



The Theatre Department of Barnard College cultivates an independent artistic vision pursued by professional and emerging theatre artists. We also recognize that, in the educational environment of the college and the university, artistic work both participates in the curriculum and is part of a wider community conversation as well. Some productions included in our seasons may contain scenes staging verbal, physical, or sexual violence. If a specific content warning is warranted, it will be posted on the ticketing website, posted outside the performance space, and/or printed in the program. If you are concerned about whether or how any action or content might be depicted in any of our shows, please contact theatre@barnard.edu.

Barnard College and Columbia University are located in Lenapehoking, the territory of the Lenape people. In the public acknowledgment of this fact, we enact one small step towards recognizing the traditional and enduring stewards of this land and disrupt the invisibility and ongoing erasure of Indigenous Peoples. Furthermore, the practices central to much of the art we make contribute to climate change in ways that disproportionately affect Indigenous and marginalized people globally. The faculty and staff of the Department of Theatre invite you to join us in acknowledging all of this as well as our shared responsibility--by learning more about the [Native American Council of Columbia University](#) and Barnard College's local work towards Indigenous sovereignty and Black liberation, as well as the Department's continued efforts towards developing [sustainable design and production practices](#).

FESTIVAL PRODUCTION

Solo Performance Thesis Advisor	Kyle deCamp
Playwriting Thesis Advisor	Andy Bragen
Research Thesis Advisor	W.B. Worthen
Production Manager	Mike Banta
Technical Director	Greg Winkler
Costume Shop Manager	Kara Feely

Work Study Crew

**Amritha Anupindi, Maya Campbell, Liza Evseeva,
Sydney Gerlach, Talia Hankin, Celia Krefter, Mia
Kyler, Amelia Lang, Camille Marchini, Caroline
Mayer, Trang Phan, Nicholas Porsborg, Olivia
Toevs, Maya T. Weed, Jasmine Zou**

Friday, April 29, 2022

3:30 PM | RESEARCH PRESENTATION

Creating Gorgeous by Estee Dechtman
Performing Science: Rethinking the Neutrality
and Agency of the Experimental Apparatus
by Mia Kyler

6:00 PM | Reading

Lost Memories by Eleanor Reich

7:00 PM | Reading

and god made man by Kay Kemp

9:00 PM | Solo Performance

Thomas Baker
Nate Jones
Justice Robinson

Saturday, April 30, 2022

2:00 PM | Reading

Chasers by Joanna Berkowitz

3:00 PM | Reading

When Particles Resonate by Hongfei Xian

4:00 PM | Reading

And They Lived by Jessica Skinner

7:00 PM | Solo Performance

Thomas Baker
Nate Jones
Justice Robinson

Artistic Statements: Solo Performance

Thomas Baker

“Between being with my friends, being so high, and being surrounded by so many sexy men, I felt like this was the closest thing to heaven I had ever experienced.” — *Tramps Like Us*

Credits: *Tramps Like Us*, a novel by Joe Westmoreland (text), *Ghosts of St. Vincents*, a historical novel by Tom Eubanks (tea sequence*), *A Taste of Honey*, *Sister Sledge*, and *Floating Points* (music)

*At the Manhattan Center for Living in Fall 1994, Dr. Xeng asked a crowd of PWAs (person/people with AIDS) if there might be any potential subjects in the room willing to undergo daily bitter tea melon enemas. Dr. Xeng went on to describe bitter melon’s medicinal properties and its restorative effects on ailing immune systems. After this speech, according to Tom, hands went up like surrender flags. Tom was one of thirty HIV+ people to sign up for Dr. Xeng’s bitter melon tea enema study.

Special Thanks:

THANK YOU, Kyle deCamp for, introducing me to solo and pushing me to my greatest potential. Nate Jones for making us laugh throughout the semester and inspiring us with your talent. Justice Robinson for validating me whenever I felt desolate, for doing not one but TWO theses this semester. Jordan Kinard for reminding me that the band plays on no

matter what. Eric and Ryan Daar for encouragement. Ori Dasberg for bringing Floating Points into my world. Jacob D'Eustachio and Rocco Vitalone for their kind words this week. Boogie music for existing and being so much fun to dance to. Mom and Dad for emotional support. Thaleia Dasberg for love, kindness, and your artistic eye...for helping me stay afloat...for believing in me wholeheartedly.

Nate Jones

“But there is one thing about it – once you have lived in New York and it has become your home, no place else is good enough.” -John Steinbeck

Credits: This piece includes excerpts from Kenneth Lonergan's *This Is Our Youth*, Jeremy O. Harris' *Slave Play*, Matthew Lopez 's *The Inheritance*, and E.B. White's *Here Is New York*.

-John Steinbeck

Justice Robinson

An ode to Black joy, Black rituals, and the everyday Black life. This world does not move without Black creativity.

Thank you, Kyle, Nate, and Thomas for watering this project with your brilliance, support, and artistry. I'll fondly remember going on vacation on our yoga mats. Thank you to my parents and family for bringing Black joy and love into my life and inspiring me to give a voice to my people.

Credits: *Issa Rae Monologue* - Saturday Night Live, Selections from *African American English* - PBS and *The Costs of Code-Switching* - Harvard Business Review, *How To Fry Chicken* - Kimmy's Kreation, Selections from *Entertaining Race: Performing Blackness in America* - Michael Eric Dyson

Artistic Statements: Reading

Kay Kemp

This is a play about the harm we do each other,
in the hallowed name of normalcy.

Hongfei Xian

This play is a gift for my hero who writes this
formula for me.

$$MI = S^2 S^2 \Phi(\alpha, \beta)$$

And I write this formula in return.

$$LO = V^2 E^2 \Phi(\alpha, \beta)$$

CAST & CREW

Thomas Baker (CC '22, Solo Performance, *Unspecified Intervals*) is a senior Theatre major at Columbia. He has acted in productions with the Department (*Orlando, Elektra*), CUP (*The Great Gatsby*), Latenite, and The Varsity Show (V125). Let's boogie!

Michael Banta (Production Manager) joined the Theatre Department in 2008. Previous credits include Hudson Scenic Studio, New York City Opera, Bard SummerScape Festival, Utah Shakespearean Festival, and various regional theatres, theme parks, and cruise ships. He was also an Adjunct Professor at NYC College of Technology (CUNY) from 2005 to 2010. Mike holds an MFA in Technical Design and Production from Yale School of Drama and a BA in Drama from the University of Virginia.

Joanna Berkowitz (BC '22, Playwright, *Chasers*) is a senior Theatre major at Barnard College, concentrating in playwriting. She has been involved with theatre on campus, especially student theatre groups, since her first week of freshman year. She would like to say thank you to everyone she has worked with, and everyone who's supported her along the way! For this project, she would like to dedicate her play to her friends. Thank you, lovebugs.

Kyle deCamp (Thesis Advisor, Solo Performance) is an interdisciplinary writer, designer, director, performer and educator. Her recent projects explore intersections of art, architecture, history, technology and individual lives. The multi-focused projects combine varied perspectives to create hybrid experiences of space in live performance. Projects have toured extensively and garnered the Hermes New Settings Award, New York Dance and Performance Award, New York Foundation for the Arts Fellowship among other honors. BA Sarah Lawrence College, MFA Fellow Integrated Electronic Arts Rensselaer Polytechnic Institute, Fellow American Academy in Rome '17.

Estee Dechtman (BC '22, *Creating Gorgeous*) is a senior Theatre major at Barnard College with a passion for the intersection of performance and politics. Past Barnard theatre credits include *Orlando*, *Electra*, *A Movie Star Has to Star in Black and White*, *Peer Gynt*, *The Penelopiad*, *Annie*, *The Addams Family*, and the *125th Annual Varsity Show*. This weekend she will be in her final performance at Barnard, the *128th Annual Varsity Show*, and she hopes you come to see it! I am filled to the brim with gratitude for every single teacher, friend, and family member who has supported and believed in me, I would not be here without you. Thank you!

Kara Feely (Costume Shop Manager) is a director/designer for Theatre and interdisciplinary performance and manages the Costume Shop for the Barnard Theatre Department. She is co-founder of the performance group Object Collection. objectcollection.us

Nate Jones (CC '22, Solo Performance, *To Manhattan*) is a senior in CC studying Theatre and Psychology. At Columbia, he has done shows with the Department, The Extra Credit Ensemble, CMTS, CUP, and Latenite. He would like to thank Kyle, Thomas, and Justice, as well as the whole Barnard Theatre Department. He would also like to thank his wonderful family and friends. Above all, he would like to thank New York.

Kay Kemp (CC '22, Playwright, and *god made man*) is a senior Theatre major at Columbia. Past credits include Linguistic Features of AAVE (BTE/NOMADS), *Dream a Little Dream* (BTE), and *Humidor* (SOOP to Nuts 2021). They will be previewing *Dream a Little Dream* at the Tank NYC this summer. They are grateful to their parents and friends (including professors!) for where they are today.

Greg Winkler (Technical Director) joined the Barnard College Theatre Department in 2007. He teaches Technical Production to Barnard and Columbia students and mentors students working on production crews. He holds an MFA in Technical Design and Production from the Yale

School of Drama and a BS in Biology with a minor in Theatre Arts from Fairfield University. Greg is a member of the International Alliance of Theatrical Stage Employees and is certified as an Entertainment Electrician and Theatre Rigger.

Hongfei Xian (GS '22, Playwright, *When Particles Resonate*) is a senior Theatre major. She was the assistant stage manager in *The Other Shore* (2020 Senior Thesis Festival). She also enjoys creating drama workshops with children in youth Theatre in Shanghai. She would like to thank all who have always been there for her along the way, especially her hero.

CIRCULAR DESIGN AND PRODUCTION

Since 2012, Theatre faculty, staff, and students have been investigating and developing practices to foster circular design and production methods through reuse and careful material choices. Our goal is to create a systemic, trackable, institutional approach to reducing the emissions created in the production of sets, props, and costumes. We aim to transition from a linear model of “take, make, waste” to a circular approach where our physical resources are locally sourced from reclaimed materials wherever possible and are re-purposed at the end of the show. The many constraints we are all accustomed to in theatre - time, money, architectural realities - can fuel the artistic process and shape the work we produce. We believe that environmental impact should be a critical and necessary constraint of the artistic process, one that will make our work stronger and bring it more in tune with the world in which we live.

For this production of *SENIOR THESIS FESTIVAL WEEKEND II*, costume materials were 90% reused materials, 10% new; props purchased for the production were 50% used or from stock; scenic materials were 45% from stock, 55% purchased new.

Faculty, Department of Theatre, Barnard College

W. B. Worthen, Alice Brady Pels Professor in the Arts, Chair
Professor, Theatre Division, School of the Arts, Columbia
Professor, Department of English and Comparative Literature, Columbia
Co-Director, Ph.D. in Theatre and Performance, Columbia
Co-Director of Undergraduate Studies, Drama and Theatre Arts, Columbia

Gisela Cardenas, Lecturer
Sandra Goldmark, Associate Professor of Professional Practice
Paige Johnson, Assistant Professor
Shayoni Mitra, Senior Lecturer
Alice Reagan, Associate Professor of Professional Practice
Hana Worthen, Associate Professor
Associate Director of The Center for Translation Studies
Steven Chaikelson, Professor of Professional Practice, Theatre Division, School of the Arts, Columbia

Affiliated Faculty

Pam Cobrin, Senior Lecturer, Department of English
Patricia Denison, Senior Lecturer, Department of English
Co-Director of Undergraduate Studies, Drama and Theatre Arts, Columbia
Maja Horn, Associate Professor, Department of Spanish and Latin American Cultures

Adjunct Faculty

Tara Ahmadijad, Adjunct Lecturer (Directing)
Mana Allen, Adjunct Lecturer (Acting)
Daniel Baker, Adjunct Lecturer (Sound Design)
Andy Bragen, Adjunct Lecturer (Playwriting)
Kyle deCamp, Adjunct Lecturer (Acting and Solo Performance)
Crystal Finn, Adjunct Lecturer (Acting)
Sharon Fogarty, Adjunct Lecturer (Acting and Directing)
Tina Mitchell, Adjunct Lecturer (Acting)
David Skeist, Adjunct Lecturer (Acting)
Ran Xia, Adjunct Lecturer, (Directing)
Wendy Waterman, Adjunct Lecturer (Acting)

Staff

Michael Banta, Production Manager
Valerie Coates, Faculty Department Assistant
Kara Feely, Costume Shop Manager
Coretta Grant, Theatre Administrator
Greg Winkler, Technical Director

Columbia College Interdepartmental Committee on Drama and Theatre Arts

Austin E. Quigley, Brander Matthews Professor of English and
Comparative Literature, and Emeritus Dean of the College, Chair
Arnold P. Aronson, Professor, Theatre Division, School of the Arts, Columbia
Steven Chaikelson, Professor of Professional Practice, Theatre Division,
School of the Arts, Columbia
Helene P. Foley, Professor of Classics, Barnard College
W. B. Worthen, Alice Brady Pels Professor in the Arts, Barnard College