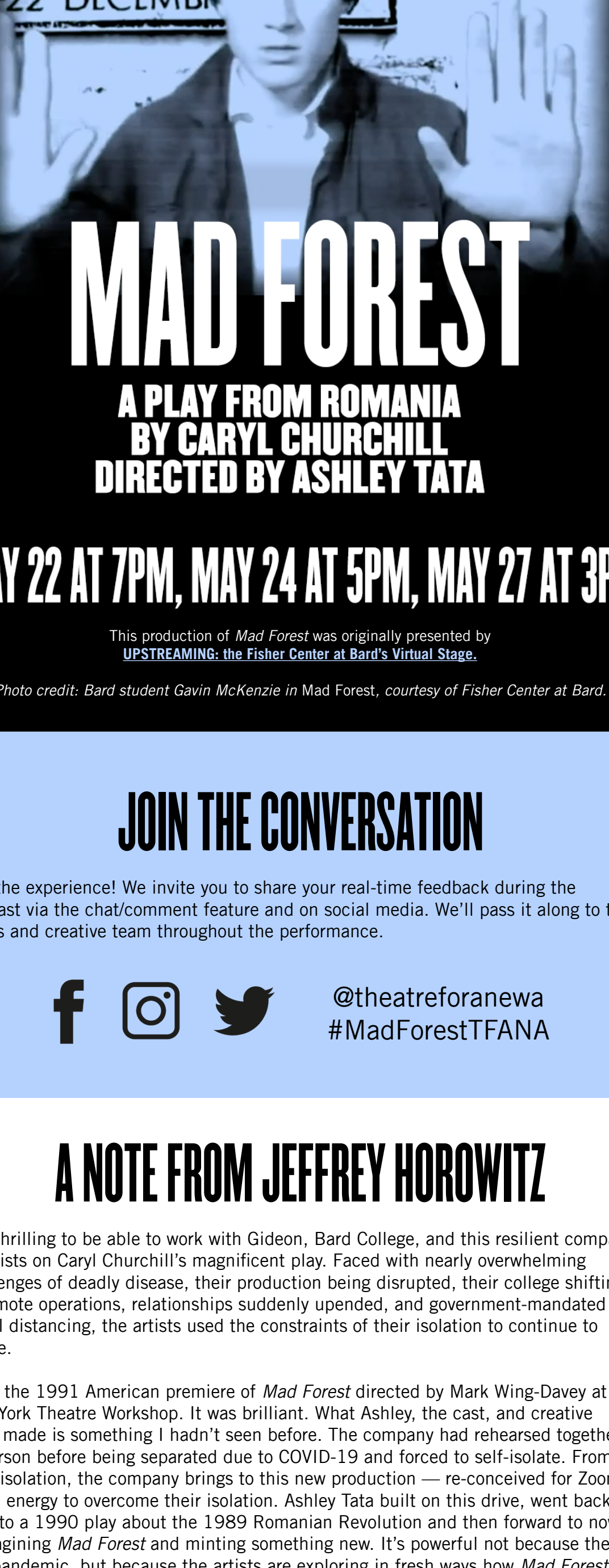


PRESENT THE BARD THEATER & PERFORMANCE PROGRAM
PRODUCTION OF



MAD FOREST
A PLAY FROM ROMANIA
BY CARYL CHURCHILL
DIRECTED BY ASHLEY TATA

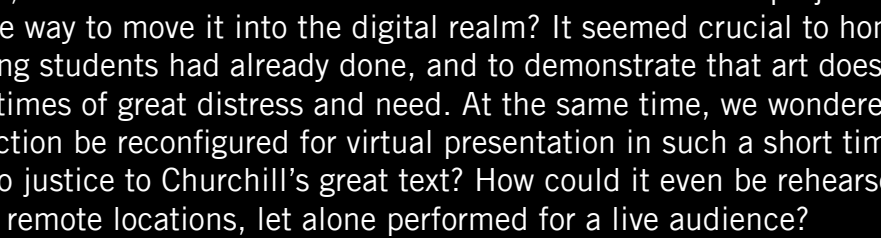
MAY 22 AT 7PM, MAY 24 AT 5PM, MAY 27 AT 3PM

This production of *Mad Forest* was originally presented by UPSTREAMING at the Fisher Center at Bard's Virtual Stage.

Photo credit: Bard student Gavin McKenzie in *Mad Forest*, courtesy of Fisher Center at Bard.

JOIN THE CONVERSATION

Join the experience! We invite you to share your real-time feedback during the webcast via the chat/comment feature and on social media. We'll pass it along to the actors and creative team throughout the performance.



A NOTE FROM JEFFREY HOROWITZ

It is thrilling to be able to work with Gideon, Bard College, and this resilient company of artists on Caryl Churchill's magnificent play. Faced with nearly overwhelming challenges of deadly disease, their production being disrupted, their college shifting to remote operations, relationships suddenly upended, and government-mandated social distancing, the artists used the constraints of their isolation to continue to create.

I saw the 1991 American premiere of *Mad Forest* directed by Mark Wing-Davey at New York Theatre Workshop. It was brilliant. What Ashley, the cast, and creative team made is something I hadn't seen before. The company had rehearsed together in person before being separated due to COVID-19 and forced to self-isolate. From their isolation, the company brings to this new production — re-conceived for Zoom — an energy to overcome their isolation. Ashley Tata built on this drive, went back in time to a 1990 play about the 1989 Romanian Revolution and then forward to now, reimagining *Mad Forest* and minting something new. It's powerful not because there is a pandemic, but because the artists are exploring in fresh ways how *Mad Forest* comes alive on Zoom — not as a replacement for live theatre, but as another way performance can happen and a story can be told.

Jeffrey Horowitz

Jeffrey Horowitz
Founding Artistic Director, Theatre for a New Audience

A NOTE FROM GIDEON LESTER

Dear Friends,

It's a delight for the Fisher Center to be partnering with Theatre for a New Audience on this livestreamed production of Caryl Churchill's *Mad Forest*, directed by Ashley Tata, and performed by our students from Bard College.

When Ashley and I first discussed *Mad Forest* as Bard's spring production, we had no idea that the world would be in the grip of a pandemic. Halfway through the rehearsal process, as it became clear that circumstances would make physical performances impossible, we were faced with a decision: should we cancel the project outright, or try in some way to move it into the digital realm? It seemed crucial to honor the work our amazing students had already done, and to demonstrate that art doesn't simply vanish in times of great distress and need. At the same time, we wondered, how could the production be reconfigured for virtual presentation in such a short time? How might it do justice to Churchill's great text? How could it even be rehearsed, with the cast all in remote locations, let alone performed for a live audience?

I'm sure you'll agree that the performance you'll see today is an inspiring answer to these questions. Ashley, our students, and the creative team have thrillingly risen to the challenge, and have perhaps even found layers in *Mad Forest* that a physical production might not have revealed. I'm enormously proud of their work, which is emblematic of the entrepreneurial spirit of Bard, and of artists everywhere struggling to make sense of the present emergency.

Our plan had been to present just one performance, on April 10. To our great delight, after that livestream Jeffrey Horowitz invited us to reprise the production for TFANA, effectively offering our students a virtual Off-Broadway transfer at a time when no theater can happen in New York City. I'd like to thank Jeffrey and his colleagues at TFANA for this incredible opportunity, and I hope that the resulting collaboration brings you pleasure.

Best wishes,

Gideon Lester

Gideon Lester
Artistic Director, Fisher Center at Bard

Theatre for a New Audience and Fisher Center at Bard present
the Bard Theater & Performance Program production of

MAD FOREST

A Play from Romania

Written by **Caryl Churchill**
Directed by **Ashley Tata**

Scenic Design **Afsoon Pajoufar**
Costume Design **Asta Bennie Hostetter**
Lighting Design **Abigail Hoke-Brady**
Compositions and Sound Design **Paul Pinto**
Movement Direction **Dan Safer**
Video Design **Emonn Farrell**

Production Stage Manager **Vanessa C. Hart**

CAST

Phil Carroll* *Bogdan/Translator/Vampire*
Andrew Omar Crisol* *Grandfather (Bogdan's)/Angel/Boy Student 2*
Lily Goldman* *Ianos/Painter/Old Aunt*
Tim Halvorsen* *Radu/Boy Student 1*
Mica Hastings* *Flavia/House Painter*

Azalea Hudson* *Grandmother (Bogdan's)/Scribe/Someone With a Sore Throat*
Ali Kane* *Lucia/Girl Student*
Gavin McKenzie* *Mihai/Doctor/Wayne/Soldier/Patient/Ghost/Soldier 2 (of Rodica's Nightmare)*

Taty Rozetta* *Irina/Rodica/Waiter*
Violet Savage* *Florina/Student Doctor*
Yibin (Bill) Wang* *Gabriel/Grandmother (Flavia's)/Toma/Bulldozer Driver*
Charlie Wood* *Priest/Securitate Officer/Soldier 1 (of Rodica's Nightmare)*

Video Programming **Andy Carluccio**
Video Engineer **Sean B. Leo**
Properties Master **Shane Crittenden**
Assistant Stage Manager **Anisha Hosangady***
Assistant Stage Manager/Sound Operator **Maggie McFarland***
Assistant Directors **Laila Perlman*** and **Angela Woodack***

*Bard Student

MAD FOREST is presented through special arrangement with Concord Theatricals on behalf of Samuel French, Inc. concordtheatricals.com. Special thanks to Mel Kenyon.

A NOTE FROM THE DIRECTOR

Caryl Churchill's *Mad Forest* depicts the before (Act I) and after (Act III) of a nation's pivot point through the actions of characters who comprise the Vladu and Antonescu families. The main event is the Romanian Revolution which occurred in December of 1989 and resulted in the overthrow and execution of Nicolae Ceausescu and his wife Elena, ending decades of brutal dictatorship. Act II seems crucial to the revolution documentary-style from eyewitness accounts of people who Churchill, Mark Wing-Davey (the original production's director) and their class of acting students interviewed in Bucharest, Romania in the spring of 1990, only months after the events of the play that they were writing occurred. Though they didn't have the historical perspective to see what the lasting implications of this event would have, their work hits a note that resonates at 30 years ago to today; with change comes enormous responsibility. The third act is full of arguments and suspicions about the validity of their revolution. It is not enough to cause a dictator's downfall or to survive the crest of change. As upheaval settles to normal there are those who will clamor to return life to the way things were. The responsibility falls upon the majority to see possibility in change and keep a reflexive return to an unacceptable "normal" at bay.

When the current pandemic required the new normal of cancelling and postponing gatherings, events and productions, we were fortunate to be working with production and artistic leaders at the Fisher Center at Bard, who provided immense support and trust in the choice to develop an expansive, largely unannounced, online manifestation of this work. Our decision to keep going required us to re-conceive the whole production, rather than just broadcasting a work that had been developed for a different reality. We had to create a live production for a virtual stage. While the webcam provides visual information, Churchill's material works on new dimensions in this space. It has been noted that television and the amateur camcorder fundamentally shaped the message of the Romanian Revolution. State-run, regularly televised addresses provide the platform of choice for dictators, including the Ceausescu. Churchill's play narrates the revolutionaries' early action of occupying the television station. They opened the doors so citizens — victims of the regime — could testify against a government whose policies had silenced them for decades. For days ordinary Romanians delivered extemporaneous monologues in a kind of ad hoc truth and reconciliation commission. Technology was foregrounded as a tool to unify and amplify the shared experiences of these individuals. In the days and months since moving much of our lives to Zoom many of us have shared major life events — deaths, births, marriages, graduation ceremonies — in these squares. From a performance practice perspective, direct audience address has never been more indistinguishable from a chat with a loved one. Transitioning to this format and incorporating it as a design and meta-theatrical element seems almost obvious.

We offer this *Mad Forest* as a testament to the possibility that can be found during times of great upheaval. We invite you to consider spending evenings like this, sharing stories of dimension and imagination in real time with fellow audience members who may be next to you in a square across the globe. We hope this vision inspires innovation, resilience and enthusiasm for as long as this "normal" lasts. With immense gratitude to the company of performers, the collaborators and the valiant teams of both the Fisher Center and Theatre for a New Audience, and in dedication to all those who are taking on the responsibility of shepherding us safely through this time:

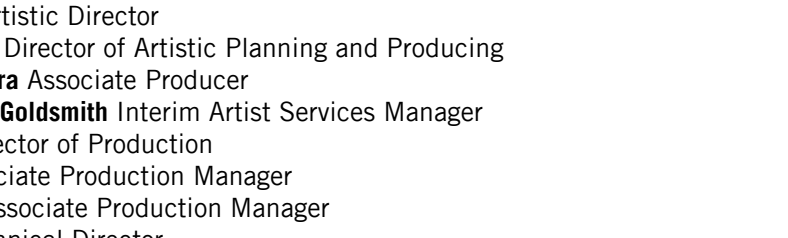
Ashley Tata

Ashley Tata
Director

ABOUT THE COMPANY

- Philip Carroll** (*Bogdan/Translator/Vampire*) is ecstatic to have the opportunity to perform *Mad Forest* with this fantastic cast and creative team again. Philip is a member of the Bard College Class of 2020 and has recently completed his senior project in playwrighting. He is consistently impressed by how resilient this team continues to be, and is honored to be a part of it.
- Andrew Crisol** (*Grandfather/Angel/Boy Student 2*) is honored and delighted to be in a production with Theatre for a New Audience. He is a rising sophomore at Bard College. He participated in the theatre department at his high school and this show is both his college-level and Off-Broadway debut. Also a *Star Wars* aficionado.
- Lily Goldman** (*Ianos/Painter/Old Aunt*) has been acting for 11 years, but never imagined entering the digital theatre realm until this March. They are astounded by the ingenuity this production has demonstrated and honored to work with TFANA. Lily looks forward to exploring other experimental art forms when they study abroad in Berlin.
- Tim Halvorsen** (*Radu/Boy Student 1*) is a rising senior and Theater & Performance major at Bard College. Previous roles include *Pippin* (Pippin), Orlando (*As You Like It*), Chip Tolentino (*25th Annual Putnam County Spelling Bee*), and Jesus (*Godspell*). He thanks Ashley, Vanessa, and the whole team for all their hard work in creating this play! backstage.com/ultim-halvorsen
- Mica Hastings** (*Flavia/House Painter*) is excited to perform in her second show with the Fisher Center and first with Theatre for a New Audience. Recent credits include *Olive Ostrovsky* in *The 25th Annual Putnam County Spelling Bee* with the Bard Musical Theater Company and *Three Sisters* with the Bard Theater & Performance Program.
- Azalea Hudson** (*Bogdan's Grandmother/Someone with a Sore Throat*) is a rising sophomore at Bard College studying Theater & Performance and Ancient Studies. Past productions include: *Mad Forest*, *Rosencrantz and Guildenstern are Dead*, *The Laramie Project*, *The Country Wife*, *HAMLET*, *Much Ado About Nothing*, and the New Hampshire premiere of *Shakespeare in Love*. [instagram.com/azalea_eve_hudson/](https://www.instagram.com/azalea_eve_hudson/), [azaleah.com](https://www.azaleah.com)
- Ali Kane** (*Lucia/Girl Student*) is proud to join the cast of *Mad Forest*. Ali spent four years in the Chicago Academy for the Arts' theatre department, performing in *Noises Off*, *She Kills Monsters*, *Columbinus*, *Macbeth*, and much more. She adores Bard and is excited to see what's next.
- Gavin McKenzie** (*Mihai/Doctor/Wayne/Soldier/Patient/Ghost/Soldier 2*) is an aspiring playwright and performer. His most recent credits include *Richard III* (*Richard III*), *Clem* (*Will Rogers Follies*), *Carl Dad/Jesus* (*Putnam County Spelling Bee*), and *Audrey* (*As You Like It*). He thanks Ashley, Vanessa, and the entire *Mad Forest* team for this experience! Email: gml4478@bard.edu, Instagram: [@gavintmckenzie](https://www.instagram.com/gavintmckenzie)
- Tatyana "Taty" Rozetta** (*Rodica/Waiter*) is excited to be working once again with the cast and crew of *Mad Forest*. She would like to thank her mother and sister for the endless love and support. For professional inquiries, she can be reached at [@tatyanamonet](https://www.instagram.com/tatyanamonet) on Instagram or her website [tatyanarozetta.com](https://www.tatyanarozetta.com).
- Violet Savage** (*Florina/Student Doctor*) is thrilled to bring *Mad Forest* to life once again. Violet is a member of the Bard College Class of 2020 and recently completed her senior project in Theater & Performance. She is incredibly grateful to all who made this production possible.
- Yibin (Bill) Wang** (*Gabriel/Flavia's Grandmother/Toma/Bulldozer Driver*) from Hangzhou, China, is a Theater & Performance major at Bard College and is graduating this spring. As a multi-disciplinary theater maker, he has acted for, devised and directed many original productions such as *The Family* and *Those of Us* with the interests in cross-cultural themes. [yibinwang.weebly.com](https://www.yibinwang.weebly.com)
- Charlie Wood** (*Priest/Securitate Officer/Soldier 1*) is thrilled to be making his professional acting debut in *Mad Forest*. Soon to receive an undergraduate degree in psychology from Bard College, the Los Angeles native plans to return home to pursue a passion for playing guitar and creating music. The creative resilience displayed through this project in a time of crisis keeps him hopeful for the future!
- Caryl Churchill** (*Author*) is one of the most influential and significant contemporary British dramatists working today. Her work frequently deals with feminism, the abuses of power, and sexual politics. The author of more than 50 plays, as well as a number of adaptations and translations, she has reshaped the theatre landscape and continues to produce adventurous new work. Churchill's work has been constantly evolved and shifted in style and content in her relentless efforts to both reflect and represent the modern world. Her content has embraced Brechtian distancing, surrealism, and other forms such as dance and opera. Over the years, if anything is certain with Churchill's theatre, it is its unwavering commitment to engender surprise, and her determination to remain decidedly indefinable.
- Ashley Tata** (*Director*) is a director of multi-media works of theatre, contemporary music, performance, live music, and immersive experiences. Her work frequently sits at the intersection of music, installation, and performance, and has been presented in venues and festivals around the country and the world including LA Opera, Austin Opera, The Miller Theatre, Mass MoCA, National Sawdust, The Kitchen, EMPAC, BPAC, Dixon Place, Roulette InterMedium, HERE Arts Center, The Crossing the Line Festival, the Holland Festival, The National Centre for the Performing Arts in Beijing, and the Fisher Center at Bard (including 2016's *Don Juan*). Her production of David T. Little's *Soldier Songs* with video by Bill Morrison was called an "extraordinarily powerful production" by *The Los Angeles Times*, and her production of Kate Soper's *Ipsa Dixit* was named a notable production of the decade by Alex Ross of *The New Yorker*. As an associate director, she has worked with Jay Scheib, Robert Woodruff, Richard Jones, and Daniel Fish (including *Oklahama!* at St. Ann's Warehouse). She earned her MFA at Columbia University and has taught at Mannes School of Music, Harvard University, MIT, Marymont Manhattan College, Colgate College, Bard College, LIU Post, and NYU. She is a member of the Lincoln Center Theater's Directors' Lab, the recipient of the Lotos Foundation's Emerging Artist Award in Arts and Sciences, and a winner of the 2017 Robert L. B. Tobin Director/Designer grant. As a result of the pandemic, most of her upcoming projects have been cancelled with the exception of Euripides' *Orestes* at University of Rochester in the spring of 2021. There will be a lineup in 2021. As of this broadcast, she is available for hire. More information including how to get in contact to collaborate can be found at: [ashleytata.com](https://www.ashleytata.com)
- Afsoon Pajoufar** (*Scenic Designer*) is a NYC-based freelance designer of stage and environment for play, opera, and live performance. Arriving at set design from a background in fine arts and film, she earned her MFA in Set Design at Boston University. Her designs have been seen at Harvard TDM, MIT, New Repertory Theatre, Kitchen Theatre, Gloucester Stage, Aret's Shakespeare Company, Corkscrew and Redcat Festivals. Her design for *Cabaret* was chosen for the 2019 American Exhibit at the Prague Quadrennial of Performance Design and Space. Afsoon moved to the United States from Tehran, Iran. [afsoonpajoufar.com](https://www.afsoonpajoufar.com)
- Asta Bennie Hostetter** (*Costume Designer*) is a costume designer whose recent work includes: *Gnit* (Theatre for a New Audience), *Mrs. Murrays Menagerie* (Mad Ones), *Usual Girls* (Roundabout Underground), *Dance Nation* (Playwrights Horizons), *Bobbie Clearly* (Roundabout Underground), *The Lucky Ones* (Ars Nova), *Miles for Many* (Playwrights Horizons), *Boats* (WP Theater), *The Wolves* (Lincoln Center), *John* (Signature), *Men on Paro* (Playwrights Horizons), *The Resonant Bodies* (Mad Ones), *McCarter*, *Night-Summer Night's Dream* (Cal Shakes), *The Curious Incident of the Dog in the Midnight-Parade* (KCrept), *El Coqui Spectacular* (Two River). Member of minor theater, Target Margin Theater, The Mad Ones. She has an MFA in Theater Design from CalArts.
- Abigail Hoke-Brady** (*Lighting Designer*) is a New York-based lighting designer. Recent design projects include *The Last American Hammer* and *FLORIDA* (UrbanArias), *Glory Denied* and *Three Decembers* (Tri Cities Opera), *Bound* (FRESH Squeezed Opera), *Silent Voices* (Brooklyn Youth Chorus), *The Little Death: Vol. 1* (Prototype), *MukhAgni* (Ars Nova, Under the Radar). Current and upcoming projects include *Much Ado About Nothing* (HPAC/The Public Theater, LD), *Aging Magician* (San Diego Opera, Associate LD), *The Barber of Seville* (San Diego Opera, Associate LD). Lighting Design Mentor for Williams College senior projects (Spring 2020). 2017 recipient of the Robert L. B. Tobin Director/Designer Grant, Opera America. MFA, NYU 2016. Member USA 829. [hokebradydesigns.com](https://www.hokebradydesigns.com)
- Paul Pinto** (*Composer and Sound Designer*) is glad to be making sounds. He's a composer, writer, and multi-disciplinary performer who founded the music collectives thingNY and Varispeed, with whom he creates immersive, durational, and dramatic chamber and electronic music. His latest albums include *Patriots* with Jeffrey Young, *Empty Words* with Varispeed and Robert Ashley's *Improvement*. As a vocalist, Paul works on a diverse array of new projects, including performing Peter Maxwell Davies' *Eight Songs for a Mad King*, originating the role of "Balaga" in the Broadway musical *Natasha, Pierre & the Great Comet of 1812*, and in his own work including the opera *Thomas Paine in Violence* with Joan La Barbara, and the Resonant Bodies Festival commission of *15 Photos*. This year, commissions for Quince, The Rhythm Method, and Shepherdess; guest artistic curator for the MATA Festival; and (to account for our current satellite existence) music videos with LoveLoveLove and Aleks Karjaka; and the premiere of thingNY's *SubtractTTTTTTTTTT*. [pipinto.com](https://www.pipinto.com)
- Dan Safer** (*Movement Director*) is Artistic Director of Witness Relocation and has directed/choreographed all of their shows, ranging from fully scripted plays to original dance/theatre pieces to many things in between. Dan choreographed and co-directed the acclaimed *Ubu Sings Ubu* with Tony Torn (Abrons, Slipper Room, American Rep, BB King's, Highline Ballroom). His work as a choreographer has been at BAM, DTW, Dancespace, Ash Lawn Opera, and many other places. In 2011, he choreographed Stravinsky's *The Rite of Spring* for Philadelphia Orchestra with Obie-winners Ridge Theater. *Artforum* magazine called his "pure expressionistic dancer" and *Time Out NY* called him "a purveyor of lo-fi mayhem." Currently, he is faculty at MIT. He got kicked out of high school for a year, used to be a go-go dancer, and once choreographed the Queen of Thailand's birthday party.
- Emonn Farrell** (*Video Designer*) is a Virginia-based theatre-maker and video designer. With his Brooklyn-based company, Anonymous Ensemble, he has created dozens of original media-infused shows, installations, and live webcasts in New York City and around the world. Notable productions include *The Best* (Ice Factory Festival, Brisbane International Festival), *Wanderlust* (Edinburgh Fringe, UK tour, Norway tour), *The Return* (Theater Chora, Theatre Roos), *The Turning Opera* (Greek National Opera, National Sawdust), *LIEBE LOVE AMOUR!* (HERE, Prelude, Duke, Wesleyan, The New Ohio), *I Land* (NC Stage, Princeton, Incubator Arts), *Ship of Fools* (HERE), and *The Future* (UNJC, Chashama). Emonn designs video extensively for Lee Breuer of Mabou Mines including *Pataphysics Pennyeach*, *La Divina Caricatura*, *Opera Antigone*, and *Medea*. Emonn also collaborates frequently with artist Sarah Michelson in the creation of performances and installation projects. Other design credits include B3 Dance (Bessie Nomination), LA Dance, The LA Phil, Parsons Dance, Jazz at Lincoln Center, and Portland Center Stage. Eamonn has taught projections design at Princeton, City College, and UVA.
- Vanessa Hart** (*Production Stage Manager*) has a BA in Theatre from Franklin and Marshall College. She has been the AEA ASM for the Peterborough Players Summer Season for 3 years, and the AEA PSM for the Peterborough Players Winter Season for 3 years. Previously, she stage managed Rebel and Misfits Productions' *Sex with Strangers* and *Hamlet: See What I See* in St. Louis. In PA, she stage managed F&M's *A Midsummer Night's Dream*; *Three Sisters*; *One Man, Two Guvnors*; and *The Last Days of Judas Iscariot*, as well as The People's Shakespeare Project of Lancaster's *The Tempest*; and Wee Keep Company's *Three Sisters* and *A Wolf*. Thank you to the Fisher Center for letting us create in such chaotic and extraordinary times.
- Andy Carluccio** (*Video Programmer*) creates live entertainment technologies, including ZoomOSC, a modified version of the popular real-time conference app used in this performance to control who we see and how we see them on screen. He can be reached at [andycarluccio.com/contact](https://www.andycarluccio.com/contact).
- Sean Byrum Leo** (*Video Engineer*) is a media designer and creative producer for live performance. A born and raised New Yorker, he is currently a master's candidate in Video and Media Design at Carnegie Mellon University's School of Drama. He holds a BA from Bard College's Theater & Performance Program.
- Anisha Hosangady** (*Assistant Stage Manager*) is a college student in writing, music, and curation from Pune, India with a drive to separate the natural from the conditioned, and in the process, channel awareness in ways that can be sensually experienced and replicated.
- Maggie McFarland** (*Assistant Stage Manager/Sound Operator*) is a rising senior and Studio Arts major at Bard College. She works at the Fisher Center as a Scene Shop/Carpetry Intern, and recently received the 2020 Carter Tobin Prize for Technical Theater. *Mad Forest* has been her introduction into the world of Stage Management and Audio Engineering.
- Laila Perlman** (*Assistant Director*) is currently a sophomore and Theater & Performance major at Bard College. She most recently directed a student production of *The Last Five Years*, and performed in Bard's Senior Project Festival. Laila is so grateful to be a part of this show and on this incredible team.
- Angela Woodack** (*Assistant Director*) Bard College Class of 2021 (Theater & Performance and Political Studies). Accolades: Natalie Lunn Technical Theater Award (2019 and 2020), Courage to Be Fellowship (Hannah Arendt Center 2018–2019). Selected credits: *Acquanetta* (Wardrobe Crew, SummerScape 2019), *Movie Macabre* (Director, Old Gym 2019). Thank you *Mad Forest* cast, crew, and creatives for this inspiring opportunity!

#MadForestTFANA



fishercenter.bard.edu

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