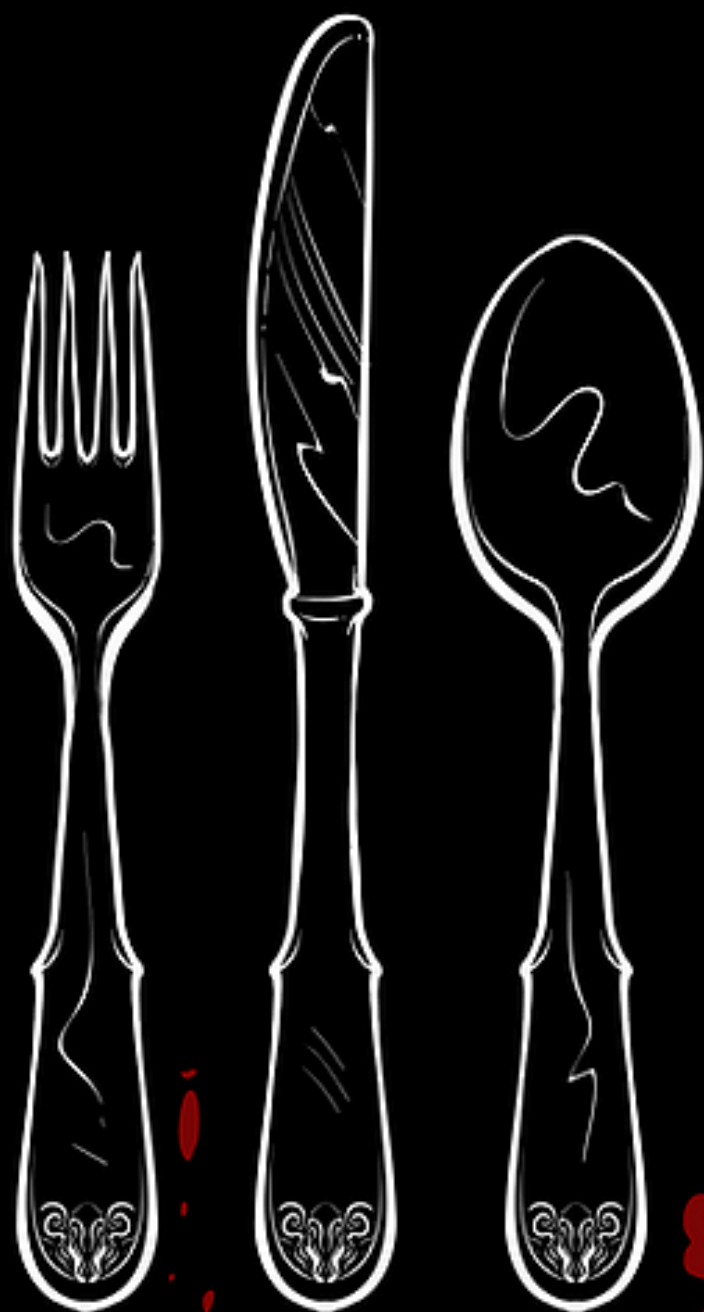




may 1, 2021



# EAT THE RICH

*a play in five courses*

BY NICHOLAS HENNESSY

*directed by*  
JOE COPPOLA

[WWW.PHOENIXTHEATREARTSCO.COM](http://WWW.PHOENIXTHEATREARTSCO.COM)

# MENU

FINE FOODS & THEATRE



# HORS D'OEUVRES

## PHOENIX THEATRE & ARTS COMPANY

*The Phoenix Theatre & Arts Company, or PTAC as we like to informally call it, is a 501(c)3 non-profit community theatre and arts organization in the Hudson Valley region of NY.*

### MISSION

*Our mission is to bring professional and amateur theatre to an underserved area and provide arts education to local citizens of all ages.*

### PURPOSES

- *to stimulate, promote, teach, and develop interest in the dramatic arts;*
- *to educate the general public in the dramatic arts;*
- *to advance the general level of culture in the field of dramatic arts by the establishment and maintenance of a theater for the production of plays, musicals, readings, dramas, comedies, shows, exhibitions, and dramatic arts in all forms and of the highest standards;*
- *to bring all aspects of the dramatic arts to areas and centers not adequately served at the present time*

## BOARD OF DIRECTORS

### GINA STANTON

*Managing Director*

### JENNA ISABELLA

*Artistic Director*

### PHIL PINEAU

*Fundraising Director*

### SAM STEERE

*Outreach Director*

### AMANDA BOOTH

*Scenic Director*

### JOHN ISABELLA, III

*Technical Director*

### PTAC JINGLE

*Brian Sanyshyn*

### PTAC LOGO

*Mike Stanton*



# SOUP

## SETTING | WEST VILLAGE

*A swanky apartment in the West Village, now and three years ago.*

## SCENES | TWO ACTS & FIVE COURSES

### ACT I

*Scene 1. Hors d'oeuvres.  
Scene 2. Skin.  
Scene 3. Soup.  
Scene 4. Fat.  
Scene 5. Fish.*

## INTERMISSION - 10 MINUTES

### ACT II

*Scene 1. Muscle.  
Scene 2. Meat  
Scene 3. Bone.  
Scene 4. Dessert.*

## CHARACTERS

### CALEB | RYAN SNANOUDJ

*He doesn't ever seem comfortable in his clothes, formal or informal.*

### SYLVIA | DONNA WHITE

*Her clothes are always immaculately selected.*

### JEREMY | LOUIS CELT

*Sylvia's son. He dresses formally, but his shirt is never quite tucked in, and he has a habit of wearing inappropriately vibrant boutonnieres.*

### ALLISON | AMANDA TAFEEN

*Jeremy's girlfriend. Dresses in bohemian clothes that clearly did not come from a thrift shop, but from some pricey outlet, yet are supposed to look second-hand.*

### NARRATOR | IVY ROSE CORT

## CREATIVE TEAM

PLAYWRIGHT | NICHOLAS HENNESSY

DIRECTOR | JOE COPPOLA

PRODUCTION TEAM | JENNA ISABELLA, PHIL  
PINEAU, & GINA STANTON

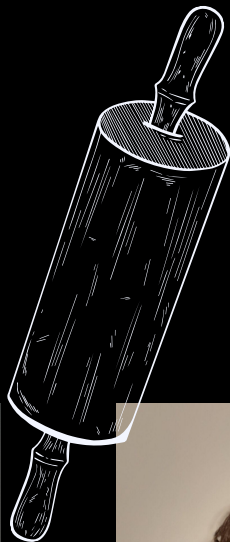
COSTUME DESIGN | MEGAN COPPOLA

# MENU

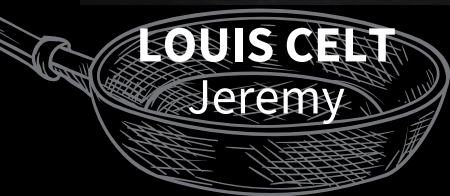
## FINE FOODS & THEATRE



# FISH



**LOUIS CELT**  
Jeremy



**IVY ROSE CORT**  
Narrator



**RYAN SNANOUDJ**  
Caleb



**AMANDA TAFEEN**  
Allison



**DONNA WHITE**  
Sylvia





# MENU

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# MEAT

## LOUIS CELT | JEREMY

*Louis is thrilled to be working with Phoenix Theatre for the first time. Louis is a senior at Bennington College studying acting and environmental studies. He has appeared in numerous productions at Bennington including Everybody (God), The Place We Built (Ben), The Seagull (Medvedenko), and East Coast Curriculum (Henry). In January, 2020 Louis had his professional theatre debut playing Dev in Stupid F\*\*\*\*\* Bird at Hubbard Hall in Cambridge, NY. Louis would like to thank the playwright Nick Hennessy, his castmates, the director Joe Coppola, and the rest of the team at Phoenix Theatre!*

## IVY ROSE CORT | NARRATOR

*Ivy is super excited to be involved in their first show with the Phoenix Theatre and Arts Company! They studied acting at Bennington College where they played TYRA in Eyes They Close and POLYXENA in Fruit of the Ancients. When they're not acting, they work as a professional Storyteller for the company Gaming Together, where they run Dungeons and Dragons campaigns for children ages eight to sixteen.*

## RYAN SNANOUDJ | CALEB

*Ryan is excited to be performing in Phoenix Theatre & Arts Company's production of Eat the Rich. Ryan's NY credits include the Off-Broadway production of The Christians (Playwrights Horizons), Scott Robbins and the Traveling Show (Hudson Guild Theatre), Mixing Marx with Madness (Dixon Playhouse), and Carousel. Selected West Coast credits: Gordon/Waiter in RENT, Terrier from Mars in Bark! The Musical, Cat-in-the-Hat in The Magic Toy Box, and Rick in the original cast of Locals Only. Ryan also does Voiceover work. He would like to thank Chad, his family, and his friends for all their love and support. [RyanSnanoudj.com](http://RyanSnanoudj.com)*

## AMANDA TAFEEN | ALLISON

*Amanda is a 3rd-year student at Bennington College where she studies dramaturgy, acting, and literature. She is so excited to be working on her first professional production with such a great group of collaborators.*

## DONNA WHITE | SYLVIA

*Donna is thrilled to be working with new and old friends on this production. STAGE - The Late Gordon Kaplan (TANYS - 2019 Outstanding Performance), Light (Secret Theatre), Macbeth (ForAll Theatre), 12 Angry Women (AlphaNYC) TV - The Lies That Bind (ID), Monsters Inside Me (Animal Planet) ZOOM - Racism 101 (Aery 2020 festival Semi-Finalist), A Dolls House (CCUNY production)*



# DESSERT

## NICHOLAS HENNESSY | PLAYWRIGHT

*Nick Hennessy has a B.A. in Drama and Literature from Bennington College. He is completing an M.A. in Playwriting and Dramaturgy at the National University of Ireland, Galway. His two-act play Denial of Service was produced at Bennington College in 2020, and is available in audio form on SoundCloud. Nick proudly dedicates Eat the Rich to his mother, Sabina Murray, who taught him all about cannibals, blazer jackets, art history, and French cuisine.*

## JOE COPPOLA | DIRECTOR

*A graduate of Bennington College, Joe has worked in the past as actor (Don John, Brewster Theatre Company's Much Ado. Henry, NYU's A Class Act: Next to Normal), and director (ForAll Theatre's Macb\*th, Bennington College's Waiting for Godot; The Last Five Years), but this is his first virtual production. He is also currently producing the Welcome to Glendale Podcast (find us on Twitter @GlendalePod or anywhere you listen to podcasts!). He would like to thank his amazing cast and crew for the incredible work they put in despite circumstances, and hopes you enjoy the show.*

## JENNA ISABELLA | PRODUCTION TEAM

*Jenna is very excited to be trying her hand at stage managing and working on another digital PTAC production! Before co-founding PTAC, Jenna performed in numerous community theatre productions and several regional productions, and has directed within the community and in local school districts. She is so grateful to the work of all involved: from the playwright, the director, and all the actors, to her fellow stage managers, and the entire PTAC board! She thanks you for supporting the Phoenix Theatre and Arts Co. and hopes you enjoy the show!*

## PHIL PINEAU | PRODUCTION TEAM

*Phil is excited to be working with such a talented cast and crew to bring Eat the Rich to life ... virtually! This marks Phil's first time as a stage manager and he is grateful to share production duties with his wonderful friends and collaborators Jenna and Gina! Before joining the Phoenix Theatre & Arts Co board of directors, Phil was involved in community theater productions in New York and Connecticut. As Fundraising Director, Phil is excited to continue to see PTAC adapt and thrive.*

## GINA STANTON | PRODUCTION TEAM

*Gina is one of the co-founders of PTAC and serves on the Board of Directors as the Managing Director. She has many years of experience in various facets of theatre, including stage managing, production, tech work, directing, and acting. Many thanks to Nick for your words, Joe for your vision, the cast for your talents, and Phil & Jenna for sharing the load!*

# MENU

## FINE FOODS & THEATRE





# FLAVOR INSPIRATIONS



**CLOWN PAINTING**

*John Wayne Gacy*



**SATURN DEVOURING HIS SON**

*Francisco de Goya y Lucientes*

# A WORD FROM THE CHEFS

I would have bitten off my pinky to produce this play in person.

Eat the Rich is visceral and twisted, and translating the urgency and raw emotion through a screen has been a challenge. I don't think I'm alone in saying that every theater nerd is chomping at the bit to get back on stage, back in front of an audience, back to real live theater.

But I must take a moment to applaud our actors, who put in truly Herculean amounts of work to push past those technological barriers and bring you a production both heart-wrenching and gut-wrenching, and one I couldn't be prouder to show off.

I must also take a moment to applaud you, our audience, for taking a leap of faith on an unseen play in an unseen format. Your bravery shall not go unrewarded, and so now I invite you to sit back, forget about the screens, and immerse yourself in Nick Hennessy's Eat the Rich.

*-Joe Coppola, Director*



# A WORD FROM THE CHEFS

I've been wrestling with *Eat the Rich* for the greater part of three years—picking it up, putting it down, loving it, hating it, abandoning it. Joe Coppola, the director of this production, saw something good in it, and his encouragement led me to take it off the back burner and let him serve it up. But I'm still apprehensive, because even though I wrote this play, it never ceases to disturb me. Maybe that's a good thing, seeing as it is a play about a cannibal.

A truly scary horror story is about more than the monster at its center. Good ghost stories are about trauma, grief and our relationship to the past. Vampires reflect our fears around sexual desire and taboo. Werewolves are creatures of anger, the worst-case scenario of a human forsaking sensitivity for violence. *Eat the Rich* is about cannibals, but it's also (I hope) a probe into all of the above themes, as well as the horror of class division.

Caleb, Jeremy, Allison and Sylvia are beholden to wealth inequality, like mortals to the gods. Caleb grew up without much money, Jeremy grew up with too much money, and Allison falls in the middle. Sylvia, despite being plagued by tragedy, can always fall back on her immense wealth and status. Money and power are everything to these characters, governing their relationships to clothes, food, furniture, grief, and each other. Yet, like cannibalism, class status is an uncomfortable concept the characters talk around rather than confronting directly—until something breaks.

The play's title, *Eat the Rich*, lifted from the philosopher Rousseau, is now a rallying cry for those of us who feel victimized by massive inequality in the U.S. and abroad. Many of us would love to eat the rich, or at least stand by as it happens. In its original context, however, Rousseau was not giving a command, but a warning: "When the poor shall have nothing more to eat, they shall eat the rich." This play, too, is meant as a kind of warning. When we let charm and status beguile us, and we forget about humane principles, when we stop loving in a healthy way, the line between monster and meal becomes hazier and hazier.

The four characters are horrifically flawed, whether by choice or by circumstance. That being said, I had wells of sympathy writing them, and I hope an audience will feel the same. But I also hope people enjoy the puns. Humor often speaks truth we can't say directly. And please, don't watch the play on a full stomach—you will get queasy.

—Nick Hennessy, *Spring 2021*

# COMING SOON

## PTAC'S AUDIO DRAMA SERIES

*A bi-weekly podcast in the style of classic radio dramas, featuring original works, adaptations of classic tales, and poetry.*

### FRANCES HODGSON BURNETT'S THE SECRET GARDEN

- Part III - May 7, 2021
- Part IV - May 21, 2021
- Part V - June 4, 2021

### FRANK L. BAUM'S AMERICAN FAIRY TALES

- Part I - June 18, 2021
- Part II - July 2, 2021

## SUMMER POETRY

- July 16, 2021

### OSCAR WILDE'S AN IDEAL HUSBAND

- Part I - July 16, 2021
- Part II - August 13, 2021
- Part III - August 27, 2021
- Part IV - September 10, 2021

## AUTUMN POETRY

- July 16, 2021

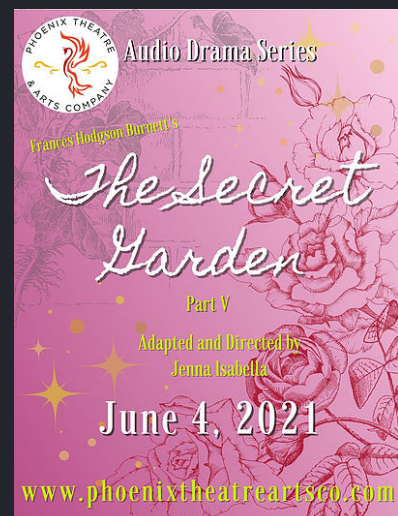
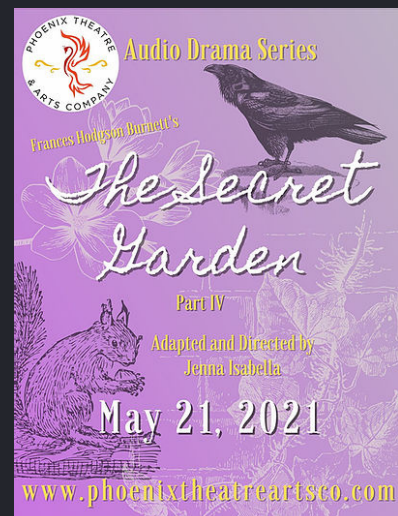
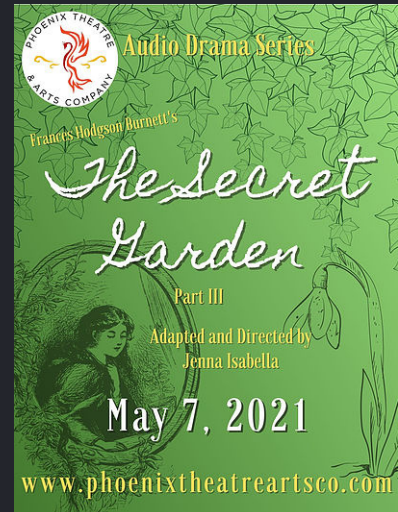
## PAST EPISODES

*Past episodes are available for listening on our website and include:*

- The Masque of the Red Death
- The Yellow Wallpaper
- The Legend of Sleepy Hollow
- Alice's Adventures in Wonderland
- The Gift of the Magi
- Winter Poetry
- Love is No Myth
- The People

# MENU

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# THANK YOU FOR YOUR SUPPORT

## DONATIONS

At a time when live theatre is nearly impossible to do, the need for theatre and the arts has never been greater. Please consider making a gift - of any size - to support our mission of stimulating, promoting, teaching, and developing interest in the dramatic arts in our area.

## PATREON

In addition to regular donations, we also accept donations from Patrons! Patrons are giving early access to podcasts, exclusive content, and other perks for their support. Find us on Patreon on to become a patron!

## STAY IN TOUCH

For the most up to date information on our company, join our mailing list! You can also follow us on social media - we are @PhoenixPTAC on Facebook and Instagram.

## AUDITIONS

We have ongoing open auditions for voice actors for PTAC's Audio Drama Series! Submit a short audio clip via our website to be considered for upcoming episodes - no experience necessary! We also accept video submissions for future projects, and will be holding auditions for our summer MainStage production.

