

Columbia University School of the Arts
Theatre Arts Program
presents

The Screens

by Jean Genet

Translation by Paul Schmidt

Directed by
Kathryn Hamilton

The Riverside Theatre
March 3 - 6, 2010

On This Directing Thesis Production:

Tonight you are seeing the thesis production of a director from the Theatre Arts Program of the School of the Arts. This director has been working at Columbia for three years toward a better understanding of the theatre event, a deeper notion of action for the stage and of the potential riches in collaboration. And yet this pursuit is a lifetime endeavor and the doors that may open during these three years of training are only a premonition of what is to come.

A director's job is a tightrope walk. Ultimately the audience should not be aware of the director and yet you are in his or her hands. Directors provide the keys for the journey of actors and audiences. They coordinate the medium through which a playwright might speak to us through time. They are party givers; they create events.

I hope that the three years at Columbia have provoked far more questions than answers. I dream that they will go forth into the theatre community with a love of the art, and enough courage to give it legs and feet.

- Anne Bogart, Head of Directing

From the Director:

We started working on *The Screens* during a summer residency at Salem Art Works in upstate New York last summer. Around 30 of us spent two weeks living on an ex-dairy farm, and staged *The Screens* as a site-specific promenade piece around the old barns and ending in a natural amphitheater.

In this incarnation of the piece in the Riverside Theater we have taken a very different approach to the text. When we began work on the play in Salem we approached it as a political play, but although this play is set during the Algerian War of Independence against the French it is not a play about Algeria, or about colonization. It takes Algeria as a framework within which the most extreme of power dynamics can be played out. It is a world of competing fictions, in which all is created from language. A world where everything is a choice – power, subjugation, death.

The play follows the course of these fictions as they escalate, follows the characters as they seek out more and more destruction, abjection and filth up to the point of total annihilation.

- Kathryn Hamilton

From the Dramaturg:

“I decisively repudiated a world that had repudiated me.”

Jean Genet

Jean Genet (1910-1986) was born in Paris to a prostitute, and orphaned several months later. Resolving to be a thief, Genet’s young vagabond life was composed of adventures and crime; he was discharged from the army, and often spent time in prison.

While in prison, Genet began to write both poems and novels. At age 32, after ten convictions, Genet was threatened with a life sentence in prison. But over forty prominent artists and intellectuals, including Jean Cocteau and Jean-Paul Sartre, successfully petitioned the French president to have the sentence set aside. Genet never again returned to prison, but instead this jailbird transformed into a legendary literary figure.

After publishing five novels, Genet eventually turned to playwriting. As a playwright, Genet created a specific, subversive, and often scandalous voice. His plays, simultaneously dark and droll, include the *The Maids*, *The Blacks*, *The Balcony*, and *The Screens*.

Written and rewritten several times from 1955-1976, *The Screens* was the last play Genet ever wrote, his epic farewell to theater. By far his longest and most ambitious play, *The Screens* is rarely produced, and almost always cut down. With 89 characters, twenty-six scenes, and several screens written into the script, the highly theatrical and complicated play is a dare to directors from the audacious Genet.

- Ellen Joffred

Please silence your cell phones.
The use of photography or recording devices of any
kind is strictly prohibited.
There is no food or drink allowed in the theatre.

The Screens

by Jean Genet

Translation by Paul Schmidt

Directed by
Kathryn Hamilton

Scenic Design
Damon Pelletier

Lighting Design
Bruce Steinberg

Costume Design
Melissa Trn

Sound Design
Jude Traxler

Vocalist
Kjersti Kveli

Dramaturg
Ellen Joffred

General Manager
Malissa O'Donnell

Production Stage Manager
Sarah Helgesen

CAST LIST

(in alphabetical order)

Brandt Adams.....Leila and others
Amanda Boekelheide.....Ahmed, Officer, Body of Warda and others
Devin Burnam.....Mother
Elsa Carette.....Brahim, Shiga, Nasser and others
Chongsi Chang.....Dignitary and others
George Frye.....Lassan, Aysha and others
Tania Garrido.....Malika, Man Who Pissed and others
Jeancarlo Gutierrez.....Bashir, Larbi and others
Madeleine James.....General, Guard and others
Adèle Jayle.....Mr. Blankensee, Vamp, The Mouth and others
Jennifer Lafleur*.....Said
Malo de La Tullaye.....Warda, Nose Flute Player and others
Nick Lehane*.....Mustapha, Taleb, Felton and others
Julien Marcland.....Cadi, Sergeant, Photographer and others
Caitlin Michener.....Sir Harold, Pierre and others
Seth Miller.....Kadidja, Morales and others
Terrence Mintern.....Professor
Cyrus Moshrefi.....Habib, Lieutenant and others
Amira Nader.....Lahussein, Djemilla and others
Damon Pelletier.....Preston
Christine Ryndak*.....Mrs. Blakensee, Roger, Lalla and others
Isabel Sánchez.....Ommu, Policeman and others
Pooja Karina Thomas.....Gendarme, Communion Girl, Si Sliman and others
James “Face” Yu.....Habiba, Nestor and others

*Appears courtesy of Actors’ Equity Association

There is one 15 minute intermission during which we request the audience wait in the lobby

About the Cast:

Brandt Adams (Leila and others) is a Brooklyn-based theater artist, dancer, and teaching artist. Recent credits include a remount of Catherine Galasso's *Lightning Never Strikes the Same Place Twice...* (San Francisco Film Society/SomArts), *The Passion of the Hillbilly Greaser* (Chen Dance Center), *Elvis in C-Major Bourree* (BAX), *The Visit* (Epic Theatre Ensemble), and *Poppies* (NY Fringe). He is currently co-writing a documentary theater piece about race and identity in the South called *Dispatches from (A)mended America* and can next be seen in Matt Wilson's *Play America* later this Spring. Brandt holds a B.A. from Cornell University.

Amanda Boekelheide (Ahmed, Officer, Body of Warda and others). Amanda's most recent & fun professional roles were Blowfish in *Heist*, Ipheginia in *Iph.then*, Scarlett, Rhonda and Lilly in *Lion in the Streets*, and Olga in Nature Theater of Oklahoma's adaptation of Chekhov's *Three Sisters*. Favorite Columbia roles include Bosola in Webster's *The Duchess of Malfi*, Inez in Satre's *No Exit* and The Secretary (Death) in Camus' *The State of Siege*. Please visit www.amandaboekelheide.com for complete bio, resume and class list, or friend her on FB.

Devin Burnam (Mother) is thrilled to be back in the cruel, perverse arms of the *Screens'* extended family. He was most recently in *Boxman* at Manhattan Theatre Source and will be taking the Paul Cohen play *Untitled Genocide Comedy* to Edinburgh Fringe in Summer. He can be seen next in Matt Wilson's *Play America* at New York Theater Workshop. Thanks again to Kathryn, to Matt, and to the cast and crew.

Elsa Carette (Brahim, Shiga, Nasser and others) has trained with the 2009 SITI Summer Theater Workshop, at Playwrights Horizons Theater School (NYU), in Oaxaca Mexico, and at the Bangkok Artist Intensive. Previous roles include Juliet in *Romeo and Juliet*, Frances in *Melancholy Play*, Madchen in *Self-Portrait as Schiele* (NYC Fringe Festival) and Electra in *The Libation Bearers*. She is an artist with the Brooklyn Soundpainting Company.

Chongsi Chang (Dignitary and others) was born in St. Petersburg and is a mail order bride. Other than being sometimes French and sometimes Arab, she is currently working with Subjective Theatre Company's CoLab branch. It has been thrilling working with her extremely talented cast members. She'll miss the process. But not the daily trembling exercises.

George Frye (Lassan, Aysha and others) graduated from WMU and has been living and performing in Brooklyn for three years. Recent productions include *No City* and *Homesick*. He performs in a music group called Not Blood Paint and explores the possibilities of voice and harmony through instinctual yet carefully crafted music progression. www.notbloodpaint.com

Tania Garrido (Malika, Man Who Pissed and others), actor, dancer, performer, holds a BA in Drama Studies from RESAD (Madrid's Physical Theater University). She's been practicing Butoh dance and Contact Improvisation as well as other kinds of movement techniques for over 9 years. She has worked with several companies in Spain, France

and New York. She co-directs Cranamour Butoh-Dance-Theater Company where she creates her own work. www.cranamour.blogspot.com

Jeancarlo Gutierrez (Bashir, Larbi and others) was born in Santo Domingo Dominican Republic where he studied Theatre direction and acting at The School of dramatic arts” Bellas Artes”. He has played many leading and supporting roles in theater, like *Alo, Alo; quien quiere chocolate*; and *Sherezade*. He has also written and directed several plays including *Siluetas*, *La Cerradura*, and his latest play debuted this summer in the Dominican National Theatre titled *Habitacion 77*. He just recently completed a tri state tour of the Spanish play *Al Garete* performing in New York, New Jersey and Pennsylvania. Jeancarlo currently lives in New York city.

Madeleine James (General, Guard and others) was born in San Francisco, CA, and has trained at NYU, AADA, and RADA. NY Theatre: *Oh Those Beautiful Weimar Girls!* (La Mama/New Stage Theatre Co.), *Kernel of Sanity* (Henry Street Settlement/ New Federal Theatre), *4.48 Psychosis* (Gene Frankel Theatre), *Bus Stop* (Lester Martin Theatre), *Julius Caesar* (Hudson Shakespeare Co.). Film/Television: “Rescue Me” (FX), “Weary Sun” (La Mancha Films), “The Grass Is Greener” (Glass Eye Pix), “Graveyard Ghost” (Devilsangel Productions). Upcoming projects include portraying Ophelia in *Hamlet* (Hudson Guild Theatre) and the title role in “Oh, Sophia!”, a feature film with Peresempio Picture House. Many thanks to her family, Cormac McCarthy, and Bronwen Evans. www.madeleinejames.com

Adèle Jayle (Mr. Blankensee, Vamp, The Mouth and others) initially trained at the Ecole Claude Mathieu, and at the Samovar School of Clown and Gestural Theater, and has trained in the US with Ann Bogart. French Theatre includes: *L'Illusion Comique* in TNO, *L'Appartement de Zoïka of Boulgakov* directed by A.Zlotto in Théâtre du Soleil, *Rose et Jeannot* (a musical by Gérard Rouzier), *Retrospective* by Rirkrit Tiravanija (at the Modern Art Museum in Paris), *Les Mariés de la Tour Eiffel* by Cocteau (dir: Claire Beaulieu), *Carapace* (dir: Chloé Latour), *Le Roi Gordogane* by Radovan, *Ivscic* (dir: Magali Serra). Film: “La Proposition” (dir: Eric Rohmer) and several films directed by Jean-Baptiste Laubier. She works regularly with the Compagnie des Clowns de l'Espoir and the Compagnie La Rubaliz. She is currently touring with her own production *Ursule FaBulle*, a burlesque and scientific show, all around the world.

Jennifer Lafleur* (Said). Theatre: *Things Beyond Our Control* and *Dogs* with Grid Theater; *Romeo and Juliet* (Juliet), *Scapin* (Hyacinthia) and *To Kill a Mockingbird* (Scout) at New Rep; *Measure for Measure* (Mariana) with Actors Shakespeare Project; *Winter's Tale* (Hermione) with Tina Packer; *bash: latterday saints* (Sue) with Adakia Theater. Film and TV: the upcoming “Do-Deca-Pentathlon” (Duplass Brothers/ Fox Searchlight); “Bunker Hill”; “Guiding Light”; “Baghead” (Sundance 2008- Duplass Brothers/Sony Pictures Classics). She also co-directs the yearly installment of *Caught on Tape* (Putney Players) at the Edinburgh Fringe Festival. MFA in Acting from Brandeis University. She can next be seen in Matt Wilson’s *Play America (life is short, wear your party pants)* at NYTW in May.

Malo de La Tullaye (Warda, Nose Flute Player and others). Theatre: *Pot au Noir*, *La Comédie des Femmes* and *Novè* (dir: D.Ravier); *Madame Marguerite* (dir: D. Bailly); *Phèdre* by Racine (dir: G.Bourson); *Désiré* (dir: Christian Pratt); *Faire sans dire* (dir:

Arnaud Dautzenberg); *Le Médecin malgré lui* by Molière (dir: Michel Barré); *La Porte du Soleil*; *Saintes Amantes* (dir: Guy Shelley); *Rose et Jeannot*, a musical comedy by G.Rouzier; *Parades*, a comedia dell'arte (dir: C. Montagné); *Rodogune* by Corneille (dir: J.-C. Seguin); *Le Système Périodique* by Primo Lévi (dir: B. Collet); *Les Femmes Savantes* by Molière (dir: J.-D. Monory); *Les Rythmes d'Après* (dir/choreo: L. Martouret). As director, he created *Ursule FaBulle*, a burlesque and scientific show, and *Bestiaire* from Les Chants de Maldoror by Lautréamont.

Nick Lehane* (Mustapha, Taleb, Felton and others) graduated from Carnegie Mellon University's School of Drama last spring. He spent this summer in Bulgaria creating a three-man Commedia dell'arte *Don Quixote* and playing Nash in "Warrior," a film starring Nick Nolte and Joel Edgerton. Since moving to New York in the fall, he's performed in *The Avatar Project* at Momenta gallery directed by Marianne Weems, played the title role in Arts For All's *The Tall Tales of Enoch*, and the lead role of Skip in Shelby Company's *You May Be Splendid Now* at the Access Theatre.

Julien Marcland (Cadi, Sergeant, Photographer and others) is a writer, actor and director. His formation is heterogeneous: doctorate of Philosophy in Paris X Nanterre, professional drama school in Paris, Claude Mathieu. He has played in multiple plays, advertisements and short films, including *The Screens Project* at Salem Art Works NY in August, 2009. In 2001 he founded Belles Absentes Company, at the crossroads of contemporary creation, which supports a selection of shows and multidisciplinary works in France, including the French-American poetical and graphic review *Carnet de route*. He is currently writing and directing a new experimental project for 2010, *Sur l'oubli "Oblivion"*. He has published three poetry books: *Neige* (Les Cygnes, 2000), and *Parole et musique* and *Amitiés à Perec* (Le Veilleur, 2004), and a play: *Réclame* (Les Cygnes, 2007).

Caitlin Michener (Sir Harold, Pierre and others) recently graduated from the Experimental Theater Wing at the Tisch School of the Arts. While there she appeared in *Oliver!* directed by Lear de Bessonet, *Desire Caught by the Tail*, as part of Performa, as well as numerous student works. Caitlin has debuted several original pieces at Dixon Place, including *Can I Keep It* and *Untitled (lay down your head)*. Her first full-length piece, *my heart gets used to the idea of beating*, was shown at Tisch this winter.

Seth Miller (Kadidja, Morales and others) can be found creeping out of Brooklyn with his four-piece rocknroll outfit Not Blood Paint. To tempt their often psychotropic and always ribcage shaking universe, log on to www.notbloodpaint.com for upcoming performances, mp3s, and other bloody information. Seth is also slated to begin production on his new play entitled *Dumb Angel*, which examines Beach Boy Brian Wilson's vision of America through SMiLE, pop's greatest album never heard. Finally, Seth has dedicated his life to staving off the apocalyptic world in which computer technology makes the service industry obsolete. Watch as he transports glasses of water to and from tables with great humanity. Would that water taste the same were it presented using ball bearings and wires, or even (heaven forbid) quantum teleportation? Seth thinks we all know the answer, deep deep down.

Terence Mintern (Professor) spent 3 years in repertory @ Charles Ludlam's Ridiculous Theatrical Company playing a wide range of featured roles –everything

from Herodias in an adaptation of Oscar Wilde's *Salome* to Siegfried in Ludlam's *Der Ring Gott Farblonjet*. Terence has had the pleasure of working with Charles Mee and Ann Bogart in EnGarde Arts production of *Another Person is a Foreign Country*. He recently appeared as T in *The Boxman* under the direction of Kathryn Hamilton, and Larry in *One Fat Day in Babylon*, an adaptation of Eugene O'Neills *The Iceman Cometh*--K.Hamilton director, Matt Wilson playwright. Terence is looking forward to a further collaboration with Matt and Kathryn appearing in a new work called *Play America-Life is Short So Wear Your Party Pants*.

Cyrus Moshrefi (Habib, Lieutenant and others). In 2008 Cyrus Moshrefi moved from Texas to NYC to study at The Stella Adler Studio of Acting. He enjoys creating art with like minded people who have positive energy. Cyrus recently directed/ choreographed *A Piece, of Mind* at The Arts House. He is now directing *Clytemnestra* and a movement and dance piece at Stella Adler. Cyrus would like to thank Kathryn and the rest of the cast for this amazing experience. Cyrus would also like to thank Kayvan and Kim for their support. Cyrus can be reached at Cyrusmoshrefi@yahoo.com.

Amira Nader (Lahussein, Djemilla and others) is a third year actor in Columbia University's MFA Acting Program. At Columbia she has appeared in *Phoenician Women* and *Mourning*. Past favorites include Lydia in *Big Love*, Aishah in *Hearts & Minds* and *365 Days/Plays* with SITI Company. Many thanks to Kathryn and the whole gang for a rad experience!

Damon Pelletier (Preston) See creative team.

Christine Ryndak* (Mrs. Blakensee, Roger, Lalla and others) received training from Steppenwolf Theatre Company in Chicago and Point Park University's Conservatory of Performing Arts in Pittsburgh. She has worked regionally with The Pittsburgh Public Theatre, City Theatre, Quantum Theatre, as a member of the ensemble-based group The Gravity Project, and in New York at La Mama E.T.C., The Chocolate Factory and HERE Arts Center with various companies. She is a *Guest Artist* with Manhattan Theatre Club's Education Department and recently completed the upcoming independent feature film "Apology."

Isabel Sánchez (Ommu, Policeman and others) has performed in theater and film in both the United States and her native Spain. Theatrical roles include: Marcela in *La Caja Pilcik* at the Santurce International Festival, Ommu/Arab Policeman in *The Screens* at Salem Art Works, Dawn in *Lobby Hero* at Los Angeles' Acting Corps Theatre, Mother in *Lysistrata*, Bernarda in *The House of Bernarda Alba*, and Richard III in *Richard III*. She has performed for some of the main theatres in Madrid such as The Royal Opera Hall, Teatro Español, Teatro Infanta Isabel and Teatro Albéniz. Film: Vitorina in "La Luna Ciega". Isabel holds a BA in Drama Studies from the University of Kent, England.

Pooja Karina Thomas (Gendarme, Communion Girl, Si Sliman and others) graduated from Simon's Rock College of Bard in 2003 having trained in movement modalities and western clown work, and having independently studied folklore, ritual dramatics and storytelling in the context of modernizing South India. She has also

studied Mohiniyattam and traditional female folkdance in her native Kerala. For the past several years, Pooja has been evolving a unique performance style of her own which is a fusion of clown and eastern emotive abhinaya (acting with the face and hands), which first debuted in a mostly solo bicycle trip through towns and villages in central Kerala in 2005.

James “Face” Yu (Habiba, Nestor and others) performed with Silk Mangos Theater Troupe around Texas as well as a few other contemporary productions in Austin, TX. He has trained under SITI Company, The South Wing, Human Theatre, and Zen Zen Zo Physical Theatre. He recently transplanted himself to New York and has performed in *After the Rehearsal* and *Bauhaus the Bauhaus*. Currently, he is an associated artist with The Nerve Tank. He graduated from the University of Texas with a B.S. in chemical engineering.

About the Creative Team:

Kathryn Hamilton (Director) is originally from London. She has directed and taught workshops in the U.S., U.K., Nepal and India. Most recent work includes *One Fat Day in Babylon*, performed in an abandoned library in Harlem; *Boxman*, a devised piece based on Kobo Abe’s novel of the same name; and a developmental workshop of *The Screens* at a summer residency at Salem Art Works, NY. She is a resident artist at Flux Factory, Queens. She completed her B.A. at Cambridge University and has also studied in Kerala at Natanakairali with G. Venu and in Japan on Min Tanaka’s Body Weather Farm. Kathryn’s next project is directing Matt Wilson’s *Play America* at NYTW. Thank you to the company for their trust and openness. www.thescreensproject.com.

Damon Pelletier (Scenic Design) is originally from Ft. Lauderdale, FL. Recently earned a MFA in stage design from the Tisch School of the Arts (NYU). Before coming to New York, Damon worked for many years as a designer, stage carpenter, scenic artist, and fabricator in Florida, Santa Fe, and Baltimore. Damon really enjoys site specific projects and creating sets out of re-claimed materials and other detritus we humans leave behind. Currently assisting Christine Jones (set designer) on *American Idiot* opening on Broadway in April.

Bruce Steinberg (Lighting Design) has designed the lighting for companies such as VisionIntoArt, Collage Dance Theatre, LeeSaar the Company, and Adrienne Truscott in venues ranging from a Soho laundromat to Italian concert halls (and even an occasional theatre). He is currently studying for his MFA at the NYU TSOA, Department of Design for Stage & Film. Recent work includes: *The Screens* (The Screens Project), *The Philanderer* (NYU TSOA), *soloNOVA '09* (terraNOVA Collective), *Neal Medlyn’s Unpronounceable Symbol* (PS 122), *genesis, no!* (Adrienne Truscott), *VioLens* (VisionIntoArt), *Art of Memory* (Company SoGoNo). Bruce is also a founding board member of Salem Art Works, where he lit Mark di Suvero’s *For Euler* (1997) and *Double Tetrahedron* (2004). The New York Innovative Theatre Awards recently awarded him the 2009 award for Outstanding Lighting Design for terraNOVA’s *Blue Before Morning*. www.BruceSteinbergLD.com

Melissa Trn (Costume Design). Melissa’s NYC credits include: *Antigone* (SITI

Company, dir. Anne Bogart), *What To Do When You Hate All Your Friends*, *Al's Business Cards* (Lion Theater), *The King is Dead* (Dorothy Streslin Theater), *New Works Festival* (Columbia University), *As Bees in Honey Drown*, *Savage in Limbo* (Brooklyn College) and *The Screens*, *Baal* (Riverside Church). Regional credits include: *Richard II* (Yale Rep), *Grace or the Art of Climbing* (Nice People, Phila. PA), and *Arcadia* (Yale Dramatic Association). Melissa is also the resident Costume Designer for the Calhoun School's Middle School Theater. MFA Yale School of Drama.

Jude Traxler (Sound Design) is a performer and composer of experimental and conceptual music living in New York City. Jude's works have been performed across the United States by VOX Trio, Pittsburg New Music Ensemble, Tempus Fugit Percussion Ensemble, The Baton Rouge Brass Quintet, ChemoRocket, futureCities, and Hamiruge, among others. He has been presented with numerous awards including the Yamaha Young Artist Prize in 2006. Jude has performed and conducted works for Cat Crisis, Stanley Leonard Music, and New World Records. He also plays in rock bands, plays video games, and reads poetry.

Kjersti Kveli (Vocalist) is a Norwegian soprano, currently enrolled in the Contemporary Performance Program at the Manhattan School of Music. She received her Bachelor's Degree in Tromsø, Norway, where she also got her teaching degree as a voice teacher. A winner of the 2008 Fuchs Chamber Music Competition, Miss Kveli specializes in early and contemporary music, as well as composing her own music in a modern folk style.

Ellen Joffred (Dramaturg) received her B.A. in French and Theater from Dickinson College. She spent her junior year studying abroad in Toulouse, France, and is currently a first year MFA Dramaturgy student at Columbia. Ellen is thrilled to be working on *The Screens* and thanks to Kathryn, the cast, and the crew for being so warm and welcoming. Merci Mille Fois!

Malissa O'Donnell (General Manager) is an MFA student in Theatre Management and Producing at Columbia University's School of the Arts. Projects include: Live Productions Coordinator for *Blue Man Group*, Management Intern at New York Theatre Workshop, Associate Producer/Assistant Director for *Mr. Baseball* at FringeNYC and Production Manager for *By Proxy* and *The Trouble With Doug* at CAP21. Film: 2nd Assistant Director/Script Supervisor for "Wake". Malissa graduated from Vassar College in 2006 with a BA in American Culture. Thanks to Chaim for supporting the madness.

Sarah Helgesen (Production Stage Manager) is a second year MFA Stage Management candidate at Columbia University. Recent PSM credits: *The 50 Greatest Ladies and Gentlemen* (Ontological-HysteriC); *The Misanthrope* (PS122); *Telephone/Landscape* (Target Margin); *The Phoenician Women* (Columbia Stages); *Three Sisters and look away* (Columbia). Recent ASM credits: the world premiere of Charles L. Mee's *Coney Island Avenue* (New York Theatre Workshop); *Big Love* and *New Voices, New Plays* (Columbia Stages). She will next be stage managing *Top Girls* at Atlantic Stage 2.

Amy Steinman (Assistant Stage Manager). Born and raised in Montreal, Canada, Amy has an undergraduate degree in Theatre Design from Concordia University. She has spent the last two years working in professional theatre in Montreal. She moved to New York City in August 2009 and recently completed a stage management internship on the Broadway production of *Wicked*. She has toured with shows to Austria, Canada, The Czech Republic, Germany, Ireland, and The United States and loves the challenge of taking a show on the road.

Natalie Qing Zhang (Assistant Stage Manager) is currently pursuing her MFA at Columbia University's School of the Arts in Stage Management. Prior to her coursework, Natalie was the production assistant for Nederlander Worldwide Entertainment Shanghai Rep. in 2008, worked on *AIDA* and *Soul of Shaolin*, and had her first NYC Fringe show-*Ether Steeds* last August. Columbia credits include: *Lifetime Fairytale* (ASM), *Rain Machine* (SM) in the Kafka Festival and *Evolutionism* (SM).

Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org



SPECIAL THANKS

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The School of the Arts Theatre Arts Program
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Columbia University President Lee Bollinger
and the Leadership and Staff of the Riverside Church.

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General Manager: Malissa O'Donnell

Make-up Artist: Lillie Jayne

Postcard/Poster Design: Mark Hensley

Casting Director: Arienne Pelletier

Light Board Operator: Eddie Jackson

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SCHOOL of the ARTS

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