



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](mailto:theatre@barnard.edu).

***The Sonic Life of a Giant Tortoise* contains discussion of suicide.**

***The Appeal* contains drug use and suicide ideation.**

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](#).

# ***Jackie***

by Elfriede Jelinek

Translated by Gitta Honegger

Directed by Madison Hatchett (BC '22)

Dramaturg - Kristoff Smith (CC '22)

# ***The Sonic Life of a Giant Tortoise***

by Toshiki Okada

Translated by Aya Ogawa

Directed by Celia Krefter (CC '22)

# ***The Appeal***

by Young Jean Lee

Directed by Kate Purdum (BC '22)

Dramaturg - Camilla Cox (CC '22)

Barnard College Department of Theatre  
Columbia University Major in Drama & Theatre Arts

**Thursday, April 21, 2022 to Saturday April 23,  
2022**

**Minor Latham Playhouse  
Barnard College**

# FESTIVAL PRODUCTION

Festival Co-Director &  
Directing Advisor

**Alice Reagan**

Festival Co-Director &  
Design Advisor

**Sandra Goldmark**

Dramaturgy Advisor

**Hana Worthen**

Lighting Design Advisor

**Autum Casey**

Sound Design Advisor

**Daniel Baker**

Props Supervisor

**Rhys Roffey**

Scenic Painter

**Hannah Saltz**

Lighting Technician

**Caroline Egler**

Light Board Operator

**Emily Ndiokho**

Sound Board Operator

**Natsumi Sasabe**

Run Crew

**Emily Bradbury, Olivia  
Sieler**

Wardrobe Crew

**Layla Faraj, Eleanor Reich,  
Charlotte Wadsworth, Helen Wang**

Work-study Crew

**Amritha Anupindi,  
Thomas Baker, 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**

Production Office Assistants

**Mia Moreno, Delaney Wellington**

# *Jackie*

Director	<b>Madison Hatchett*</b>
Dramaturg	<b>Kristoff Smith**</b>
Scenic Design	<b>Maya T. Weed</b>
Costume Design	<b>Micaela Hecht</b>
Lighting Design	<b>Jessie Miner</b>
Sound Design	<b>Delia Tager</b>
Stage Manager	<b>Abigail Duclos</b>
Assistant Stage Manager	<b>Christine Song</b>
Props Assistant	<b>Lauren Belcher</b>
Jackie 1 (Kennedy-Widow)	<b>Cameron Herring</b>
Jackie 2 (Bouvier)	<b>Mavis Simpson-Ernst</b>
Jackie 3 (Kennedy)	<b>Joe Meyer</b>
Jackie 4 (Onassis)	<b>Epiphany Larmey</b>
Jackie 5 (Onassis-Widow)	<b>Bronte Gosper</b>

**\*Senior Thesis in Performance: Directing  
Thesis Advisor: Alice Reagan**

**\*\*Senior Thesis in Performance: Dramaturgy  
Thesis Advisor: Hana Worthen**

## ***Jackie* - A Note from the Dramaturg**

*Jackie* is not a biography. It can't be, really.

*Jackie* is part of Elfriede Jelinek's *Prinzessinnendramen* (Princess Plays) series. As far as "princesses" go, Jacqueline Kennedy Onassis fits right in with the likes of her Princess Play counterparts—*Sleeping Beauty*, *Snow White*, *Princess Di*—as a woman whose life was marred by tragedy and has been retold and reimagined nearly as much as a European fairytale. Two generations removed, we still have an enduring cultural obsession with Jackie's intertwined iconicness and morbidity, from drag parodies of the bloody pink suit to memes of JFK's assassination.

Jelinek's *Jackie* is one of, if not the first, explorations of Jackie's experience of trauma across her life, and in her "own" words, from JFK to the relentless tightrope the media made her walk. Jelinek writes as the *icon* Jackie, "that is to say, a myth."

In its original form, *Jackie* is an 80 minute one-woman monologue. Widely performed on European stages since its German publication in 2002, *Jackie* had its 2013 New York premiere at the Women's Project Theater, in Gitta Honegger's English translation. The majority of productions have followed "traditional" casting of Jackie O as a white cisgender woman. Through conscious casting—of White American women, Black American women, queer men, and international women—our production invites a new experience of Jackie-as-icon and of Jelinek's text. What does it mean for the Chanel suit Jackie, a near-mythic image of American strength and deep suffering, to be a Black woman? What does it mean for the First Lady Jackie to be embodied by a queer man, as she talks about the social and political power of clothing and of JFK's infidelity and the venereal diseases he gave her?

Jelinek's version of Jackie Kennedy is a playful and haunting glimpse through the seams of an icon's well-tailored person suit. Listen to all she has to say: after all, it's a miracle that a picture like her can speak at all.

–Kristoff Smith

# *The Sonic Life of a Giant Tortoise*

Director& Choreographer	<b>Celia Krefter*</b>
Scenic Design	<b>Zekai Zhang</b>
Costume Design	<b>Laurel Carpenter</b>
Lighting Design	<b>Eliana Gilbert-Trachtman</b>
Sound Design	<b>Ruby Leib</b>
Stage Manager	<b>Kathy Fang</b>
Assistant Stage Manager	<b>Alex Sessions</b>
Composer	<b>Miller Liberatore</b>
Props Assistant	<b>Ruby Liebmann</b>
Actor 1	<b>Sydney Gerlach</b>
Actor 2	<b>Amelia Mason</b>
Actor 3	<b>Amelia Lang</b>
Actress 1	<b>Pimprenelle Behaeghel</b>
Actress 2	<b>Ana Sanchez Medina</b>

**\*Senior Thesis in Performance: Directing  
Thesis Advisor: Alice Reagan**

# *The Sonic Life of a Giant Tortoise*

## **A Note from the Director**

In the popular Japanese folktale, “Urashima Tarō,” a fisherman saves a tortoise from being tormented by a group of young boys. As thanks, the tortoise invites him to a party at the palace of the Sea King. The fisherman dives underwater on the back of the tortoise, attends a party lavish beyond his wildest imaginings, and subsequently loses track of time as years of bliss go by in the ocean kingdom of eternal youth. One day, the fisherman remembers his old life on the shore and returns to his village, only to find that three hundred years have passed. Suddenly overcome with old age, the fisherman dies.

*The Sonic Life of a Giant Tortoise* is Toshiki Okada’s contemporary retelling of “Urashima Tarō.” A boyfriend wishes to live more fully, and believes that grief would give his life the meaning he feels it lacks. His girlfriend has a different idea of what would make life worth living: travel. In their dreams, the girlfriend travels on the subway to a dance party deep underground. When she returns home, she comes face to face with the grief her boyfriend had been longing to feel. Still, the next day, she goes to work.

Okada’s characters speak aloud the collective, extraordinary grief of being alive. Stuck in the confines of a capitalist society, they long for an escape from work, from mundanity: they dream of sleeping forever; they swap perspectives, yet remain disconnected from each other. In the ebb and flow between dreams and reality, the constant yearning of this play is, as Okada writes, for “the way humankind ought to live.” Through its exploration of connection, joy in movement, and collaboration with a living plant, our production endeavors to answer that longing for a livable life. When we reconnect with our bodies, each other, and the whimsy of our world, a livable life floats closer and closer within our reach.

–Celia Krefter



# *The Appeal*

Director	<b>Kate Purdum*</b>
Dramaturg	<b>Camilla Cox**</b>
Scenic Design	<b>Susie Steinfield</b>
Costume Design	<b>Noelle Nafus</b>
Lighting Design	<b>Jules Gross</b>
Sound Design	<b>Eden Segbefia</b>
Stage Manager	<b>Jennie Yu</b>
Assistant Stage Manager	<b>Isaac Rodin</b>
Intimacy Choreographer	<b>Alex Haddad</b>
Props Assistant	<b>Jamie-Ann Palmer</b>
Wordsworth	<b>Susannah Yezzi</b>
Coleridge	<b>Caroline Egler</b>
Dorothy	<b>Alex Prezeau</b>
Byron	<b>Rosalind Jewett</b>

**\*Senior Thesis in Performance: Directing  
Thesis Advisor: Alice Reagan**

**\*\*Senior Thesis in Performance: Dramaturgy  
Thesis Advisor: Hana Worthen**

## ***The Appeal* – A Note from the Director**

*The Appeal* is a play born from its author's fear of failure. When Young Jean Lee was getting her MFA in playwriting at Brooklyn College, she felt constrained by her own worries about being "good enough." To get her out of this rut, her teacher, Mac Wellman, encouraged her to write the worst play she possibly could. *The Appeal* is what emerged. Lee's characters grapple with the same insecurities that she faced, which are the same challenges that I've encountered in my artistic life. The structure of the play seems to teach its characters that failure is inevitable, something I've found invigorating amidst my own perfectionist anxieties.

William Wordsworth wrote: "To begin, begin." I discovered this quote over a year ago while agonizing over my application to direct this very play. It gave me the courage I needed to roll up my sleeves and get to work. *The Appeal* is an ode to the work I have done, and continue to do, to force myself to embrace mess, imperfection, and what Martha Graham once called the "queer, divine dissatisfaction" inherent to artmaking. If we wait for things to be perfect, they may never be at all. Who cares if it's good? All we can do is begin.

– Kate Purdum

## ***The Appeal* - A Note from the Dramaturg**

*The Appeal* is a story about famous romantic poets - not about these poets as famous heroes, but about them as people - as prone to squabbles, paranoia, anxiety, and flirtation as the rest of us. The show critiques the structures which uphold these poets as more valuable, more sophisticated, and more genius than we are - binaries between imagination and reality, the mind and the body, and between genius and not. To me, Lee's work is about unraveling these binaries that shape our world. She asks us: do these so-called "logical" distinctions have any weight at all? Just how performative are the binaries we base our identities on?

Lee herself has described the process of writing *The Appeal* this way: "like a kid playing really sadistically with Barbie dolls. You stick their heads in the toilet, you throw them out the window. The characters were really annoying, and I wrote as badly as I could. When I got bored, I'd restart the scene in the middle without throwing anything away, like a video-game reset."

This production attempts to take Lee's playful questioning even further, asking how we can unravel the binaries between performance and "real life," between the actors' bodies and those of their characters. We ask you to consider how the upholding of these binaries relies on a kind of performance, which is ultimately destined to fail. As you watch the show, we invite you to consider, as we have, who these binaries are helping, who they are hurting, and how performative they really are.

-Camilla Cox

## CAST & CREW

**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.

**Pimprenelle Behaeghel (BC '24, Actress 1, *Sonic Life*)** is a sophomore Theatre major at Barnard College. She is thrilled to be in her second show with the department, *The Sonic Life of a Giant Tortoise!* They are incredibly grateful to Celia, Professor Reagan, Kathy, Alex, and the lovely cast and crew.

**Laurel Carpenter (BC '23, Costume Design, *Sonic Life*)** is a junior majoring in Physics at Barnard College. This is her first department show, but she has participated in costume design and hair and makeup design for extracurricular groups such as KCST, CUP, and CMTS since Fall 2019.

**Daniel Baker (Sound Design Advisor)** Recent Barnard credits include *On Loop*, *Stupid Fucking Bird*, *Electra*, and *Town Hall*. Broadway credits include *The Parisian Woman* and *Eclipsed*. Daniel's sound collective Broken Chord has designed over 150 shows off-Broadway and at regional theaters across the country.

**Camilla Cox (CC '22, Dramaturg, *The Appeal*)** is completing her senior thesis in Dramaturgy for *The Appeal*. With the department, she assistant directed *Stupid F\*cking Bird*, and assistant stage-managed *Disco Pigs* for the 2020 One Acts Festival. Directing credits include *When I Consider Everything That Grew* (NOMADS) and *The Rocky Horror Picture Show* (CMTS).

**Abigail Duclos (BC '23, Stage Manager, Jackie)** is a junior studying Theatre, Creative Writing, and German. Her past theatre credits include *Teeth* (Playwright, NOMADS), *Fun Home* (Assistant Director, BTD), *The Rocky Horror Picture Show* (Riff Raff, CMTS), *What Every Girl Should Know* (Anne, BTD), *Anointed With Gasoline* (Playwright, NOMADS), *Lily Kepler & the Graveyard Shift* (Lily Kepler/Fay, NOMADS), *The Danube* (Eve, BTD), *Bona Varda* (Laura, CUP), and *The Seagull* (Irina Arkadina, CUP). She is very grateful for this opportunity!

**Caroline Egler (BC '24, Lighting Technician and Coleridge, The Appeal)** is a sophomore double majoring in American Studies and Theatre at Barnard College. Their last departmental credit was performing in *Cloud Melt* spring 2021. Since then, she has performed with CMTS, KCST, and Latenite. This semester, she was the dramaturg and assistant director for *Hamlet* (Columbia Circus Collective and KCST), directed *Stiff Competition* (CUP), and produced *Egg and Peacock XV* (KCST). She is delighted to work with this dream team and thanks them for their boundless support and joy.

**Kathy Fang (CC '24, Stage Manager, Sonic Life)** is a sophomore majoring in Theatre and Comparative Literature and Society at Columbia College. Her past departmental credits include dramaturg for *Orlando* (2021). She would like to thank the lovely Celia Krefter and the cast and crew of *Sonic Life* for brightening every rehearsal with such innovative spirits; her professors and department advisors for their inspiration and encouragement; and the incomparable Yortoise for reminding us every day to breathe, and to (try to) live more fully.

**Layla Faraj (BC '25, Wardrobe Crew)** is a freshman Creative Writing major at Barnard College. She currently works for Koukash Review, an Arab literary journal, and is involved in the Muslim and Arab student organizations on campus.

**Kara Feely (Costume Shop Manager)** is a director/designer for Theatre and interdisciplinary performance. She has managed the Costume Shop for the Barnard Theatre Department since 2005 and also teaches design classes. She is co-founder of the performance group Object Collection. [objectcollection.us](http://objectcollection.us)

**Sydney Gerlach (BC '24, Actor 1, *Sonic Life*)** is a sophomore majoring in Theatre and Education and is so excited to be performing in her second Senior Thesis Festival. She made her department debut in Spring 2021's Thesis festival and is grateful to have had the opportunity to work with such talented, compassionate, and creative people. Her previous work has included *The Penelopiad*, as well as multiple productions with Columbia University Players, NOMADs and Latenite. She also is a production assistant for the department and served on the 2022-23 Season Planning Committee. She can't wait to continue her theatrical journey at Barnard!

**Eliana Gilbert-Trachtman (BC '23, Lighting Design, *Sonic Life*)** is a junior Anthropological Political Ecology major at Barnard College. This is her first department production, but other credits include Assistant Sound Design for *Pippin* (CMTS) and Assistant Lighting Design for *Varsity Show 128*. Eliana is very grateful for the opportunity to work with this amazing team of people!

**Sandra Goldmark (Design Advisor)** is an Associate Professor of Professional Practice and Director of Campus Sustainability and Climate Action here at Barnard. Her work focuses on circularity, design, and climate change. She is the author of *Fixation: How to Have Stuff without Breaking the Planet* and she is a co-creator of the Sustainable Production Toolkit. She has designed sets and costumes for theatres around the country.

**Jules Gross (BC '25, Lighting Design, *The Appeal*)** is a prospective Theatre and Anthropology double-major at Barnard College. This is her first departmental production, but past lighting credits at Barnard have included CMTS's

Rocky Horror, CUP's *The Dead*, and CCC/KCST's *Circus Hamlet*. She's so excited and thankful to continue her theatre adventures with this lovely group of people!!

**Alexandra Haddad (BC '21, Intimacy Choreographer, *The Appeal*)** is an intimacy choreographer, director, and artist based in Princeton, NJ, where she serves as the Artistic Assistant at the McCarter Theatre Center. She has a focus on new work, comedy, and classics & post-colonialism. Alex graduated from Barnard in 2021, majoring in theatre with a thesis in directing. She sends her congratulations to the class of 2022, as well as all of the people involved in the thesis festival this year. alexandradarcyhaddad.com.

**Madison Hatchett (BC '22, Director, *Jackie*)** is a senior Theatre major at Barnard College. She is excited to share her directing thesis, *Jackie*, with you all today! Past departmental credits include assistant directing *On Loop* and set designing *The Danube*. Additionally, Madison serves as Columbia University's Black Theatre Ensemble President and is co-producing a circus version of *Hamlet* this semester. Madison will make her Off-Broadway directing debut at The Tank this July and will attend USC School of Cinematic Arts for a film directing MFA program next spring.

**Micaela Hecht (BC '22, Costume Design, *Jackie*)** is a senior at Barnard majoring in Theatre with a Costume Design Concentration. She has worked as costume designer on *The Penelopiad* and *Orlando* at Barnard College and *XMAS!15: Panic! At the Office* at Columbia College. She is thrilled to be part of bringing *Jackie* to life with such a wonderful team!

**Cameron Herring (BC '25, Jackie 1, *Jackie*)** is a first-year at Barnard College. She is proud to say *Jackie* is her first production at Columbia University. Her training includes Gary Spatz Acting Studio: The Playground, The Margie Haber Acting Studio in Los Angeles, The Jackanapes Improv Troupe, and Suzuki Training with Tina Mitchell.

Her theater credits include *The Wizard of Oz*, *Footloose*, *Stagedoor*, *Eurydice*, *Lucky Stiff*, and original student written plays.

**Gitta Honegger (Translator, Jackie)** is an Austrian translator, dramaturg, and director. She is currently a professor at the Arizona State University School of Film, Dance and Theatre. She served as resident dramaturg at Yale Repertory Theatre and as a professor of dramaturgy and dramatic criticism at the Yale School of Drama from 1983 to 1993. Honegger is the authorized English translator for Jelinek's works, which have often been deemed "untranslatable" due to Jelinek's unique writing style for which there is no direct English equivalent. Honegger's work is responsible for reconstructing and reimagining the word games, puns, and lyricism of Jelinek's texts into English. When translating Jelinek, Honegger uses a post-colonial approach to preserving the foreignness of Jelinek's style rather than sanitizing its accessibility for an English audience.

**Elfriede Jelinek (Playwright, Jackie)** is an Austrian playwright, poet, and novelist whose work has been equally acclaimed and despised since her literary debut fifty-five years ago. She is a recipient of the 2004 Nobel Prize in literature. Jelinek's texts, with their musicality, playfulness, distinctly Austrian wit, sexual taboos, and critical reimaginings of the canon have a piercing ability as sounding rods and often ugly mirrors for the societies and subjects she writes. By the time of her Nobel Prize, Jelinek had become a scourge in Austrian media and a revered creator in German academia, an intense dichotomy worsened by the Nobel Prize. Jelinek struggles with having been made and mythologized, unwillingly, into an icon during her own lifetime. No one is more similar perhaps to Jackie than Jelinek herself, though this too, like any aspect of Jackie's or Jelinek's private lives, can only be our speculation at best.



**Celia Krefter (CC '22, Director & Choreographer, *Sonic Life*)** is beyond grateful to have collaborated on her senior thesis with the wondrous cast and brilliant team of *Sonic Life*. She owes the world to the ever-inspiring faculty and staff of the Theatre department for all that she's learned, namely Alice, Hana, Sandra, Kara, Mike, and Greg for their guidance throughout this process. Previously on campus, Celia directed *The Dead* with CU Players. This summer, she is directing two shows at Cotuit Center for the Arts on Cape Cod: *Victor/Victoria* and *Circle Mirror Transformation*. Celia would most like to thank her grandparents, Celine and Jim, Talia, and Kate. Like always and in all-ways, Celia dedicates this production of *Sonic Life* to Pamela.

**Amelia Lang (BC '25, Actor 3, *Sonic Life*)** is a first-year Theatre and Biology major at Barnard College. She enjoys working in the Theatre department's scenic shop for her work-study and is thrilled to be in her first department show. Amelia extends her gratitude to Celia, Kathy, Alex, and the rest of this wonderful team.

**Epiphany Larmey (BC '23, Jackie 4, *Jackie*)** Epiphany is a junior at Barnard college with an interest in theater. Jackie is the first play she has been a part of in college. She is just happy to be here!

**Young Jean Lee (Playwright, *The Appeal*)** is a Korean-American playwright known for her varied body of work and interest in destabilizing identity through intense theatrical interrogation. Born in 1974 in Daegu, South Korea, Lee soon moved with her family to Pullman, Washington, where she has described living a childhood of isolation due to racism in her mostly-white town. It was this isolation that allowed Lee to develop an outside-in perspective, examining the hierarchical identities of those around her with a wry, sardonic wit. She began writing plays almost on a whim, after shifting her focus from academia in her twenties. *The Appeal* (2004) is one of Lee's earliest works, and demonstrates her keen ability to

critique hierarchy by adopting different perspectives from her own. Lee's works, including *Songs of the Dragons Flying to Heaven* (2006) and *The Shipment* (2009), have received significant international acclaim, and her play *Straight White Men* (2014) made her the first female Asian-American playwright on Broadway.

**Ruby Leib (BC '25, Sound Design, *Sonic Life*)** is a first year at Barnard College. They are excited to bring their previous sound design experience to their first departmental production. Ruby would like to thank her family and the cast and crew for their support and encouragement.

**Miller Liberatore (BC '21, Composer, *Sonic Life*)** recently graduated cum laude from Barnard, where they double-majored in sociology and Theatre (directing) studies. Their directing credits include two new works with ODS Theatre, *CloudMelt* with Barnard, and *Gamma Rays* with CUP. They currently work as an AD with the Portland Experimental Theatre Ensemble, and as an educational caregiver/consultant. Miller is so grateful and proud of Celia for sharing her fearless inspiration and bottomless love with us all!

**Ruby Liebmann (BC '25, Props Assistant, *Sonic Life*)** is a first-year at Barnard College. Her previous props credits at CU include Nomads' *Scars of Metamorphosis*. Her other CU theater credits include the New Opera Workshop, CUP One Acts 2022, Latenite, and the 24-hour musical. Ruby would like to thank her family, the cast and crew, and Yortoise.

**Amelia Mason (BC '24, Actor 2, *Sonic Life*)** is a Barnard sophomore majoring in Theatre, and is thrilled to be making her departmental debut. Previously at Columbia, she was in *Rocky Horror* as Janet with CMTS. She feels grateful to be surrounded by so many passionate, smart people in such an exciting culmination of work. Many thanks to the brilliant Celia and the whole *Sonic Life* team!

**Joe Meyer (CC '23, Jackie 3, Jackie)** is a junior at Columbia College studying sociology. As this is his first play since pre-COVID times, he's very excited to be back on stage in this incredible production. Joe's Columbia theatre experience includes Eugene in *Brighton Beach Memoirs* with 6-Day Theatre, a cast member in the *126th Annual Varsity Show*, and in various productions by Latenite, NOMADS, and CMTS. Joe is also a proud member of Fruit Paunch Improv, and is so happy to be making his Barnard Department debut. Thanks mom and dad!

**Noelle Nafus (BC '24, Costume Design)** is a sophomore Film major at Barnard College. This is her first time costume designing! Noelle would like to thank the wonderful cast and crew for their talent, passion, and dedication.

**Emily Ndiokho (BC '22, Light Board Operator)** is a senior Educational Studies & Sociology major at Barnard College. This is Emily's first departmental credit and she is happy to be trying something new before graduating! The Senior Thesis Festival I marks the end to Emily's career of only doing student Theatre as her past involvements include stage managing *BootyCandy* (BTE), Assistant Producing (*The 125th Annual Varsity Show*), and producing *Legally Blonde* [CMTS], *The Tempest* [KCST], *Sons of Liberty* [BTE], *Hamlet* [Circus Collective x KCST]. She's excited for you to see the work of her wonderful peers!

**Aya Ogawa (Translator, *Sonic Life*)** is a Brooklyn-based playwright, director, performer, and translator whose work reflects an international viewpoint for exploring cultural identity, displacement, and other facets of the immigrant experience. Their work is that of an artistic ambassador, building bridges across cultures to create meaningful exchange amongst artists, theaters, and audiences, both in the U.S. and Asia. Ogawa has been commissioned to translate numerous Japanese plays into English, including over a dozen plays by Toshiki Okada. Their translations have gone on to be produced in the U.S.

and in London. Ogawa's translations of Okada's work have been lauded for their fluid, effortless transposition of idioms into the American colloquial, while maintaining the unique, inarticulate poetry of Okada's language.

**Toshiki Okada (Playwright, *Sonic Life*)** is a playwright and director born in Yokohama, Japan in 1973. In 1997, he formed the Theatre company chelfitsch, and has since served as its sole writer and director. chelfitsch has attracted attention both in Japan and internationally for their innovative blending of dance, performance art, and contemporary language. The troupe has performed works in more than 90 cities around the world, including in collaboration with major international Theatre festivals, such as the Kunstenfestivaldesarts in Brussels, Belgium. Okada's plays are known for his use of hyper-colloquial Japanese and unique style of gestural, devised choreography. His work draws inspiration from current Japanese society, Japanese avant-garde physical Theatre of the 1960s and 70s, the Brechtian epic, socialist realism, and the work of playwright/director Oriza Hirata. As a member of Japan's "lost generation" (now in their 40s and 50s, those who aged into the workforce during Japan's financial crisis of the 1990s), Okada sheds light on the disconnect between young people and their political reality.

**Jamie-Ann Palmer (BC '23, Props Assistant, *The Appeal*)** is a junior Biology and Theatre double major at Barnard College. Her past departmental credits include performing in *Funnyhouse of a Negro/A Movie Star Has to Star in Black and White*, *Electra*, and *The Penelopiad*. This is her first time doing a pre-production role for a show and she is happy to help bring the show to life by finding the right props.

**Alex Prezeau (BC '24, Dorothy Wordsworth, *The Appeal*)** is so excited to be back at the thesis festival, this time as an actor! You may have seen Alex in *Stupid Fucking Bird* (Nina), *Macbeth* (Witch), or reveling in the godlike

power of having a headset while stage managing *CloudMelt* at the 2021 Thesis Festival.

**Kate Purdum (BC '22, Director, *The Appeal*)** is double-majoring in Theatre and History. Among other titles, she's a director, dramaturg, designer, and writer. You can find her published works in *Theatre and Performance Design* and *HowlRound*. Though it's bittersweet that her time in this wonderful department is ending, she's grateful to have gotten to collaborate with such talented artists this semester. She'd like to thank her family, her dearest friends, and, of course, Mike, Greg, Sandra, and Alice for making it all happen.

**Alice Reagan (Festival Co-Director, Directing Advisor)** pre-pandemic credits include *No Good Things Dwell in the Flesh* by Christina Masciotti at Yocum Institute in Reading, PA; *Hir* by Taylor Mac at Shakespeare & Company (two Berkshire Theatre Award nominations); *Grounded* by George Brant at Dobama Theatre (Cleveland Critics Circle Superior Production, Superior Direction, and Best Actress); *Elliot, A Soldier's Fugue* by Quiara Alegría Hudes at Profile Theatre in Portland, Oregon; *Jackie* by Elfriede Jelinek at Boom Arts; *Or*, by Liz Duffy Adams at Shakespeare & Company (seven Berkshire Theatre Award nominations including Best Director); *Phaeton (a diggle of a fragment)* by Mac Wellman at Classic Stage Company; *Enter THE NIGHT* by Maria Irene Fornés with Portland Experimental Theatre Ensemble. Alice is Associate Professor of Professional Practice at Barnard, where she founded a commissioning program that brings women-identified writers and their work to the College. Upcoming: *The Cherry Orchard* with PETE, *Measure for Measure* at Shakespeare & Co. MA, Performance Studies: NYU/Tisch. MFA, Directing: Columbia.

**Rhys Roffey (Props Supervisor)** is a cross-medium trans-masculine artist who specializes as a props designer based in New York City. Recent credits include *West Side Story*

(Broadway Theatre), *The Siblings Play* (Rattlestick), and *Wolf Play* (Soho Rep). [www.rhysroffey.com](http://www.rhysroffey.com)

**Ana Sanchez Medina (CC '25, Actress 2)** is a first-year Computer Science major and Sociology minor at Columbia College. She is super excited to be participating in her first departmental production and is extremely grateful to be working with such an amazing director, cast, and crew. She made her theater debut last semester in CUP's *The Dead*, directed by Celia Krefter.

**Natsumi Sasabe (GS '23, Sound Board Operator)** is a junior Theatre major at the School of General Studies. This is her first time to join a departmental production and she is really excited for this opportunity. Previously, she performed as a dancer/puppeteer/character performer at Walt Disney World in Florida. Her most recent credit includes playing Himiko in a GENSeng production of *Tea* and performing as a featured dancer in a music video *Tsuki-no-Uta*.

**Eden Segbefia (BC '23, Sound Design, *The Appeal*)** is a junior at Barnard College studying Women's, Gender, and Sexuality Studies. Their past credits include *The Penelopiad* directed by Alex Haddad, *If You Like Me at My Worst* directed by Jacob Sexton, and *The Linguistic Features of AAVE* directed by Madison Hatchett. They are very grateful for this opportunity and have thoroughly enjoyed working with such an amazing team.

**Alex Sessions (BC '25, Stage Manager, *Sonic Life*)** is a freshman Astrophysics major at Barnard College. Her departmental credits include a directing class.

**Olivia Sieler (CC '24, Run Crew)** is a sophomore in Columbia College double-majoring in Theatre and History. Though this is her first time working on a department show, she has previously acted for NOMADS and served as Assistant Producer for CUP, Assistant Stage Manager for NOMADS, and Costume Designer for CMTS. She is thrilled

to be working with such a talented and passionate team on the 2022 Thesis Festival!

**Mavis Simpson-Ernst (CC '25, Jackie 2, Jackie)** is a freshman at Columbia College and is thrilled to be joining the Columbia theatre community! Some of her past credits include *EVITA* on Broadway, the 25th Anniversary National Tour of *Les Misérables*, *You're A Good Man, Charlie Brown* at the York Theater and *54 Below*, *Broad City* on Comedy Central, *The Americans* on FX, *The Last O.G.* with Tracy Morgan, and the SAG Feature Film, *YES*. Big thanks to Madison, the *Jackie* team, and mom and dad!

**Kristoff Smith (CC '22, Dramaturg, Jackie)** is a transmasculine artist completing his senior thesis in dramaturgy. His previous credits include: assistant stage-managing *Men on Boats* [Barnard Theatre Department] and *The Carmen Variations* [InTandem Lab], Pentheus in *The Bacchae 2.1* [KCST], *Lucky* [NOMADS], and working as a dramaturg, designer, and producer on various CUP productions during his time at Columbia. He would like to extend a special thanks to Kay, Elyse, Angela and Stretch for lending sanity and laughter since day one; and to Hana Worthen for her endless support.

**Christine Song (CC '23, Assistant Stage Manager, Jackie)** who also goes by Xinting Song, is a junior studying philosophy at Columbia College. Her passion for theater and creative writing drove her to Jackie as her first involvement with the Barnard Theatre Department. She is currently in the process of completing her first poetry collection.

**Helen Wang (SEAS '25, Wardrobe Crew)** is a senior student with a major in Operations Research.

**Maya T. Weed (CC'22, Set Design, Jackie)** is a senior studying Theatre and English. Previous set design on campus includes *When I Consider Everything That Grew* (NOMADS), *Disco Pigs* (Dept. Thesis Festival), and *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*. Maya

completed her thesis in performance last semester, playing Orlando in Sarah Ruhl's adaptation of Virginia Woolf's *Orlando*. She is indescribably thankful for her time richly spent with the Barnard Theatre Department!

**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.

**Hana Worthen (Dramaturgy Advisor)** is Associate Professor of Theatre and Performance Studies at Barnard College, Columbia University, a member of the Ph.D. Program in Theatre and Performance, and an affiliate of the Institute for Comparative Literature and Society, both at Columbia University; she serves as an Associate Director of Barnard's Center for Translation Studies as well. Her publications include *Humanism, Drama, and Performance: Unwriting Theatre* (Palgrave, 2020); *Playing Nordic: The Women of Niskavuori, Agri/Culture, and Imagining Finland on the Third Reich Stage* (University of Helsinki, 2007), a co-edited anthology *Finland's Holocaust: Silences of History* (Palgrave, 2013), and scholarly articles appearing in major professional journals, such as *Contemporary Theatre Review*, *TDR: The Drama Review*, *Modern Drama*, *Theatre Journal*, *Theatre Topics*, and *East European Jewish Affairs*. Her scholarship takes up the intersection between theatre/performance humanism and critical posthumanism, human/animal rights and interspecies ethics, and transmedia and multiplatform performance; she also works on dramaturgy and translation within the framework of eco-logical creativity.



**Yortoise (Visiting Artist, *Sonic Life*)** is a snake plant who, in addition to performing on stage, provided vocals for the soundscape of *Sonic Life* via electromagnetic plant translation. This is their first production with the Theatre department, as well as their stage debut. Yortoise would like to thank Hana Worthen for her scholarship on interspecies performance, and the cast and crew for their warm welcome.

**Jennie Yu (BC '22, Stage Manager, *The Appeal*)** is a senior at Barnard majoring in History with a concentration in rights, law, and the state and minoring in Sociology. She has worked as a stage manager and producer in the Washington, D.C. metro area and New York City, and she is thrilled to be back with the department for her second and final Thesis Festival this spring! Previous credits include: *The Addams Family* (CMTS), *The 125th Annual Varsity Show*, *Legally Blonde* (CMTS), *Annie* (CMTS), *The Penelopiad* (Barnard Department of Theatre), *The Dead* (CUP), *Hamlet* (Columbia Circus Collective & KCST), and *Bard Overboard* off-Broadway at the SoHo Playhouse (Extra Credit Ensemble). Upcoming: *Circle Mirror Transformation* (Cotuit Center for the Arts). Special thanks to Kate, Mike, and *The Appeal* company—enjoy the show!

**Zekai Zhang (CC '24, Set Design, *Sonic Life*)** is a sophomore Computer Science & Architecture major at Columbia College. He designed scenery for CU Players's *The Dead* (2021) and is super excited about his first ever departmental production!

# 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 I*, costume materials were 90% reused materials, 10% new; props for the production were 50% purchased used, 10% purchased new and 40% pulled from our stock; scenic materials were 45% from stock materials, 55% purchased new.

## Special thanks

Understudies for *The Appeal*: Tess Inderbitzin, Maya T. Weed

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Co-Director, Ph.D. in Theatre and Performance, Columbia  
Co-Director of Undergraduate Studies, Drama and Theatre Arts,  
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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  
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Steven Chaikelson, Professor of Professional Practice, Theatre Division,  
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**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,  
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Maja Horn, Associate Professor, Department of Spanish and Latin  
American Cultures

**Adjunct Faculty**

Tara Ahmadinejad, Adjunct Lecturer (Directing)

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

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