



The Theatre department of Barnard College cultivates 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.

Show-specific content advisories:

What Every Girl Should Know

Content warning: this play references sexual violence.

The Penelopiad

Content warning: descriptions of gendered and sexual violence.

CloudMelt

Content warning: suicidal ideation/preparation, delusions, age-inappropriate intimacy, and mourning.

Barnard College and Columbia University are located in Lenapehoking, the territory of the Lenape people. In the public acknowledgement 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

Festival Directing Advisor	Shannon Sindelar
Design Advisor	Sandra Goldmark
Lighting Design Advisor	Reza Behjat
Sound Design Advisor	Broken Chord/Daniel Baker
Props Supervisor	Rhys Roffey
Intimacy Choreographer	Jacqueline Holloway
Props Assistant	Joanna Zervaki
Light Board Operator	Lucas Gomes
Sound Board Operator	Rebecca Hirsch
Run Crew	Justice Robinson
Wardrobe Crew	Nate Jones

Work Study Crew

Amritha Anupindi, Thomas Dean Baker, Maya Campbell,
Talia Hankin, Joseph Daniel Kurtz, Mia Kyler, Camille
Marchini, Marni Rosenthal, Maya Weed, Jasmine Zou

***What Every Girl Should
Know***

by Monica Byrne

Directed by Perry O. Parsons (BC '21)

Dramaturgy by Jaclyn Stroud (BC '21)

CloudMelt

by Heidi Kraay

Directed by Emily Liberatore (BC '21)

The Penelopiad

by Margaret Atwood

Directed by Alexandra Haddad (BC '21)

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

**Thursday, April 8, 2021 to Saturday April 10,
2021**

What Every Girl Should Know

Joan	Thaleia Dasberg
Theresa	Talia Hankin
Lucy	Sophie Poole
Anne	Abigail Duclos
Director	Perry O. Parsons*
Scenic Design	Anna Pettit
Costume Design	Hart Hallos
Lighting Design	Jordan Gidaly
Sound Design	Delia Tager
Dramaturg	Jaclyn Stroud**
Stage Manager	Jessica Skinner

*Senior Thesis in Performance: Directing
Thesis Advisor: Shannon Sindelar

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

A Note on Race and Racism in the Play

The original text of this play contains racist language and references to orientalism. We believe that language does important work to situate the play in relation to race and racism, in the history of America, New York City, the Catholic Church, and these reformatories, which explicitly excluded BIPOC individuals. After careful consideration and research on the perspectives of influential Black artists in the industry, we decided to cut much of the derogatory and harmful language of the play. This choice came out of the concern that, in the specific context of this production and this campus, it would do more harm than good. We have, however, maintained an adjusted version of some of that text which still accounts for and addresses race and racism in the play and the world of the text. We believe it would be more harmful and alienating to erase this content from our play, which would remove the racist, violent history of white supremacy that the events of this play are deeply connected to and influenced by.

Below we have included a sample of the original text to offer a fuller understanding of this play and how it changed for our production.

LUCY. Wait, who's John.

ANNE. I told you a hundred times. The Negro who lived in my tenement.

LUCY. You can do that?

ANNE. Do what?

LUCY. Be with a Negro.

ANNE. The people who think you can't be with a Negro are the same people who think the Virgin Mary never took a shit.

LUCY. It just never occurred to me.

A note from the director

The Magdalene Laundries were something like the Irish counterpart to institutions such as the one that houses Anne, Theresa, Lucy, and Joan. They were not real people, Anne, Theresa, Lucy, and Joan, but they do represent thousands of real girls who were trapped in institutions just like St. Mary's. Institutions that, under the guise of protecting girls from themselves, abused and exploited them. When those girls died, under suspicious circumstances, or due to malnutrition, or from trying to escape, their deaths were seldom noted. Their stories went untold for decades, yet another vulnerable population was written out of the history, concealing violence and oppression as "progress" and "charity." In her song, "The Magdalene Laundries," Joni Mitchell imagines herself as one of the "fallen women" trapped in the Laundries and mourns that those stories were buried:

One day I'm going to die here too
And they'll plant me in the dirt
Like some lame bulb
That never blooms come any spring
Not any spring
No, not any spring
Not any spring

This last refrain of the song leaves us on a hopeless note. In Mitchell's funeral dirge for the many girls who died, unnoticed and neglected in the Laundries, there is no way out and no future. However, theatre can be a way to raise the dead and give them the last word, to exorcise demons from history, and imagine futures for those who never had them. Joni Mitchell's "The Magdalene Laundries" mourns the fate of Anne, Theresa, Lucy, and Joan's counterparts, but in *What Every Girl Should Know*, Monica Byrne has given them a voice and a chance to teach us something; about love, about collective healing, about dreams, and about the limits of those dreams, and how they only take us so far.

-Perry O. Parsons

A note from the dramaturg

The turn of the 20th century saw women gaining more rights and a shifting of the traditional family as a result, as women were less dependent on marriage. These changes in society led to a disdain for single women, causing juvenile courts to take a larger stand in “protecting” girls from sexual misconduct by expanding the criminalization of female sexuality. Girls were often sentenced to years away from their families in reformatories, almost exclusively for sexual promiscuity. These charges punished girls for being victims of sexual abuse and statutory rape, as minor girls were charged with crimes of prostitution, illegitimate pregnancy, suspected promiscuity, staying out past curfew, and even “unwilling submission to sexual assault” in some states. Girls were questioned in embarrassing detail and sometimes given gynecological examinations to investigate the status of their “virginity.”

As a result, from 1910—1920 many new publicly sponsored reformatories for girls were created, teaching restraint from sexual behavior until marriage and traditional women’s roles as a wife, mother, and housekeeper, training girls in domestic skills. Both the Catholic Church and incarceration have deeply rooted histories of mental, physical, and sexual abuse that have been largely concealed by the suppression of victims’ voices. Catholic reformatories during this period were no exception to this rule. Institutional records document abusive forms of punishment; a plethora of news articles cite allegations of abuse in court cases and countless girls willing to take life-threatening measures to attempt escape, many of whom directly cite forms of abuse as their reason for escape. All of these primary sources are framed by a disregard of girls’ firsthand accounts, framing these girls as unintelligent liars corrupted by sexual deviance.

The girls in our story find solace in Margaret Sanger, who at the time was fighting for reproductive health education and access to prevent the needless suffering and diminished agency women, especially in the lower class, were facing from too many pregnancies, too many miscarriages, and self-attempted abortions. In

Sanger, the four girls find someone who sees that women and girls deserve better than the status quo and recognizes her own power to do something about it, despite the little information they have about her.

The characters in our play are four white girls, which is not just a decision by the playwright but rather a product of segregation and racism that barred Black girls and other People of Color from attending reformatories because most institutions refused to take them. Institutions justified exclusion with the concern that Black girls could negatively impact white girls, racistly seeing them as having a more sexual and criminal nature. Black girls were then mostly sent to state rehabilitative prisons for minors and adult women. These institutions were more punitive, more abusive, and would give the girls a criminal record, which lessened opportunities upon release. This history of white supremacy is intertwined with the circumstances of the play and is, for that reason, harmful to ignore in our presentation of it. Our intention is to expose the racism that creates the events shown onstage and lives within each of the characters, who have been denied access to so much knowledge and whose perspectives are narrow, uninformed, and not the perspective of our production as a whole. Thus, we hope to highlight how these systems of oppression continue to exist and are not just relics of the past.

This production of *What Every Girl Should Know* aims to juxtapose the dark, confined, and repressive world of the reality the girls live in and the colorful, playful, free, and expansive world they create in their imaginations around Margaret Sanger. Over time, however, it becomes clear there is no easy liberation from the cumulative layers of abuse, and the two worlds start to merge together and grow more chaotic, complicating the strict binaries of reality and pretend, good and bad, and captivity and freedom. We hope to amplify the stories of the unheard and the ostracized, who are not just victims but people, like everybody else, who are complex, layered, interesting, and always changing. We invite you to continue your journey through the world of these girls by visiting <https://sites.google.com/view/wegsk/>

-Jaclyn Stroud

CloudMelt

Agnes

Eleanor Babwin

Wren

Daniela Mays-Sanchez

Sheralyn

Caroline Egler

Claire

Evie Barenberg

Director

Emily Liberatore*

Scenic Design

Anna Pettit

Costume Design

Kate Purdum

Lighting Design

Celia Krefter

Sound Design

Joseph Kurtz

Stage Manager

Alex Prezeau

*Senior Thesis in Performance: Directing
Thesis Advisor: Shannon Sindelar

A note from the director

CloudMelt is founded in disconnection and reconnection.

Embodiment and disembodiment.

Believing and disbelieving.

I was approved to direct this play shortly before COVID hit. I had the option of choosing a new play, one that might be better suited for Zoom. But in the wake of this tragedy, the soul of *CloudMelt* only became more pertinent. In COVID, our bodies and minds have become disconnected and reconnected in unimaginable ways. Every day, we have fought to find motivation in a reality where our bodies are kept isolated (in either intense proximity or at an intense distance), and our minds are kept suffering for it.

This, too, is the story of *CloudMelt*.

Tonight, we present the first ever production of *CloudMelt*. This text is saturated with infinite details and secrets, with poetry in the rhythm of everyday dialogue, with interlocking dimensions of desperation and generosity. My team and I have found such solace in working on this text: its dramaturgical puzzle gave us endless questions to ask, and its charming tenderness gave us endless room to answer them.

I am deeply grateful to Heidi Kraay, for inventing this profound story and for sharing her time, wisdom, and friendship with us; for the five brilliant Barnard first-years who I have had the privilege of spending every evening with; for my friends and family at home who are always overjoyed to witness my work; and for the Barnard Theatre Department, for welcoming me into this vibrant and clever community.

-Emily Liberatore

The Penelopiad

Ensemble	Pimprenelle Behaeghel
Ensemble	Estee Dechtman
Ensemble	Sydney Gerlach
Ensemble	Jamie-Ann Palmer
Ensemble	Chloe Roe
Ensemble	Madeleine Watkins
Ensemble	Shuyun Zhang
Director	Alexandra Haddad*
Scenic Design	Anna Pettit
Costume Design	Micaela Hecht
Lighting Design	Celia Krefter
Sound Design	Eden Segbefia
Stage Manager	Jennie Yu

*Senior Thesis in Performance: Directing
Thesis Advisor: Shannon Sindelar

A note from the director

The Odyssey has enjoyed millennia of academic and cultural discourse. Within the past twenty years alone, it has been translated over a dozen times. Odysseus is a hero. Penelope, his faithful wife, is a minor character. Penelope's handmaids are a footnote.

I began the process of *The Penelopiad* thinking it was a play about violence. This team, this rehearsal period, and our current moment in time have all shown me that it is actually a play about healing. We cannot heal without acknowledging what we have experienced. We cannot move on without recognizing the pain we have felt – and inflicted. The ultimate violence the handmaids have experienced is the willful denial of their lives and their stories. By reclaiming them, the handmaids can begin to heal.

Each of the seven handmaids takes on the other characters that populated their world when they were alive. As servants, they had no right to have stories told about them, let alone tell their stories themselves. They were the voiceless helpers that allowed moments of heroism and drama to happen to other, greater people. Now, they will finally enact their own lives, and their perspectives on the so-called heroes and heroines that have lived in legend because of them.

It is also important to note the history of the place upon which this story is being told. *The Penelopiad* reckons with ideas of enslavement, as well as gender and class-based violence. This play is ultimately a conversation with the Western canon, performed in America by people who bring the history of this country with them.

In this play, the handmaids take back their voice. This is the story they tell with it.

-Alexandra Haddad

CAST & CREW

Margaret Atwood (Playwright, *The Penelopiad*) whose work has been published in more than forty-five countries, is the author of more than fifty books of fiction, poetry, critical essays, and graphic novels. Her novella, *The Penelopiad*, was turned into a play in 2005. She is the author of *The Handmaid's Tale*, now an award-winning TV series. She is the recipient of numerous awards, including the Peace Prize of the German Book Trade, the Franz Kafka International Literary Prize, the PEN Center USA Lifetime Achievement Award, and the *Los Angeles Times* Innovator's Award.

Eleanor Babwin (BC '24, *Agnes, CloudMelt*) is a first-year planning to major in theatre. This is her first credit at Barnard, and she is so excited to be in this show. She would like to thank the lovely people who worked on this show as well as her friends and family.

Daniel Baker/Broken Chord (Sound Design Advisor)
Barnard College: *Peer Gynt, Translations*. Broadway: *The Parisian Woman, Eclipsed*. Off-Broadway: Atlantic Theatre Company, LAByrinth Theatre Company, LCT3, Juilliard, Manhattan Theatre Club, Ma-Yi Theatre Company, New Victory Theatre, Primary Stages, The Public, Rattlestick Playwrights Theatre, Roundabout, Second Stage Theatre, Signature Theatre, Women's Project. Regional: Actors Theatre of Louisville: *The Adventures of Tom Sawyer*; Berkeley Rep: *Ruined*; Cleveland Play House: *Fairfield*; Dallas Theatre Center: *Hair, The Great Society*; Hartford Stage: *A Midsummer Night's Dream, Make Believe*; Huntington Theatre: *A Raisin in the Sun, Top Girls*; Oregon Shakespeare Festival: *UniSon*; Yale Rep: *These Paper Bullets!*. Film: *Fall to Rise, Sunburn*. brokenchord.us

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.

Evie Barenberg (BC '24, *Claire, CloudMelt*) is a first year prospective Urban Studies/Theatre double major at Barnard College. This is her first department production and she is so grateful to Emily for being an incredible director and to the entire cast and crew for making it a wonderful experience.

Pimprenelle Behaeghel (BC '24, *Ensemble, The Penelopiad*) is a freshman at Barnard College. She is extremely excited to be taking part in her first department show! She'd like to thank Alex, Jennie, and the rest of the cast and crew for being so welcoming and supportive!

Reza Behjat (Lighting Design Adviser) Barnard College: Funny House / A Movie Star. Off-Broadway: Public Theater, NAATCO, NY ARTS, NYLA, New Victory Theater, Nour Theater, Sheen Center, Connelly Theater. Regionals: Guthrie Theater, Geva Center, Actors Theater of Louisville, Long Wharf Theater, Baltimore Center Stage, Playmakers Rep, Alabama Shakespeare Festival, and etc. Knight of Illumination Award (2019)

Monica Byrne (Playwright, *What Every Girl Should Know*) is an American playwright and author born in 1981 in Harrisburg, Pennsylvania. Byrne is the youngest of five born to two Catholic theologians. Her mother was diagnosed with brain cancer when Byrne was seven years old and passed away when she was 20. Byrne attended the Our Lady of the Valley Catholic School for girls and then went on to earn a B.A. in biochemistry and religion at Wellesley College and an M.S. in geochemistry at MIT. With aspirations to become an astronaut, Byrne then interned at NASA. Eventually, however, she decided she "liked making things up much more than finding things out," and moved to Durham, North Carolina to become a writer. She is now

a science fiction author, best known for her debut novel, *A Girl in the Road*. Byrne is also a playwright, having written five plays produced in Durham, including her most popular play, *What Every Girl Should Know*, which has been produced internationally.

Thaleia Dasberg (BC '24, *Joan, What Every Girl Should Know*) is a first-year student at Barnard College planning to major in Theatre and English. A former Trainee at The Sarasota Ballet, Thaleia has performed in "*Aria*" and "*Variations from Les Sylphides*" with Columbia Repertory Ballet. She also recently played Skye in *Skye's Dance* for Shades Repertory Theatre in Irvington, New York. This is her first department credit.

Estee Dechtman (BC '22, *Ensemble, The Penelopiad*) is a Junior Theatre major concentrating in Acting with a minor in Political Science. Past credits include *Electra*, *A Movie Star Has to Star in Black and White*, *Peer Gynt*, and the *125th Annual Varsity Show*. Estee is grateful to be creating theatre right now and will forever remember this show and all the incredible people who made it possible! Special thanks and congratulations to Alex on her thesis - for all that you have taught me and for your unwavering support.

Abigail Duclos (BC '23, *Anne, What Every Girl Should Know*) is a sophomore studying English, Theatre, and German at Barnard College. Her past acting credits include Lily Kepler/Fay Murphy in *Lily Kepler and the Graveyard Shift* (NOMADS), Eve Sandor in *The Danube* (Barnard Theatre Department), Laura Jesson in *Bona Varda/Brief Encounter* (CUP), and Irina Arkadina in *The Seagull* (CUP). A play she wrote, titled *Anointed With Gasoline*, was recently staged as NOMADS' Mainstage Production for their 2021 Spring Season.

Caroline Egler (BC '24, *Sheralyn, CloudMelt*) is a first-year prospective Theatre and American Studies double major at Barnard College. This is her department debut and she is thrilled to work with such an incredible cast and crew.

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

Sydney Gerlach (BC '24, Ensemble, *The Penelopiad*) is a first-year majoring in Theatre and Education at Barnard College and is so excited to be performing in her first department show. Her past credits from student Theatre include Paula in Columbia University Players' *Radio Island* and Margie Lockhardt in NOMADS' *Murder Between the Lines*. Additionally, she has participated in various student directed scenes and staged readings as well as had her original play featured in NOMADS' Spring WordPlay Festival. She is excited for the opportunity to present this unique and gripping story and appreciates her fellow cast and crew for their dedication and love for the project.

Jordan Gidaly (BC '21, Lighting Design, *What Every Girl Should Know*) is a Barnard senior thrilled to be involved in the Thesis Festival for the third time. She would like to extend the most passionate thanks to Reza Behjat for his unwavering patience, as well as Perry and Jaclyn for entrusting her with lighting their theses.

Sandra Goldmark (Design Adviser) Sandra Goldmark 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.

Lucas Gomes (CC '22, Light Board Operator) is a junior at Columbia College majoring in Political Science, and is an unofficial Theatre minor. They have been part of Black Theatre Ensemble since their start on campus, and is looking forward to working more with the Department.

Alexandra Haddad (BC '21, Director, *The Penelopiad*) is completing her directing thesis with, *The Penelopiad*. Previous department credits include assistant directing *Town Hall* and stage-managing *Revolt. She Said. Revolt Again*. Previous other directing credits include work with Breaking and Entering Theatre Collective, CU Players, and Round House Theatre. She thanks her family and friends with her whole heart.

Hart Hallos (CC '23, Costume Design, *What Every Girl Should Know*) is a sophomore majoring in Art History and Visual Arts. This is his first foray into theater besides a 6th grade production of Shakespeare which critics termed “confusing.” He is very excited to be here.

Talia Hankin (CC '22, *Theresa, What Every Girl Should Know*) is a junior in Columbia College, double majoring in Drama & Theatre Arts (Acting Concentration) and Film & Media Studies. Previous departmental credits include *Electra* (Chorus, Puppeteer), *The Other Shore* (Young Girl), and Assistant Stage Manager for *Stupid Fucking Bird*. On campus, she has also acted with CUP, CMTS, and The Varsity Show. Talia is thrilled to be back in person making theatre again and would like to express her profound gratitude to Perry, Jess, Shannon, the cast, crew, production team, design team, and the entire faculty and staff at the Theatre Department for making this possible.

Micaela Hecht (BC '22, Costume Design, *The Penelopiad*) is a junior at Barnard majoring in Theatre with a Costume Design Concentration. I have worked as costume designer on *Gruesome Playground Injuries* and *Coming Home* at MiraCosta College and *XMAS!15: Panic!* At the Office at Columbia. She also worked as the hair and make-up designer for *A Midsummer Night's Dream* at MiraCosta. In addition, she has worked as costume assistant, wardrobe/dresser crew, assistant stage manager, dramaturg, and running crew. She is thrilled to be a part of the Theatre Senior Thesis Festival!

Nate Jones (CC '22, Wardrobe Crew) is a third-year at Columbia College majoring in Theatre and Psychology. He has done shows with the Department, CUP, and CMTS on campus. He is excited to get a taste of life behind the scenes!

Heidi Kraay (Playwright, *CloudMelt*) is a playwright, writer, and theatermaker based in Boise, Idaho. Kraay uses her artistry to "examine the connection between brain and body, seeking empathy with fractured characters." This thread of intention is what defines the soul of *CloudMelt* and Kraay's other plays as well, including *How to Hide Your Monster*, *Unwind: Hindsight is 2020*, *see in the dark*, *Me and My Shadow*, *Kilgore*, and *New Eden*. Kraay's work extends beyond full-length plays, venturing into poetry, fictional/nonfiction works, devised pieces, One Acts/micro-plays, monologues, and shorts. As a teacher and adjunct professor, Kraay is generous with her thoughtful love of storytelling, which she demonstrated when she visited the *CloudMelt* cast for an evening of questions and conversation. Kraay has received dozens of awards and honors for her work, including recognition as a top finalist at the 2018 Women Playwright's Initiative for *CloudMelt*. See more at www.heidikraay.com

Celia Krefter (CC '22, Lighting Design, *CloudMelt*, *The Penelopiad*) is a junior Theatre major who is so thrilled to be making her lighting design debut! Past departmental credits include *Men On Boats*, *The Other Shore*, *Electra*, and *On Loop*. In next year's Thesis Festival, she will be directing *The Sonic Life of a Giant Tortoise* by Toshiki Okada, translated by Aya Ogawa. Celia extends her gratitude to this year's entire Thesis Festival team, with special thanks to Alex and Emily for their generosity in collaboration; Reza, Jordan, Greg, Mike, and Sandra for their wisdom and guidance; and her brilliant roommates for their unwavering love and support.

Joseph Kurtz (CC '21, Sound Design, *CloudMelt*) is a senior Mechanical Engineering major in SEAS. This is his

first venture into sound design! He took Barnard's Sound Design class last semester and figured, "Hey, why not try it for the Thesis Festival?", so he did. His other theatre credits include being the Lead Designer for The 126th Annual Varsity Show (V126.5), Acting in *XMas!14*, doing Lighting Design for The 2019 Thesis Festival production of *The Spirit of Man*, and he'll appear in the cast of V127 later this Spring. He hopes to merge his interests in Mechanical Engineering and Theatre into a job one day, but more immediately he hopes you enjoy the show! He also gives a big thank you to Mike, Greg, Daniel, all the Advisors on the festival, and Rebecca for supporting this adventure. He couldn't have done it without them.

Emily Liberatore (BC '21, Director, *CloudMelt*) is a graduating senior, currently completing her majors in Theatre and Sociology. During her time at Columbia University, she had the pleasure of directing *Fortitude* (Spring 2019) and *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* (Fall 2019). As a transfer student who lost half of her time at Barnard to COVID-19, Emily is deeply grateful to all of her friends and mentors in the Barnard Theatre Department for making this one last in-person production come true, and for always providing such a vibrant and bountiful learning environment. Keep up with Emily after graduation at EmilyLiberatore.com

Daniela Mays-Sanchez (BC '24, *Wren*, *CloudMelt*) is a first-year at Barnard College. Her past departmental credits include *Electra* and *On Loop*. She is very excited and honored to be a part of this amazing show and would like to thank Emily and the rest of the cast and crew for this incredible experience! Also, special shout out to family and friends for all your love and support!

Jamie-Ann Palmer (BC '23, *Ensemble*, *The Penelopiad*) is a sophomore Theatre and Biology double major at Barnard College. This is her third production with the Barnard Theatre Department, following her performances in *Funnyhouse of a Negro*, *A Movie Star has to Star in Black and White* and *Electra*. She is very excited and grateful to

be performing in a student led Barnard Theatre Department production and for everyone that she has met.

Perry O. Parsons (BC '21, Director, *What Every Girl Should Know*) Perry (they/them/theirs) is a graduating senior at Barnard College. They would like to thank all the wonderful people who worked on this show and who made it such a thrilling and fulfilling experience, through good times and bad. They are especially grateful to Jaclyn Stroud, Jessica Skinner, Talia Hankin, Thaleia Dasberg, Sophie Poole, Abigail Duclos, and their wonderful advisor, Shannon Sindelar.

Anna Pettit (CC '21, Scenic Design, *What Every Girl Should Know*) is a senior at Columbia College, majoring in Theatre and concentrating in Psychology. Her past credits include stage managing *Trifles* in the 2019 Thesis Festival, assistant production managing the 2020 Thesis Festival, and she completed her own thesis in stage management this semester with the department's production of *On Loop*. She is so grateful to Sandra, Mike, and Greg for their infinite patience and willingness to help her through every tiny step of making her scenic design debut.

Sophie Poole (BC '22, *Lucy, What Every Girl Should Know*) is a junior studying English and Dramatic Literature. When she is not acting, she enjoys writing and editing for The Blue and White Magazine, writing plays, and spending time with her sister Annie (BC '24). Thank you a million times over to the *What Every Girl Should Know* cast and crew. Love to her family and SD!

Alex Prezeau (BC '24, Stage Manager, *CloudMelt*) is a freshman at Barnard, and extremely excited to be working on her first thesis festival. She performed as Nina in the department's production of *Stupid Fucking Bird*, and mourns the fact that she'll have to choose between acting and crew when the fall rolls around again.

Kate Purdum (BC '22, Costume Design, *CloudMelt*) is a junior Theatre and History major. This is the first production she's ever costume designed, and she couldn't have pulled it off without the help of the wonderful Thesis Festival team, especially her roommates and collaborators: Celia, Talia, Estee, and Emily. Previous department credits: Dramaturg, *On Loop*; Stage Manager, *Disco Pigs*.

Chloë Roe (BC '22, Ensemble, *The Penelopiad*) is a junior Theatre major at Barnard College. Her previous departmental performance was last spring in *Town Hall*. She would like to thank Alex for daily check-ins and the department for making sure we could be together in person for this production.

Rhys Roffey (Props Supervisor) is a cross-medium trans-masculine artist who specializes as a prop's 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

Justice Robinson (BC '22, Run Crew) is a Barnard junior studying Theatre and American Studies. Since at Barnard she has found herself enjoying the Theatre and Dance communities here at Columbia. She is a member of the Black Theatre Ensemble, and performed with their Fall show of "*Bootycandy*." She also is a hip-hop dancer and performs with Raw Elementz and Onyx on campus. In the past, she has worked on productions such as *Hairspray*, *44 Plays for 44 Presidents*, *A Chorus Line*, and traveled to South Africa with Phillip's Academy's production of "*Black Gods of the Asphalt*." More interested in directing, Justice had the opportunity of directing and assisting in writing her senior thesis, "We Speak." Justice looks forward to pursuing a directing concentration at Barnard and seeing where her Theatre future leads her.

Eden Segbefia (BC '23, Sound Design, *The Penelopiad*) is a 2nd year at Barnard College studying Women's, Gender, and Sexuality Studies. Though this is their first show with the Barnard College Theatre department, they

sound designed for *The Linguistic Features of AAVE* in the fall of 2019 with NOMADS and partially designed for *The House on Mango Street* with CUP, which was interrupted due to COVID. They are very grateful for this opportunity and have thoroughly enjoyed working with such an amazing team.

Shannon Sidelar (Directing Adviser) is a theatre director and producer based in New York. With Barnard: *Some Hero, Peer Gynt*. Recent credits include *Dance Nation* (Dobama) and the opera *How to Rescue* (Roulette). She is a current Audrey Resident with New Georges and a curator for Dixon Place's Little Theatre. She has served in the past as managing and programming director for the Ontological-Hysteric Theater and as producing artistic director for Brave New World Rep. She was a John Wells fellow at Carnegie Mellon University.

Jaclyn Stroud (BC '21, Dramaturg, *What Every Girl Should Know*) is a senior Theatre major at Barnard College. Her past credits include sound designing *The Other Shore* for last year's thesis festival, sound designing *Bona Varda* (CUP), and choreographing *A Midsummer Night's Dream* (KCST). She is most proud to have been President of the Barnard/Columbia chapter of She's the First, a national nonprofit that supports girls' education in low income countries.

Madeleine Watkins (BC '23, *Ensemble, The Penelopiad*) is a sophomore Psychology and English major at Barnard College. Her past collegiate credits include playing Dev in Aaron Posner's *Stupid Fucking Bird*, Oberon in *A Midsummer Night's Dream*, and Stanley in *Brief Encounter*, as well as directing for KCST's Shakescenes festival. Other credits include Eurydice in *Eurydice* by Sarah Ruhl and Catherine in David Auburn's *Proof* for the Hershey Center for the Arts in Richmond, VA.

Greg Winkler (Technical Director) joined the Barnard College Theatre Department in 2007. Previous credits include Long Wharf Theatre, Atlas Scenic Studios, Pook

Diemont and Ohl, and Hudson Scenic Studios. 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.

Jennie Yu (BC '22, Stage Manager, *The Penelopiad*) is a junior at Barnard majoring in history with a concentration in rights, law, and the state and minoring in sociology. She has worked in technical theatre as a stage manager and producer in the Washington, D.C. metro area and New York City, and is thrilled to be making her Barnard Theatre Department debut! Previous credits include productions with Extra Credit Ensemble, Columbia Musical Theatre Society, The Varsity Show, and Whitman Drama. Special thanks to Alex, Mike, and *The Penelopiad* company—enjoy the show!

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 the three productions of *Senior Thesis Festival*
Weekend I:

- Costume materials purchased were 61% reused materials, 39% new
- Props purchased were 58% used, 42% new
- Scenic materials were 70% from stock, 8% purchased used, 23% purchased new
- Lighting equipment and supplies purchased were 60% used, 40% new
- Sound equipment purchased was 63% used, 37% new

Special thanks

Barnard IMATS

Eden Segbefia would like to thank the following musicians:

Sophie Baum

Lily Parker

Leighton Harrell

Sara Moore

Bryce Gerdeman

Eduardo Jacinto-Zaragoza

Elijah Purefoy
Emily Zheng
Ethan Rodgers-Gates
Grace Lowder
Jadrien Bumidang
Jossy Ramirez-Munoz
Leslie Guerra
Lindsay
Nya Batson
Olivia Henry
James (Jim) McCullers Jr. 1949-2021

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

Mana Allen, Adjunct Lecturer (Acting)
Daniel Baker, Adjunct Lecturer (Sound Design)
Andy Bragen, Adjunct Lecturer (Playwriting)
Autum Casey, Adjunct Lecturer (Lighting Design)
Kyle deCamp, Adjunct Lecturer (Acting and Solo Performance)
Crystal Finn, Adjunct Lecturer (Acting)
Sharon Fogarty, Adjunct Lecturer (Acting and Directing)
Javier González, Adjunct Lecturer (Directing)
Tina Mitchell, Adjunct Lecturer (Acting)
Colette Robert, Adjunct Lecturer (Directing)
Shannon Sindelar, 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