ON LOOP

A New Plays of Boxwood Commission

By CHARLY EVON SIMSON
Directed by ALICI REAGAN
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.
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.
On Loop
by Charly Evon Simpson

Directed by
Alice Reagan

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

Thursday, February 18, 2021 at 8 PM
Friday, February 19, 2021 at 8 PM
Saturday, February 20, 2021 at 3 PM and 8 PM
In the past year, we have held our breath. Alone in our disparate rooms, we have watched with fear and sadness as loss has come to define our days. What's more, we have been unable to collectively gather to process or mourn. *On Loop*, a piece commissioned and conceptualized long before anyone could have predicted how different the world would be upon its opening, has been shaped and colored by this stifled feeling. The play is an emblem of the vitality and necessity of human connections where our hearts can beat as one and our lungs fill with air together.

For those of us involved in *On Loop*, the rehearsal process has allowed the story of the play to come alive in each of our hearts. In our hybrid format, we have both in-person and virtual cast and team members, something that feels at once expansive and challenging. Many of us have been able to be in the room with one another, creating work in a tangible, three-dimensional space for the first time in a year. The significance of what we have been working towards—a new kind of theatrical production to reflect and respond to our current moment—has not been lost on us.

Ours is a show written by a Black playwright focusing on a Black woman finding her breath, and as such, we must acknowledge what breath means in a time of racial injustice, Black Lives Matter and George Floyd. "I can't breathe" has become permanently etched in our consciousness over the last year and settles under the bones of this play.

We hope that you, our audience, flung far and wide though you may be, feel as held and nourished by *On Loop* as we have felt as we've made it. To each and every one of you we offer up this production in the hope that it reminds you to breathe, be present, and allow yourself to release all that you are holding on to. Fear can make us feel weak and powerless, but through this fear we must allow ourselves to be vulnerable with one another—therein lies true strength.

Madison Hatchett, Assistant Director

Kate Purdum, Dramaturg
Place

In the loops of memory and on the trails in the woods.

In the Northeast of the U.S.

Time

In the lifespan of Jo.

In the 21st century.

“Each of us is, too, a landscape inscribed by memory and loss.”

- Lauret Edith Savoy, *Trace: Memory, History, Race, and the American Landscape*
CAST

In alphabetical order

Forest Ranger  Surya Buddharaju
Jo  Michaelle DiMaggio-Potter
Mink  Theo Elfaizy-Phillips
Grammie  Asha Futterman
Lena  Rivka Keshen
Mom  Daniela Mays-Sanchez
Chorus  Gigi Silla
Chorus/ Movement Captain  Blessing Utomi
PRODUCTION

Director Alice Reagan
Scenic Design Lex Liang
Costume Design Kara Harmon
Lighting Design Stacey Derosier
Assistant Lighting Design Celia Krefter
Sound Design Broken Chord
Video Design David Pym
Assistant Director Madison Hatchett
Dramaturg Kate Purdum
Stage Manager Anna Pettit*
Assistant Stage Manager Eleni Kinney
Props Supervisor Rhys Roffey
Painter & Props Assistant Amy Muller
Paint Assistant Nafisa Saeed
Costume Crew Hope Johnson
Light Board Operator Kiran Zelbo
Sound Board Operator Rachel Markovich
Work-study Crew Amritha Anupindi,
Maya Campbell, Talia Hankin, Joseph Kurtz,
Mia Kyler, Camille Marchini, Caroline Mayer, Trang Phan,
Maya Weed, Jasmine Zou
*Senior Thesis in Performance: Stage and Production Management
Thesis Advisor: Michael Banta
**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.

**Surya Buddharaju (CC ’23, Forest Ranger)** is a sophomore Theatre and History major. He is very excited to be making his department debut. He has also played Tiresias in *The Bacchae 2.1* (KCST).

**Stacey Derosier (Lighting Design)** is a NYC based lighting designer. Her credits include: *Mies Julie* (Classic Stage Company), *Dance of Death* (Classic Stage Company), *The Good Person of Szechwan* (Brown/Trinity MFA), *Lewiston/Clarkston* (Rattlestick Playwright’s Theatre), *tick, tick...BOOM!* (Brown/Trinity MFA), *Detroit ’67* (The Julliard School), *The Revolving Cycles Truly & Steadily Roll’d*
Michaella DiMaggio-Potter (CC ’21, Jo) Michaella is a senior Psychology major at Columbia College. She acted in many theatre groups, including NOMADS, CUP, BTE, and KCST. She also sings opera, and performed in Columbia Musical Theatre Society, New Opera Workshop, and The Pale Blue. After feeling isolated in the wake of the pandemic, she’s grateful to have met Jo, who has given her the opportunity to connect to others and herself. Outside of theatre, she dances ballroom, conducts research in Columbia University’s Developmental Affective Neuroscience Lab, and dreams of going to Mars.

Theodorus Elfaizy-Phillips (CC ’24, Mink) Theo is a first-year Theatre major at Columbia College. This is his second time performing with the department after playing Pylades in Electra.

Asha Futterman (BC ’21, Grammie) is a senior at Barnard majoring in English with a concentration in poetry and Africana Studies. This is one of her last of five department plays at Barnard! Thank you to my mom and dad and grammie and grandpapa!

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

Kara Harmon (Costume Design) Off Broadway credits include: Dot (Vineyard Theatre) and Lockdown (Rattlestick). Select Regional credits include: Eclipsed (Milwaukee Rep), Steel Magnolias and Guys and Dolls (Guthrie Theatre), The Wiz! Helen Hayes Costume Design Award (Ford’s Theatre), The Purists (Huntington Theatre), Nina Simone: Four Women (Arena Stage), The Color Purple (Portland Center Stage), Barbecue: NAACP Outstanding Costume Design Award (Geffen Playhouse), Much Ado...
About Nothing (OSF) and world premiere Goodnight, Tyler (Alliance Theatre). Her assistant costume design credits for television include “The Marvelous Mrs. Maisel” (Amazon), “Daredevil” (Netflix) and “Boardwalk Empire” (HBO). Training: NYU Tisch School of the Arts. KaraHarmonDesign.com.

Madison Hatchett (BC ’22, Assistant Director) is a junior Theatre and History double major at Barnard College. Her past departmental credits include set designing for The Danube last spring. She is also Co-President of Columbia University’s Black Theatre Ensemble. Madison thanks everyone for their hard work during the pandemic and for making this show beautiful!

Hope Johnson (BC ’21, Wardrobe Crew) is a senior Theatre major at Barnard College. She is currently doing her senior thesis in playwriting, and is so excited to be working on this show!

Rivka Keshen (BC ’22, Lena) is a junior at Barnard studying Theatre, Human Rights, and Psychology. Her past departmental credits include Mrs. Hale in Trifles and O.G. in Men on Boats. She is incredibly honored and excited to be participating in On Loop alongside such a talented cast and crew. She would like to thank everyone who was involved in making this live production a safe reality, and for reminding her to take the time every day to go outside, and just breathe.

Eleni Kinney (BC ’24, Assistant Stage Manager) is a first-year at Barnard College. She has worked on crew in multiple onstage productions at the Noble and Greenough School in Massachusetts. She is excited to be working on her first production at Barnard with this amazing cast and crew.

Celia Krefter (Assistant Lighting Design/Rehearsal Preceptor) is a junior Theatre major who could not be more grateful to have spent the past month back in a physical rehearsal room! Previous departmental credits
include *Men On Boats* (Andrew Hall), *The Other Shore* (Stage Manager), and *Electra* (Assistant Director). She would like to thank the entire cast and team for their wondrousness and dedication to making something magical, against all odds.


www.LexLiang.com

**Daniela Mays-Sanchez (BC ’24, Mom)** is a first-year prospective Economics and Theatre double major at Barnard College. This is her second production with the Barnard Theater Department after performing in *Electra* this past fall. She would like to thank Alice, Madison, and the rest of the cast and crew for this amazing experience! Also, shout-out to family and friends for all your love and support!!

**Amy Muller (CC ’21, Props Assistant)** is a senior sociology major at Columbia. This is her first official departmental credit, though she has played the key role of "audience member" for many previous productions.

**Anna Pettit (CC ’21, Stage Manager)** is a senior Theatre major with a psychology concentration. Her past credits include stage managing *Trifles* (2019 Thesis Festival), *Into*
the Woods (CMTS), and Spring Awakening (CMTS). She is so excited to be completing her senior stage management thesis with On Loop and is so grateful to the entire Theatre Department for all of the encouragement and unwavering support for the past four years.

Kate Purdum (BC ’22, Dramaturg) is double-majoring in Theatre and History. Her past work with the department has included stage managing Disco Pigs. To the beautiful cast, indefatigable crew, and luminous combination of Charly, Madison, Anna, and Alice, she extends her deepest gratitude and most profound joy.

David Pym (Video Design) David Pym is a filmmaker & video designer for live performance. Recent video designs: The Making of King Kong by Lisa Clair, directed by Eugene Ma (Target Margin), Bonnie’s Last Flight by Eliza Bent, directed by Annie Tippe (New York Theatre Workshop), Madame Lynch by Normandy Sherwood & Craig Flanagin (New Ohio)

Alice Reagan (Director) – 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 to the college. Through New Plays at Barnard, she has directed work by LM Feldman, Dipika Guha, Gab Reisman, and now,

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

Gigi Silla (BC '24, Chorus) is a first year at Barnard and a prospective Environment and Sustainability major and German minor. This is her first departmental show, and she directed a student-written play called "Rooms" for NOMADS's Wordplay Festival last semester. In high school some of her favorite roles included Olivia in Twelfth Night, Helena in A Midsummer Night's Dream and Alcyone in Mary Zimmerman's Metamorphoses.

Charly Evon Simpson (Playwright) is a playwright, TV writer, and teacher based in Brooklyn. Her plays include Behind the Sheet, Jump, form of a girl unknown, it's not a trip it's a journey, and more. She has worked on TV shows for Showtime and HBO and has taught playwriting at Hunter College, SUNY Purchase, and the National Theatre Institute. She is a recipient of the Vineyard Theatre’s Paula Vogel Playwriting Award and the Dramatists Guild’s Lanford Wilson Award. Charly received her BA from Brown University, a master's in Women’s Studies from University of Oxford, New College, and her MFA in Playwriting from Hunter College.

Blessing Utomi (CC ‘22, Chorus/Movement Captain) is a junior studying Theatre and Education. His past college credits include Columbia University Player’s, The Great Gatsby (Gatsby), Black Theatre Ensemble’s staged reading of Sons Of Liberty (Barry), and the Drama Department’s Adrienne Kennedy’s One Act plays (Jesus/Eddie). While not onstage, Blessing enjoys dancing ballet, cooking, teaching, and interning with Columbia Admissions. Thank you to everyone who made our safe return to the stage possible!
Greg Winkler (Technical Director) has been with the Barnard College Theatre Department since 2007 and has mounted over 50 theatrical productions in Minor Latham Playhouse and the Glicker-Milstein Theatre. 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.

Kiran Zelbo (CC'21, Light Board Operator) Kiran is a senior with no Theatre or acting experience—except, of course, pretending to be straight. He loves goats, especially baby Boo, his best bunny ever Thunder, and his goblin kitty Spider.
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 On Loop, costume materials were 85% reused materials, 15% new; props purchased for the production were 59% new, the remainder used or from stock; scenic materials were 63% from stock, 37% purchased new.

Special thanks to Eva-Quenby Johnson, Josalynn Smith and the team at IMATS!
Faculty, Department of Theatre, Barnard College

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Adjunct Faculty
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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 Gonzalez, 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

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