolt Again. (University of Rochester). Recent credits include A Patron of the Arts (Mentor Project/ Cherry Lane Theatre), Sheila (The Associates/ A.R.T. Theater NY), Nectar (Axial Theater), Black Hollow (Columbia University), Detroit (IATI), See You at The Funeral (LaMama), The Subtle Body (59E59), Shitloads of Money (Ensemble Studio Theater) plus more. Webseries: Keep Me Posted ([keepmepostedseries.com](http://keepmepostedseries.com)) and Nannies ([www.nanniesseries.com](http://www.nanniesseries.com)). Additionally she has works as an Associate and Assistant Costume Designer On- and- Off Broadway as well as regionally.



**Sammy Jelinek** (Lighting Design) recently graduated from Wright State University, where she received a BFA in Lighting Design. (Designs from Wright State include Peter Pan, Fences, and Magic Fire.) She now resides in New York City, but has worked nationally and internationally in theatre, opera, dance, and other live events. Recent Design Credits include Cinderella, Carmen (State Street Ballet), Into the Woods (Dare2Defy), Gala Internacional de Ballet (Teatro Municipal de Los Condes) and Aspen Music Festival's 2018 Feast of Music.

**HannaH Allen** (Movement) is a Brooklyn based choreographer, performer and teaching artist. With a BFA in Theater from NYU, HannaH pursues projects that intertwine movement and storytelling. She has loved getting to collaborate with such an amazing team of women!

**Andrea Alton** (Publicity) is an award-winning playwright and a publicist for New York theatre. Past and current clients include Retro Productions, T. Schreiber Studio/Theatre, Rising Sun Performance Company, Emerging Artists Theatre, Speak Up, Rise Up Festival, Hip to Hip Theatre Company, EPIC Players, as well as numerous shows with the United Solo Festival and FringeNYC. Last summer Andrea served as the publicist on the New York Musical Theatre Festival shows Peter, Who? and Interstate. [www.altonprandproduction.com](http://www.altonprandproduction.com)

## SPECIAL THANKS

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Hannah Allen for being a brilliant mind and brilliant collaborator

Sammy Jelinek for coming to our aid at the very last minute, and for calming all of our anxieties

## OUR MARY STUART DONORS

Billie Ochberg

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Rebeca Behar

*And anyone else we left out due to printing deadlines!*

If you'd like to support our work, you can make a tax-deductible donation at [pigeonholedtheater.org/donate](http://pigeonholedtheater.org/donate).

# PIGEONHOLE



SCHILLER/POULTON

## MARY STUART

DIRECTED BY  
JUSTIN CIMINO

*NOVEMBER 2018*



WILLIAMS

## THE GLASS MENAGERIE

DIRECTED BY  
JUSTIN FULLER

*FEBRUARY 2019*



A NEW PLAY  
BY EMILY DALY

## GRADUATION DAY

*MAY 2019*

# 2018-2019 SEASON



## ABOUT PIGEONHOLED

Labeled. Typecast. Stuck.

Told to be shorter or taller, younger or older, funnier, prettier.  
Told your time will come.

We want to get unstuck, to find our own unique ways to use theater to engage with the world around us.

We founded Pigeonholed because we believe no actor, director, playwright, or designer should be put in a box.

We want to give theater artists the chance to make the work they want to make, not the work the industry tells them they should be making.

Visit [pigeonholedtheater.org](http://pigeonholedtheater.org) for more info.



*Pigeonholed is a sponsored project of Fractured Atlas.*



*Mary Stuart is an Actors' Equity Approved Showcase.*

*Around eight o' clock in the morning on Wednesday, February 8, 1587, when it was light enough to see without candles, Sir Thomas Andrews, sheriff of the county of Northamptonshire, knocked on a door. The place was Fotheringhay Castle, about seventy-five miles from London. The door on which he knocked was the entrance to the privy chamber of Mary Queen of Scots, dowager queen of France and for almost nineteen years Elizabeth's prisoner in England. The door opened to reveal Mary on her knees, praying with her bedchamber servants. Andrews informed her that the time was at hand, and she looked up and said she was ready. She rose, and her gentlewomen stood aside.*

*Mary then descended the stairs toward the great hall on the ground floor. Robert Beale, the man responsible for delivering the execution warrant to Fotheringhay, read it out. As he spoke, the warrant would have taken about ten minutes to read, Mary sat completely still. She showed no emotion. Dr. Richard Fletcher, one of Elizabeth's favorite preachers, had been brought in to deliver a setpiece admonition to Mary that strictured her for her traitorous Catholicism, and to lead the assembly in prayers. Mary cut him off. In a clear and unwavering voice, she said, "Mr. Dean, I will not hear you. You have nothing to do with me, nor I with you." Fletcher, somewhat abashed, countered. Mary, visibly coloring, ordered him to be silent. There followed a battle of wills, because as the knights and gentlemen in the hall joined Fletcher in his [prayers], Mary and her six servants shouted louder and louder."*

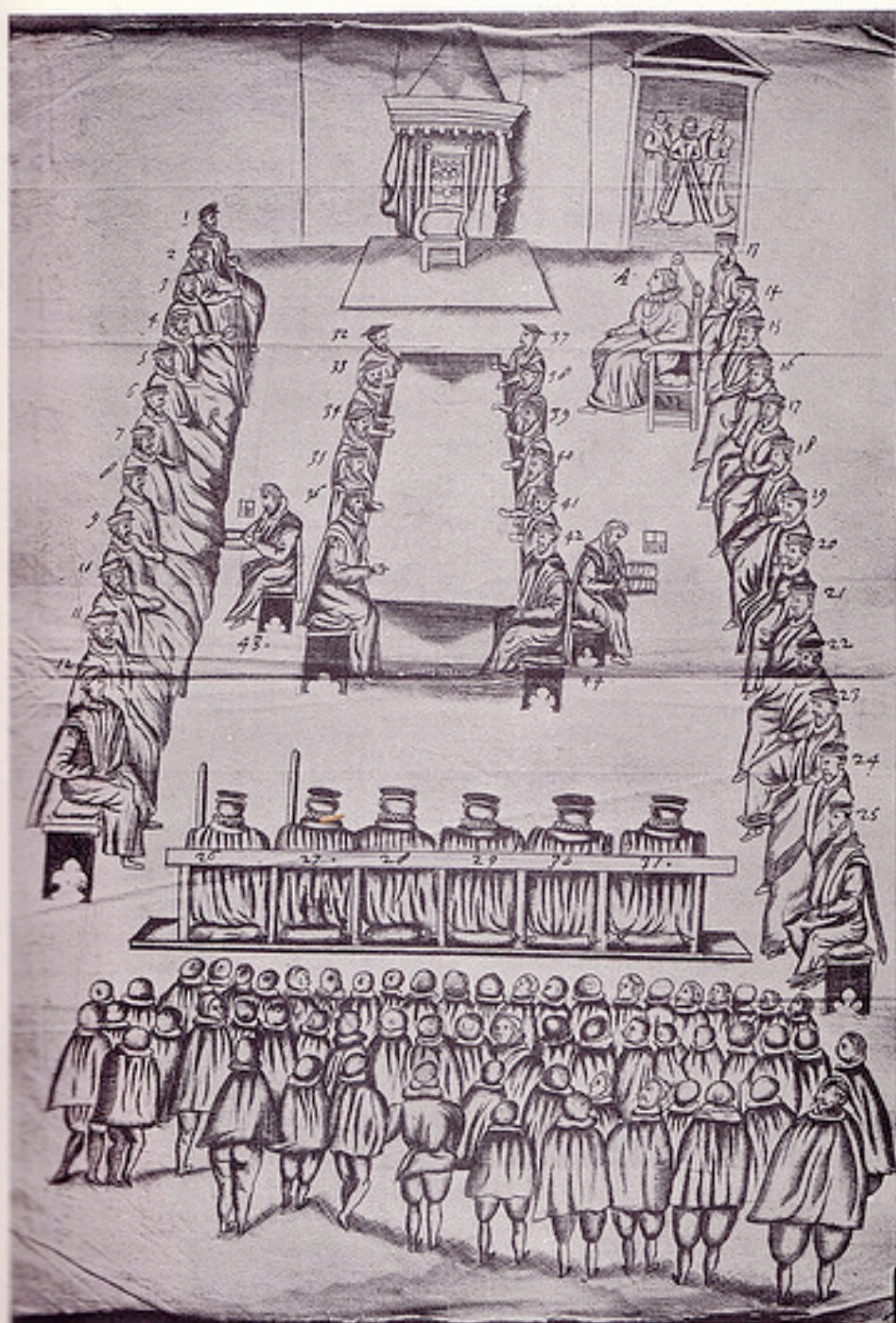
*The executioners helped Mary's gentlewomen to undress her down to her petticoat. As Mary's veil and black outergarments were removed, stifled cries of shock and astonishment reverberated around the hall. For several minutes Mary stood stock still on the stage, clad in the color of dried blood: the liturgical color of martyrdom in the Roman Catholic Church.*

*She knelt down most resolutely on the cushion while Jane Kennedy covered her eyes with a white Corpus Christi cloth embroidered in gold that Mary had chosen the previous night. With one executioner holding down her body, the other severed her head. His first strike was misaligned, and the blow fell on the knot of the blindfold, missing the neck and hacking into the back of the head. A second strike severed the neck, but not completely, and the executioner sliced through the remaining sinews, using the ax as a cleaver. At length he raised the head, and shouted, "God save the Queen."*

*Mary's distraught servants were led from the scene and locked in their rooms. The executioners were disrobing the corpse when one of them saw that her favorite pet dog, a Skye terrier, had hidden itself in the folds of her petticoat and sneaked onto the stage. When detected, it ran about wailing miserably and lay down in the widening pool of blood. Since it could not be coaxed away, it was forcibly removed and washed, whereupon it refused to eat. In the afternoon, by order of the earls, the black cotton sheets, the execution block and cushion, Mary's clothes and ornaments, and anything else with blood on it were burned in the open fireplace so that no relics of the "martyrdom" she had so conspicuously sought to evoke could be obtained by her Catholic supporters.*

*-From Queen of Scots: The True Life of Mary Stuart by John Guy*





THE TRIAL OF MARY STUART AT FOTHERINGHAY CASTLE  
*From a drawing in Beale's MSS., in the possession of Lord Calthorpe*