

RESOLVE PRODUCTIONS PRESENTS

"Yeah, I am a faggot. So what?"



"...UNPRETENTIOUS AND RAW
...THIS IS SOLO THEATRE ON A BIG
TOPIC AT ITS FINEST"

- BROADWAY BABY



"DIRECTOR MELISSA FIRLIT HAS CREATED
SOMETHING MAGNIFICAENTLY SPECIAL...
THE MUST SEE PLAY OF THIS YEAR'S FESTIVAL"

- SCOTSGAY ARTS



"A DAZZLING ARRAY OF CHARACTERS
IN BRIAN QUIRK'S INTRIGUING PLAY
...SO WORTHWHILE"

- UK THEATRE WEB



AN EXCELLENT PIECE OF
PERFORMANCE ART. THE INTENSITY AND
VERSATILIY OF THE SOLO ACTOR IS A JOY TO WATCH."

- MERVIN STUTTER'S (PICK OF THE FRINGE)



HEART WRENCHING AND
BEAUTIFUL...MANAGED TO CHANGE MY LIFE
AND PERSPECTIVE IN UNDER AN HOUR"

- VOCAL MEDIA

DIRECTED BY MELISSA FIRLIT / FEATURING CRAIG MACARTHUR

MARROW

BY BRIAN QUIRK

POSTER DESIGN BY BENJAMIN BOLZEL / CORAL, BERNARDINI & CO.

Forced within the confines of his own fabulous mind, an artist takes a euphoric journey to heal. Beautiful, funny, sensual, alive and batshit crazy. This is the only way he knows.

Meet the Creative Team



Melissa Firlit / Director/Company

Melissa Firlit is a director, teaching artist and actor. She has been nominated for Zelda Finchlander and Alan Schneider awards. Her theatre company, Resolve Productions, received the 2020 Open Space Grant at the Episcopal Actors Guild for Marrow by Brian Quirk, which is set for the 2022 Edinburgh Fringe. She directed the Ireland National Tour of Misterman by Enda Walsh, and her 2019 production of Jekyll & Hyde was nominated for 3 Henry Awards by the Colorado Theatre Guild. Melissa's work has been seen at 59East59th, Denver Center for the Performing Arts, Mile Square Theater, New Light Theatre Project, The Princeton Festival, Creede Repertory Theatre, Pagosa Springs Center for the Arts, and more. She is currently on faculty at Molloy College/Cap 21 Theatre Arts Program and National Theater Institute. Training: MFA Directing Rutgers University; BA Theater The University of Hartford; National Theater Institute. Member SDC. www.melissafirlit.com



Craig MacArthur / Actor

Known for solo performances that are committed and multi-layered, Craig MacArthur possesses a strong facility for physical comedy and language. His stage work is heavily influenced by experimental theatre and European directors such as Ivo Van Hove, James Thiéme, and Romeo Castellucci. A certified Fitzmaurice Voicework instructor in NYC, he is the head of speech for HB Studio and currently teaches master classes in voice and diction for the National Theatre Insitute at the Eugene O'Neill Center. www.craigmacarthur.com



Elaine Wong / Lighting Design

Lighting designer Elaine Wong is at the forefront of post-incandescent lighting with the unique ability to exploit older lighting systems and push the envelope of modern design using the latest in LED technology. A designer for theatre, opera, dance, and music, she creates impressionistic work that transports performers and viewers alike. Her influences include Natasha Katz and ML Geiger. Elaine is a teaching artist based in Toronto, Canada. She is a master electrician and draftswoman. Master of Fine Arts from Rutgers University.



Matthew Bittner / Composer | Sound Design

As a composer and sound designer Matthew Bittner sources and layers of individual sounds to weave intricate soundscapes. His detail-oriented work has been featured nationally in theatre and film. As an actor, Matthew has performed regionally and on Broadway. Recently he was seen co-starring in *Present Laughter* with Kevin Klein. He was most recently seen in the Broadway national tour of *School of Rock*.



Stefanie Genda / Costume Design

Stefanie has worked at venues in New York City such as Manhattan Theater Club, The Public, Lincoln Center Theater, and Radio City Music Hall. Regionally she has worked for The Glimmerglass Festival, The Ohio Light Opera, American Theater Group, and Florida Repertory Theatre. Stefanie is a member of United Scenic Artists and she is apart of Florida Repertory Theatre's Ensemble of Artists. Stefanie holds a Bachelor of Arts in Theater from Ohio's College of Wooster and received her Masters of Fine Arts in Costume Design from Mason Gross School of the Arts, Rutgers University. www.stefaniegenda.com

About the Playwrite



Brian Quirk is a New York-based playwright. Selected plays include: MARROW (Edinburgh Part of (IM)PULSE, Spectrum Dance/Seattle Rep); WARREN (Boise Contemporary Theater, Seven Devils); MAPPLETHORPE/The Opening (Provincetown Playhouse, New Conservatory Theater Center, Sixth@Penn, Popop Studios-Bahamas); NERINE (PlayPenn, ID Theater); SUMMERLAND(N.Y.U.workshop); Mary/HUNTER, (Thingamajig workshop); THE JUNIPER (Thingamajig workshop) Brian is a 3 time MacDowell colony fellow, member of The Dramatist guild and of ID Theater's playwright group. Brian has received the Robert Chelsey award, the Erik A Takulan fellowship from Djerassi, a Leon Levy Foundation Grant; a John D. and Catherine T. MacArthur Foundation Grant from MacDowell, the Jane G. Camp Fellowship from the Virginia Center for the Creative Arts; and a Ucross Foundation Fellowship. Alum of the Actors Studio/PDU, and Project Y Playwrights group.

Production Features

56 Minute Runtime



Themes: LGBTQIA violence

Award Winning Performance



High production value

Production Footage Archive

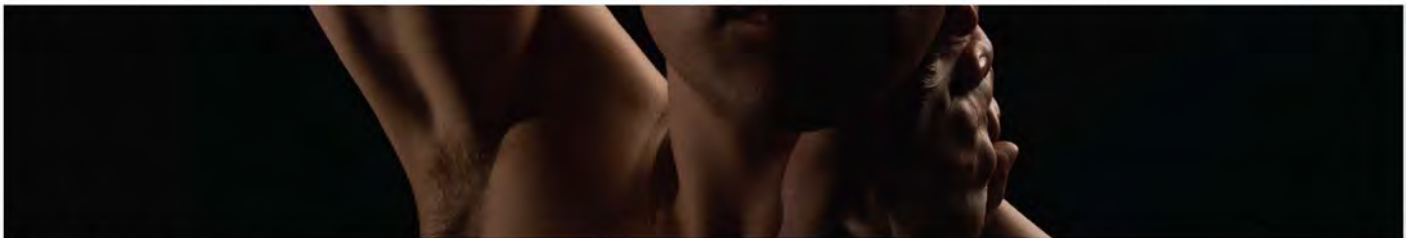


59E59 Theaters

East to Edinburgh

July 2022

Promotional Stills Archive





MARROW

a play by Brian Quirk

Produced by Resolve Productions

General Press Release

“I’m a faggot. So what?” Recovering from a vicious hate-inspired physical beating, a gay artist takes a euphoric journey through his memories, as he tries to reassemble his shattered body and mind, in a work that is beautiful, visceral, sensual, blazingly honest and darkly humorous.

MARROW, written by **Brian Quirk**, directed by **Melissa Firlit** and delivered in an **electrifying performance by Craig MacArthur Dolezel**, received its European premiere with a 10-day run at the 2019 Edinburgh Festival Fringe, when it was hailed by **Scots Gay** as a *‘hidden jewel of the Fringe’*, while **Broadway Baby** called it *‘solo theatre on a big topic at its finest’*.

An early workshop production of the script in collaboration with the Spectrum Dance Company led to Dolezel winning the **Gypsy Rose Award for Best Actor** by the Seattle Critics Group and Seattle Theater Writers, while the **Seattle Times** called it *‘a wild tour de force’*.

MARROW is an urgent and timely plea for mutual tolerance and respect regardless of sexual orientation and gender identity. As director Melissa Firlit comments, “Hopefully, people come away from this show contemplating the destructive nature of hate and possessing a renewed appreciation for everyone’s right to exist and to love.”

- In 2019, **USA Today** reported that the number of hate crimes based on sexual orientation had risen each year from 2014 to 2017 in the USA. The majority of these crimes targeted gay men.
- Figures published by the **Crown Office and Procurator Fiscal Service** indicated that recorded sexual orientation crime has risen steadily year on year (apart from 2014/15) since the relevant legislation came into force in 2010.
- According to official **Home Office** statistics, sexual orientation hate crimes in England and Wales increased by seven per cent and transgender identity hate crimes by three per cent in the year 2020/21.

Web: marrowtheplay.com **Web:** assemblyfestival.com **Twitter:** [@resolvenyc](https://twitter.com/resolvenyc) **Facebook:** [resolvenyc/](https://www.facebook.com/resolvenyc/)

Technical Rider **MARROW**

a play by Brian Quirk

Produced by Resolve Productions

Company Contacts

Craig MacArthur Dolezel

Artistic Producer, Resolve Productions

resolveproductionsorg@gmail.com

US: (+1) 607.760.6272

Melissa Firlit

Artistic Director, Resolve Productions

mjfirilit@gmail.com

US: (+1) 917.439.1283

Elaine Wong

Technical Director

elainewong.lx@gmail.com

(+1) 905.208.8764

INTRODUCTION

SHOW DESCRIPTION:

A vicious hate crime plunges a gay dancer into a fever dream battle between life and death. Forced to make sense of this new physical reality, he must try to relearn how to walk and talk while simultaneously salvaging the fragments of a failing mind. *Marrow* is an hour-long production that tangles and untangles the reality of queer life in a modern America shadowed by a rise in anti-LGBTQ+ violence, with one actor portraying multiple characters caught between poetry and prose, dance and disability, and memories both real and imagined.

Cast size: 1

Company size: 5 – 1 performer, Director, Production Stage Manager, Lighting Designer, Sound Designer.

Run time: 56 minutes, no intermission.

Content warnings: Description of violent assault; homophobia; hospitalization; bright and/or flashing lights; loud sound score.

TECHNICAL RIDER for *Marrow*. RESOLVE PRODUCTIONS

PREAMBLE:

The ideal technical requirements for *Marrow* are outlined below. The following must be provided by the Venue unless otherwise agreed to in writing. The Company and the Production want to stress they are very flexible and can be molded to fit a variety of sizes and configurations of spaces. The Company is very open to negotiations and will work within the budget, equipment, and size of the Venue, so long as the artistic quality of the play is maintained.

If things do need to be adjusted, the Company Contacts have the authority to make the final decision on what is acceptable. The Venue or designated Venue Technical Director must contact the Company's Technical Contact to discuss any and all changes to the Technical Rider, which must be approved by the Company before the Engagement Contract can be fully executed. All changes to the Technical Rider must be agreed to in writing and signed by both the Company and the Venue.

It is understood that the Technical Rider is an integral part of the Engagement Contract and no Engagement Contract will be considered complete without a Technical Rider signed by both parties.

TECHNICAL REQUIREMENTS

Stage Requirements and Access:

- Minimum 10'-0" x 10'-0" performing area.
- Minimum height to lighting grid - 10'-0".
- Stage management requires a clear view of the stage and undistorted audio feed, in either an enclosed booth or elevated front-of-house audience position. The calling station, if not from a front-of-house position, must have a monitor with audio levels that accurately reflect the volume in the audience.
- Safe place to enter and exit the stage from both backstage and the audience.
- Safe access to dressing rooms from backstage.
- Performance area must have adequate HVAC air flow and temperature control.

Dressing Rooms and Hospitality:

- The Company requires a single dressing room for one performer, to be for exclusive use by the Performers and Company.
 - Dressing room must be lockable.
 - Dressing room must have access to:
 - Clean drinking water
 - Clean and well-stocked bathroom and shower
 - Washer/dryer or other laundry service
 - 1x clothing rack
 - Counter space, mirrors, good lighting, and temperature control.
- The Company requires access to a separate production office or room for technical and/or administrative staff, with access to reliable internet connection, a printer, and clean drinking water.

Scenery/Staging:

- The Production has no set or scenery.
- The Company requests either fullstage masking or bare walls depending on the aesthetic of the venue.

TECHNICAL RIDER for Marrow. RESOLVE PRODUCTIONS

- Stage flooring must be safe for barefoot performance – level, even, clean, and free of hazards.
 - The floor of the playing space must be cleaned before each performance and rehearsal.
- The Production has no minimum wingspace or crossover requirements.

Props and Costumes:

- The Production has minimal props. The Company will provide all props and upkeep.
- The Production has minimal costuming. The Company will provide all costumes and execute all costume maintenance; wardrobe personnel not required.

Sound:

- **System:** The Production requires a general sound system for the whole audience with, at minimum, the ability to control separate Left and Right feeds. All audio cues are triggered by QLab software, operated from a laptop or computer.
 - Depending on the size of the performance space, the Venue must provide either a wireless lapel-style microphone or general room microphones and amplification to ensure the performer can be heard by the whole audience. Handheld and/or wired microphones are not feasible.
 - If necessary, the Company Sound Designer will provide a Venue-specific audio package containing the speaker plot and any additional paperwork.
 - The timeliness of the Venue-specific audio package is contingent on the Sound Designer receiving a clear and accurate ground plan, section, and inventory of the Venue.
 - The Company expects to have the speaker plot fully installed, neatly cabled, and rung out before the Company arrives.
 - Venue ensures that all sound equipment will be in good working order, and be supplied with safety chains as applicable.
 - The Venue will provide all expendables, including fresh batteries for wireless microphones, and have them on hand for each performance.
- **Console:** No specific model of sound console is required, so long as it can take a stereo feed from the computer running QLab, and have separate left and right mixes.
 - The Company can provide a laptop computer to run QLab if necessary.
- **Operator:** The venue will provide one dedicated sound technician to assist during setup and all technical rehearsal(s).
 - This technician may shift to become a combination technician to operate both lighting and sound consoles during performances.
 - A speaker-by-speaker check must be conducted by the operating technician and the Stage Manager before each performance.
- The Company is open to negotiations and will work within the budget and inventory of the Venue.

Lighting:

- **System:** The Production requires discrete control of a lighting system with full stage washes, isolated specials, floor-mounted low side light and low front light, and several saturated colour systems.
 - Depending on the size of the Venue, the ideal lighting scenario is a full stage lighting plot with the following systems:
 - Neutral front wash
 - Warm and cool high sidelight wash (RGB+ LED if possible)
 - Saturated warm and cool back light/ back diagonal wash (RGB+ LED if possible)
 - Saturated floor-mounted side light (shin buster) wash (RGB+ LED if possible)

TECHNICAL RIDER for Marrow, RESOLVE PRODUCTIONS

- 5x toplight specials
- 3x low-profile wash units on floor mounts from audience/apron for uplighting
- The Company's Lighting Designer will provide a Venue-specific lighting package containing the light plot and additional paperwork (channel hookup, gel cut list, etc).
 - The timeliness of the Venue-specific lighting package is contingent on the Lighting Designer receiving a clear and accurate ground plan, section drawing, and equipment inventory of the Venue.
- The Company expects to have the light plot fully installed, neatly cabled, and tested before the Company arrives for focus and tech rehearsal(s).
 - Depending on the size of the Venue, the expectation is the Company will have 8 hours of dedicated focus and tech time with the Lighting Designer.
- The Venue ensures that all lighting instruments will be in good working order, and be supplied with safety chains, colour frames, and barn doors, as applicable.
- All expendables including gel, gobos, tape, tie-line, and replacement bulbs for each fixture type, will be provided by the Venue and be available on hand for each performance.
- **Console:** Any computerized, programmable lighting console capable of 2 universes of DMX is acceptable.
 - ETC Eos family console preferred for ease of pre-programming show files.
 - For situations requiring quick turnaround time, the Company reserves the right to replace the Venue console with a Company-provided ETC Eos Nomad laptop.
- **Operator:** Depending on the size of the Venue, the Venue will provide an appropriate number of dedicated lighting technicians for the duration of the lighting focus, at a minimum of 2.
- All subsequent technical rehearsal(s) require at least one dedicated lighting technician.
 - If the console provided is not an ETC Eos console, the lighting technician provided must be a fluent programmer of the lighting console.
 - The lighting technician may shift to become a combination technician to operate both lighting and sound consoles during performances.
 - A fixture-by-fixture channel check and full stage blackout check must be conducted by the operating technician and the stage manager before each performance.
- The Company is open to negotiations and can work within the budget and inventory of the Venue.

Drawings and Inventory:

- The Company requires AutoCAD, DWG, or Vectorworks files as well as PDF files of the Venue.
- All plans must be to scale.
- The Venue must provide: Venue floor plan, section, seating configuration, equipment inventory, and photos of the venue at least 90 days prior to Company arrival.

Front of House:

- The Venue must provide a Front of House Manager, with additional front of house staff (ushers, attendants, ticket sales operators, etc..) as necessary per venue requirements
- The Front of House Manager, in conjunction with the Venue Production Manager, must have safety protocols and emergency plan details in case of storm, fire, flood, etc. on hand and communicated to the Company and all staff before performances begin.
- The Lobby may open 1 hour before the show, or the Venue's standard practice.
- The House will not open until the Stage Manager has communicated to the Front of House Manager that everything is ready. The Company aims to open the house 30 minutes prior to the show.

TECHNICAL RIDER for Marrow, RESOLVE PRODUCTIONS

Covid Protocols:

- All Company members other than actors on stage, all Venue Staff, and all audience members are required to be masked during all rehearsals and performances.
 - Actors will be required to don masks upon exiting the backstage area to any other public area.

Summary of Personnel required from Venue:

- No ASM/backstage tech necessary; no wardrobe tech necessary
- Front of House Staff, including one Front of House Manager, provided by the Venue
- At least 2 dedicated lighting technicians for the duration of lighting focus.
- One dedicated lighting technician and one dedicated sound technician for all technical rehearsals.
- At least one technician during performances to operate lighting and sound consoles.

SCHEDULING

Time Requirements:

- The Company expects lighting and sound plots to be hung and fully tested before Company arrival
- The ideal production schedule provides one full day of technical rehearsal on stage before performances begin, broken down as follows:
 - **Lighting:** 8 hours of focus and programming time
 - **Sound:** 2 hours of levels and programming time while others are working
 - At least 30 minutes of quiet time alone in the space without other departments
 - **Staging:** 2 hours on the stage for blocking and brush up rehearsal with the actor. Tech teams can be working during this time but not physically on stage.
 - **Run through:** At least 2 hours of technical run throughs

Sample Production Schedule:

Day	Time	Task	Company	Crew Needed	Hours
1	8am - 9am	Company Load In and Introductions	All	Venue TD/PM	1
	9am - 1pm	Lighting Focus	LD	At least 2x LX	4
	1pm - 2pm	LUNCH			
	2pm - 6pm // 4pm - 6pm	Lighting Levels and Programming // Sound Levels and Programming	LD // SD, PSM	1x LX // 1x SX	4 // 2
	6pm	End of Day			
2	9am - 10am	Dedicated Quiet Time for Sound Stage Cleaned for Rehearsal	SD PSM	1x SX, 1x Tech	1
	10am - 12pm	Brush up Rehearsal with Actors (Lighting and Sound Levels continue)	All	1x LX, 1x SX	2

TECHNICAL RIDER for Marrow, RESOLVE PRODUCTIONS

	12pm - 1pm	LUNCH			
	1pm - 3pm	Q2Q Rehearsal	All	1x LX, 1x SX	2
	3:15pm - 5:30pm	Full Run Through + Notes	All	1x LX, 1x SX	2
	5:30pm - 6:30pm	DINNER			
	6:30pm	Lobby opens Stage Cleaned Channel, Blackout and Speaker checks	All	1x Tech	0.5
	7pm	House opens	All	1x Tech	0.5
	7:30pm	Performance #1 GO	All	1x Tech	1

Daily tasks:

- Stage cleaning schedule: Full sweep and mop before each performance and rehearsal, especially after technical work is finished leading into a barefoot spacing rehearsal.
- Speaker check, channel check, and blackout check to be conducted before each performance.

Performance schedule:

- The Venue ensures there will be a maximum of 2 performances per day, and no more than 6 performances total per week.
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ACCOMMODATIONS and PARKING

- Housing must be provided by the Venue for the duration of the tech and performance schedule.
 - Accommodations for 5 touring personnel: at least 3 private rooms (two twin rooms with 2 separate beds, one single room).
 - At least two clean, private bathrooms with toilet and shower.
 - Access to amenities including basic kitchen appliances (fridge, microwave, kettle, coffee maker), reliable internet access, laundry facilities, and temperature control.
 - Accommodations must not be more than 30 minutes' travel from the Venue.
- If driving is required to access the Venue, 2 parking passes are required for each rehearsal and performance day at the Venue.

AGREEMENT TO RIDER

(Presenter)

(Date)

(The Company)

(Date)