



# THE SERVICE ROAD

## Thank You

Scott Adkins, Janet Smith, Eric Giancoli, and Bobby  
Hutch.

A special thanks to our Theater Angels, Joel and Jean  
Griffin, Rassa Leela and Charles de Montebello, Glen  
Einbinder , Howard Einbinder and Jo Ellen Loth.

A very special thanks to Foteos Macrides. Without him  
none of our productions would be possible.

Jan 11 – Feb 2, 2013  
Voorhees Theatre



ADHESIVE THEATER PROJECT  
& Theatreworks present

# The Service Road

By Erin Courtney  
Directed by  
Meghan Finn

Set Designer: Mike Riccio  
Costume Designer: Tilly Grimes  
Lighting Designer, Production Manager: Sue Brandt  
Sound Designer, Composer, Music Director: Mark Bruckner  
Video and Puppet Designer: Cory Einbinber  
Stage Manager: Maria Sideris  
Special Projects: Erin Grabe  
Animation: Claire Moodey and Erin Courtney  
Assistant Video Designer: Natalia de Campos  
Associate Costume Designer: Alice Tavener

Featuring:  
Cory Einbinder\*, Kalle Macrides  
Claire Moodey and Caroline Tamas

Live Foley: Mark Bruckner and Claire Moodey  
[\* APPEARS COURTESY OF ACTORS EQUITY]

## Biographies

**Sue Brandt** (*Lighting Designer*) views herself as a Theatrical Designer. She has been on the faculty at New York City College of Technology since 2008. She has been designing lights for modern dance since 1990. She has toured with a variety of dance companies including the following: Rudy Perez, Fred Stricker and Friends, Susan Rose and Dancers, and Susan Foster between 1990-2007. She was the resident Lighting and Sound Designer for Festival Theatre USC-USA at the Edinburgh Festival Fringe in 2000, 2001 and 2005. She also has created the sound designs for LA women's Shakespeare Festival productions of *A Winter's Tale*, *The Tempest*, and *Merchant of Venice*. Sue was a Stage Manager at Universal Studios Hollywood Theme park; shows included *Water World*, *Animal Actors Show* and *Blues Brothers*; 1996-1999. Sue completed her MFA in Theatrical Design at the University of Southern California in 2000.

**Mark Bruckner** (*Composer, Music Director, Foley Artist, Sound Designer*) has received commissions from regional theatres, universities, and producing organizations across the country to compose, direct music, and create sound designs for classic, contemporary, and new plays. For the past 15 years he has been working within communities to make theatre which gives expression to the diverse visions and underrepresented voices within our society. Representative work includes *Krasang Tree* (Theatre de la Jeune Lune, Mnpls) a chamber opera based on the writings of poet U Sam Ouer, developed through intergenerational outreach within the Cambodian refugee community in Minnesota; *God, the Crackhouse and the Devil* (LaMama, NYC) by Levy Lee Simon, featuring an original score for hip-hop jazz sextet; a Mardi-Gras adaptation of *Midsummer Night's Dream*, commissioned by the University of Iowa, *Crowns* by Regina Taylor (Capital Repertory, Albany, NY), Sarah Ruhl's, *In the Next Room, or the Vibrator play*, and Stephen Adly Giurgis's *Jesus Hopped the A Train* (Brooklyn College), featuring original music for dubbed piano, jazz, and percussion ensembles. In NYC, he has worked with such companies as the The Women's Project, Circle Rep, Circle East, Imua Theatre, LaMama, the New Federal Theatre, and The Workshop Theatre. He recently won the 2012 Audelco Award for Best Sound Design for his original music and design for Jeffrey Sweet's *Court Martial at Fort Devens*, which was produced by the New Federal Theater in February 2012. His spoken-word musical, *Same Train*, was featured at the 11<sup>th</sup> biennial National Black Theatre Festival in August 2011. A teaching

artist for several NY and NJ arts producing organizations, including the Brooklyn Arts Council, BAM, Roundabout Theatre and George Street Playhouse, Mr. Bruckner is delighted to have this opportunity to work on this world premiere of Eric Courtney's *The Service Road* with Ms. Finn and the talented faculty, students, and artists of the Adhesive Theater Project and the New York City Technical College.

**Erin Courtney's** (*Playwright, Animation*) play, *A Map of Virtue*, produced by 13P and directed by Ken Rus Schmoll, was awarded an Obie and described as "a delicate gem" and "a resonant tale of loss" by the New York Times. Ms. Courtney's other plays include *Honey Drop*, *Black Cat Lost*, *Alice the Magnet*, *Quiver and Twitch*, and *Demon Baby*. Her work has been produced and developed by Clubbed Thumb, The Flea, New York Stage and Film, Adhesive Theater Project, Soho Rep, The Vineyard, and The Public. She has collaborated with Elizabeth Swados on the opera *Kaspar Hauser* and is starting work on a new musical with Ms. Swados on the life of Isabelle Eberhardt. She has been a resident at the MacDowell Colony, a recipient of a NYSCA grant and two MAP Fund grants from the Rockefeller Foundation. *Demon Baby* is published in two anthologies: *New Downtown Now*, edited by Mac Wellman and Young Jean Lee and published by University of Minnesota Press, and *Funny, Strange, Provocative: Seven Plays by Clubbed Thumb* edited by Maria Striar and Erin Detrick and published by Playscripts, Inc. *A Map of Virtue* and *Black Cat Lost* are published by 53rd State Press. She is an affiliated artist with Clubbed Thumb, a member of 13P, and a member of New Dramatists. She teaches in the MFA playwriting program at Brooklyn College and is a co-founder of Brooklyn Writers Space. MFA, Brooklyn College, 2003. BA, Brown University, 1990.

**Natalia de Campos** (*Assistant Video Designer*) has designed interactive video for her collaborative installation-performances *A Pretty Good Future* (2012) at chashama 461 gallery and *Cambio/Exchange* (2011) in Jackson Heights. Other video credits include *Abreactions* (2012) by Christen Clifford at Dixon Place and Natalia's solo performances at CultureFix Gallery, Clemente Soto Velez (CSV) Center, SCOPE Art (2011) and others. Natalia is a performance artist and designer, theater director, writer, educator, producer and translator from Sao Paulo, Brazil. She founded Syncretic Pleasures in 1999 and has produced multidisciplinary theatre and performances shown in Brazil and in NYC at: HERE,

Ontological Theater, Connelly Theater, TRIBECA Performing Arts, CSV Center, Grace Hotel, Bowery Poetry Club and many others. She also performed with White Oak at BAM, The Living Theatre (2007), Public Movement in PERFORMA;11. Producing roles include Richard Foreman (*Paradise Hotel*), The Builders Association (*Jet Lag, Xtravaganza, Alladeen*), Under the Radar Festival'07 (*Rehearsal.Hamlet*, and its translation), MTA Arts for Transit, Cuchifritos project space, Howl Festival, LMCC etc. She further developed her writing in the now dormant Hourglass Group's Solo Lab. Member of the Lincoln Center Theater's Directors Lab (2000 and 2001) and the International Federation of Theatre Research. Long term resident artist at CSV Center; alumna from the Creative Capital/LMCC Artists' Summer Institute 2010. BA in History from the University of Sao Paulo; MFA in Performance & Interactive Media Arts from Brooklyn College/CUNY. More info and links at: [syncretic.carbonmade.com](http://syncretic.carbonmade.com)

**Cory Einbinder** (*Puppet, Prop, and Video Designer/ Cast – Frank, High School Senior, Gus, Linus*) is the Artistic Director of **Adhesive Theater Project**. With Adhesive, he has directed and designed *NOIR* by Kalle Macrides, the collaboratively written *I, Object!* and *Kirby, R.U.R. (Rossum's Universal Robots): A Futurist Folk Opera* – Adhesive's original adaptation of Karol Čapek's *Rossum's Universal Robots*, Jake Hooker's *Hysteria*, *HYSTERIA!* and *Les Mauvais Garçons, Chantecler* by Edmond Rostand, *Spring Awakening* by Frank Wedekind, and *The Battles of Coxinga* by Chikamatsu. Prior to Adhesive Theater Project, Cory founded *SITE (Site Installation Theater Ensemble)* in Philadelphia. As the Artistic Director of *SITE*, he directed Daniel Therriault's *Battery* in an electric art installation and *Chantecler* at the Philadelphia Zoo. He co-directed David Rabe's *In The Boom Boom Room* in a Go-Go Bar, and Phillip Ridley's *The Pitchfork Disney* in an abandoned loft where a body was found under the floorboards. Cory is a member of Actors' Equity Association, and SAG-AFTRA and has been performing professionally since the age of seven when he played the young king in *King of the Gypsies* (Paramount Pictures) and later hosted *Kids just Kids* on NBC. He holds a BFA in Theatre Arts from the University of the Arts and an MFA in Performance and Interactive Media Arts from Brooklyn College. Currently, Cory is an Adjunct Assistant Professor at CUNY College of Technology where he teaches in the Entertainment Technology Department. He has freelanced for many NYC theater companies as a set designer, video designer, and choreographer. His article on live video tracking for the stage, *Within A Frame*, was

published in *Live Design Magazine* (Dec. 2009). His adaptation of Chikamatsu Monzaemon's *The Battles of Coxinga* will be published in *Performing Resistance in Dutch Formosa*, by Harrassowitz Publishing.

**Meghan Finn** (*Director*) Recent directing credits include: *Motel Cherry* by Peggy Stafford (Summerworks Clubbed Thumb/New Georges HERE Arts Center), *3 2's*; or *AFAR* by Mac Wellman (Dixon Place, World Premiere), *Relative Value* by Jesse Longman (3LD), *Saturn Nights* by Jess Barbagallo (Incubator Arts Project), *Waltz* by Corina Copp (CSC -Weasel), *Blue Dress Reduction* featuring Eliza Bent (PS122), *HIM* by E.E. Cummings (Walkerspace), *The Fake History of George the Last* by Misha Shulman (TNC), *A Week at the NJ Shore* by Valerie Work (The Bushwick Starr, and others). Ms. Finn assistant directed under Sarah Benson on the acclaimed production of Sarah Kane's *Blasted* at Soho Rep and on *Futurity* by The Lisps and Molly Rice at ART & The Walker Art Center. MFA Directing, Brooklyn College, Member of the 2009 Lincoln Center Director's Lab, 2009/10 Soho Rep Writer/Director Lab, New Georges' The Jam, co-founder of the longest lunch (2002-present).

**Erin Grabe** (*Special Projects*) As a senior in the Entertainment Technology Department at NYC College of Technology, Erin expects to graduate after the current semester. Having been a part of the lighting and entertainment industry in many capacities, including lighting designer, technical director and working for a theatrical equipment supplier, Erin currently pays the bills with freelance lighting technician and operator work. Erin is enormously excited to be working with Adhesive for the first time and to be a part of such an exciting original production!

**Tilly Grimes** (*Costume Designer*) is a European theatre and film designer currently working between London, Dublin and New York. Recent American theatre credits include Martin Crimp's *Caligula*, Sophie Faucher's *La Casa Azul*, Peggy Stafford's *Motel Cherry*, Mark Lamos' *Twelfth Night*, as well as work with Westport County Playhouse, Two Rivers Theatre, Trinity Repertory Company, La Ma Ma, Shakespeare on the Sound, Ars Nova, Clubbed Thumb, New World Stages, Here Arts Centre, New Georges, Theatre Row New York. Tilly is a guest artist / guest designer at The Juilliard School, New York University, Fordham University, The Curtis Institute and Trinity College Dublin. She is co-artistic director of London/ Parisian Theatre Company *SavageCharm*. Tilly received her M.F.A

from NYU Tisch School and is a teaching artist at Brown University.

**Kalle Macrides** (*Lia*) is the Executive Director of Adhesive Theater Project as well as a Brooklyn-based playwright and performer. With Adhesive Theater Project, she has co-produced and performed in Jake Hooker's *Les Mauvais Garçons* and *Hysteria: HYSTERIA!*, Frank Wedekind's *Spring Awakening*, Chikamatsu Monzaemon's *The Battles of Coxinga*, the premiere of the collaboratively written *Kirby* as well as *I, Object!*, Edmond Rostand's *Chantecler*, and *R.U.R. A Futurist Folk Opera* – Adhesive's original adaptation of Karol Čapek's *Rossum's Universal Robots*. Other favorites include Untitled Theatre Company #61's *Lysistrata* and *Richard III*; Gemini CollisionWorks' *Ten Nights in a Barroom*, *Miss Universal Happiness*, *Larry and the Werewolf*, and *The Rock*; Valerie Work's *A Meditation On The Misanthrope: 10 Years Later*, Clay Mcleod Chapman's *Volume of Smoke*, and Jennifer Ewing Pierce's *And Then There Was NIN*. Kalle is a resident playwright with America-in-Play and has been a recipient of a writing residency at the Espy Foundation. Her most recent play, a multimedia/dance/theater piece titled *NOIR*, was presented at the Voorhees Theater. Her 10-minute piece *A Play* was produced by the Hackley Upper School Theatre and The Women's Drama Project in their festival, *A Girl's Guide to Chaos*. Staged readings of her plays *Wallpaper: A Horror Story* and *The Name Game* have been produced by Paper Beats Rock. Kalle has taught writing at Brooklyn College and NYU-Poly and has lead theater residencies in various New York City public schools. Kalle holds a BA in Theater from Sarah Lawrence College, an MA in Performance Studies from New York University, and an MFA from Mac Wellman's Playwriting program at Brooklyn College.

**Claire Moodey** (*dog, live foley, animator*) acts, directs, writes, makes puppets, sings, edits video, and designs/executes lighting for the stage. Her performance, works and design have been seen at Dixon Place, the New Ohio Theater, Theater for the New City, the Bushwick Starr, Judson Church, PS122, CultureFix, Theater 80 St. Marks, and St. Cecilia's Convent. She is thrilled to be working on *The Service Road!* [www.clairemoodey.com](http://www.clairemoodey.com)

**Michael Riccio** (*Set Designer*) is a painter and sculptor who has made many strange creatures that can be seen in the American Museum of Natural History. Although Michael had not designed for the theater before, for the last 15 years Michael has been a theatrical draftsman.

Michael has intimate knowledge of some of the best and worst designed sets for television, film, and theater. His aesthetic style and choice are often radically different from the projects he's had to draw. We are excited about this collaboration because with his knowledge base of what can be and has been achieved, combined with his aesthetic predispositions, he has the confidence to make radical choices. His residency advances the Adhesive Theater Project mission – to bind artists of all disciplines to live performance.

**Maria Sideris** (*Stage Manager*) is a student majoring in Entertainment Technology at CUNY's New York City College of Technology. My focus is in video production for film, television, and live entertainment. In the future I plan to work as a Stage Manager and/or Field Producer.

**Caroline Tamas** (*Big Headed Toddler, Tree Children*) NYC credits include: *Sunday On the Rocks* (YOLO), *Futurity: with The Lisps* (Joe's Pub & HERE), *Gadarene* (I.R.T.), *Is That A Spear In Your Pocket* (2009 CringeFestival – Best Actress Award), *My Father Is A Tetris Game* (workshop: HERE Arts Center), *Columbrunch, Ohio* (EST-Youngblood), *The October Crisis* (Packawallop Productions), *Vendetta Chrome* (Clubbed Thumb), *Morningstar* (Peccadillo Theater Company), *The Sea* (TACT), *Widows of Troy* (The Syrup Room), *Food For Fish* (Sanctuary Playwrights). Regional credits include work with The Wilma Theater, Amphibian Productions, The Cape Cod Theater Project, Brat Productions, and Northern Stage as well as several short films and some commercials. Training: *Commedia Dell'Arte* with Antonio Fava, BADA, Hartwick College and the Hungarian Opera Ballet School. Caroline currently works several days a week as a puppeteer & performer with Puppetonia in Hoboken, NJ for the five and under crowd.

**Alice Tavener** (*Associate Costume Designer*) Costume Design: NY: La Mama (with Two Headed Calf): *You My Mother*; Incubator Arts Project: *Cattywampus*; Los Angeles: REDCAT: *Cattywampus*; *Pour La Paix*; CalArts: *Measure for Measure*; *Adam and Eve*; *Loving*; Brevard Music Center: *Susannah*; *Candide*; *Camelot*; *La Bohème*; Long Wharf Theatre/Next Stage Program: *Swimming in the Shallows*. Assistant Costume Design work includes: Broadway: *Stick Fly*; Off Broadway: *Wild With Happy* (Public); *Volpone* (Lortel); Williamstown Theater Festival; Long Wharf Theater; Kirk Douglas Theater (LA). MFA, Theater Design, CalArts. [www.AliceTavener.com](http://www.AliceTavener.com).

ADHESIVE  
THEATER  
PROJECT

ADHESIVE THEATER PROJECT BINDS THE ARTS THROUGH THE BONDS OF COLLABORATION. WE ARE DEDICATED TO WORKING WITH ARTISTS IN A BROAD RANGE OF FIELDS – FROM FASHION DESIGNERS TO SCIENTISTS, ILLUSTRATORS TO ENGINEERS – TO CREATE EXPERIMENTAL, MULTIDISCIPLINARY WORK. BY CHALLENGING THESE ARTISTS TO WORK IN THE THEATER WE CREATE NEW PERSPECTIVES FOR LIVE PERFORMANCE. BY INTEGRATING LIVE MUSIC, VISUAL ARTS, AND TECHNOLOGICAL INNOVATIONS WITH METAPHOR AND NARRATIVE STORYTELLING WE CREATE EPIC EXPERIENCES THAT EXCITE THE AUDIENCE'S IMAGINATION.

Since 1999, Adhesive Theater Project has been developing original, multi-media productions and play adaptations steeped in spectacle. Our productions include: *Chantecler* at Teatro LA TEA, praised by The New York Times as "*especially memorable...creative, interesting, witty*"; *NOIR* by Kalle Macrides, hailed as "*ingeniously designed*" by BackStage; *Spring Awakening* at Center Stage, hailed as "*Nothing short of extraordinary*" by nytheater.com; *I, Object!* at The Brick, an ensemble created piece described by nytheater.com as a "*shape-shifting visual feast*"; *Les Mauvais Garçon* by Jake Hooker, which had the honor of being included in the Best of the American Living Room Series at HERE Arts Center; *The Battles of Coxinga* at the Piano Store, "*genuinely succeeds*" praised the Village Voice, as well as workshop productions of *R.U.R.: A Futurist Folk Opera* by Cory Einbinder and Joel Griffin at Spring Theatreworks; *Hysteria: HYSTERIA* by Jake Hooker at The Stable; and *Kirby*, an ensemble written superhero deconstruction, presented at Nada. We have also devised various events in and around Brooklyn, including the *Brooklyn Robot Parade* and the *Farmyard Puppet Workshop*.

Adhesive Theater Project is generously supported by the Dramatists Guild Fund, the New York State Council on the Arts, the Department of Cultural Affairs, J. P. Morgan Chase regrant program administered by the Brooklyn Arts Council, Inc. (BAC), The Fidelity Charitable Gift Fund, and The Rodney Corporation.

Adhesive Theater Project is a proud member of the Alliance of Resident Theatres New York, ART/NY.

For more information please visit [www.adhesivetheater.com](http://www.adhesivetheater.com)

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