**Where we are today:**

On March 8th, Barnard College and Columbia University cancelled classes and all gatherings of large groups for that week; four days later, students learned that they would not be returning for the remainder of the school year. The thesis one act festival, originally scheduled as a series of performances for a live audience, was immediately reconsidered for our online world, a place where we could still gather, “alone together,” as they say. The one acts would have begun rehearsals on March 9th; therefore, the casts were never assembled in person. As students departed campus for other cities (and in some cases, other countries), rehearsals began online, and teams quickly tested various modes of communication and presentation that would allow for live performance, streamed from all over the world.

It’s rather simple to gather a group of people together online; it is not easy to translate a theatrical work to a two-dimensional medium—especially when the actors can’t appear in the same frame. Over the past not-quite-eight-weeks, the students have pivoted the dramaturgy, storyboarded new interpretations of works they’d already designed for the stage, and relentlessly explored solutions for the myriad technical issues that arose from combining multiple platforms across time zones and operating systems. In doing so, the students expanded our shared conception of what theatre is and can be, pushing the boundaries of the form while holding a core commitment to the power of collaborative storytelling. The group of works that were created are a testament to their tenacity and imagination.

---Shannon Sindelar, Festival Co-Director and Directing Thesis advisor

When classes were cancelled, my first thought was that the Department would likely have to cancel the senior theses in directing and in solo performance: how could we manage them? I’m delighted that I was so quickly educated in the possibilities, both by the thesis directors, their stage managers, production staffs, casts, and by the solo performers, but especially by the Department’s professional production staff: Production Manager Mike Banta, Technical Director Greg Winkler, and Costume Shop Manager, Kara Feely. Alongside Associate Professor of Professional Practice Sandra Goldmark, Shannon Sindelar (Festival Co-Director and directing thesis advisor), and Kyle deCamp (solo performance thesis advisor), the team has gone above and beyond anyone’s realistic (or unrealistic) expectations for what might have been accomplished this semester. On behalf of the Department, I want to extend our sincere thanks to everyone involved in the festival for bringing about this splendid opportunity for us all to share our presence together again.

---W. B. Worthen, Chair, Department of Theatre, Barnard College
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.

*Disco Pigs* contains instances of non-consensual sexual behavior, graphic descriptions of sex, violence and blood, and flashing lights/strobe.

*The Other Shore* contains instances of graphic descriptions of violence, acts of violence & assault, and profanity.

*The Eightball Cantata* contains imagery and language regarding drug use and addiction.
Senior Thesis
Festival 2020

Thesis Productions in Directing

_The Danube_
by María Irene Fornés
Directed by Margot Gage (BC ’20)

_The Other Shore_
by Gao Xingjian
Directed by Haoqi Xia (CC ’20)

_Disco Pigs_
by Enda Walsh
Directed by Maggie Vlietstra (BC ’20)

_Sponsored by_
Barnard College Department of Theatre
Columbia University Major in Drama & Theatre Arts
_Friday, May 1, 2020 and Saturday, May 2, 2020_
The Danube

Mr. Sandor                        Jack Becker
Mr. Kovacs/Waiter/Doctor/Barber    Kevin Chaikelson
Eve Sandor                        Abigail Duclos
Paul Green                        Diego Lomeli
Director                          Margot Gage*
Set Designer                      Madison Hatchett
Costume Designer                  Maura de Rose
Lighting Designer                 Adrian Silk
Sound Designer                    Joan Hacker
Puppet Designer                   Adrienne Allen
Stage Manager                     Jessica Skinner
Assistant Stage Manager           Rivka Keshen
Props Head                        Kay Kemp
Voice-over Artists                Olivia Kralik
                                      Dániel Pálinkás

*Senior Thesis in Performance: Directing
Thesis Advisor: Shannon Sindelar
A note from the director

In 1982, inspired by a 78rpm Hungarian language lesson record she found in a thrift shop in Greenwich Village, María Irene Fornés wrote *The Danube*, a tender love story set in a disintegrating world. Like so many of her plays, *The Danube* is modern and uniquely prescient. It explores our adaptability and complacency in the face of impending disaster and the effects of a global catastrophe on our intimate lives and relationships. The parallels with our current moment are striking.

*The Danube* is also visionary in its formal experimentation: its use of language tapes and the characters’ transformation into puppets in later scenes of the play, emphasizing their sense of alienation and powerlessness, make it intrinsically unconventional, ready for further innovation.

In this livestream production, the characters of *The Danube* exist and come to know each other in a virtual space. Like the language recordings and the puppet replicas of the characters, the computer screen is both a wall keeping Eve and Paul apart and a point of view into their souls.

Fornés knew instinctively that the future of theatre lay in experimentation. She embraced everything around her as a color in her artist’s palette, an impetus to making something profoundly unexpected and unexpectedly profound. This virtual performance is dedicated to her generous and daring spirit.

—Margot Gage
Disco Pigs

Runt  Juls Marino
Pig   Tom Phelan
Director  Maggie Vlietstra*
Set Designer  Maya Weed
Costume Designer  Adriana Bjäringer
Lighting Designer  Aviva Kamens
Sound Designer  Emma Schechter
Choreographer  Chantel Woo
Dialect Coach  Ciara Kavanaugh
Stage Manager  Kate Purdum
Assistant Stage Manager  Camilla Cox

*Senior Thesis in Performance: Directing
Thesis Advisor: Shannon Sindelar
A note from the director

This cast and crew began staging *Disco Pigs* at a moment of transition. Abruptly torn away from our friends and our daily routines, we found ourselves tasked with creating a piece of theatre about closeness, with the cast and crew spread all over the country and abroad. I certainly did not expect to have to transition *Disco Pigs* into the digital age when I chose to direct it in early 2019. Over the past several weeks, though, my team has shown me that the play's exploration of intimacy resonates just as well from afar as it does up close.

For some of us, the transition to life online has meant cramming our new lives back into the confines of our childhood bedrooms and homes, stuck in an odd space between adolescence and adulthood. For seniors, it has meant growing up more quickly than expected—being pushed out of the nest too soon—and coming to terms with the impossibility of returning to the lives we led at school. As disorienting and heartbreaking as it is, it has certainly given us the ability to take a step back and reevaluate our needs, our hopes for the future, and our relationships with the people we care about.

Enda Walsh puts his characters at the edge of a similar precipice in *Disco Pigs*. On their seventeenth birthdays, Runt and Pig find themselves looking back at the life they have built together and asking: Where do I go from here? How do I want to define myself in relation to the world around me? *Disco Pigs* is about a friendship that gives into the pressures of growing up, but it’s also a kinetic, impolite celebration of youth, rebellion, and love. Grab a pair of headphones and crank up the volume as high as it can go. Let’s make up to flip out, yeah?

—Maggie Vlietstra
**The Other Shore**

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Woman/Zen Master</td>
<td>Sofia Bianchi</td>
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<tr>
<td>Young Man</td>
<td>Willa Cuthrell-Tuttleman</td>
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<td>Card Player</td>
<td>Harrison Gale</td>
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<td>Stable Keeper</td>
<td>Lydia Georgantzi</td>
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<td>Young Girl</td>
<td>Talia Hankin</td>
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<td>Man</td>
<td>Samuel Jones</td>
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<td>Mad Woman</td>
<td>Eleanor Reich</td>
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<td>Mother/Old Lady</td>
<td>Starr Shapiro</td>
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<tr>
<td>Actor Playing with Ropes/Shadow</td>
<td>Jane Walsh</td>
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<tr>
<td>Director</td>
<td>Haoqi Xia*</td>
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<tr>
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<td>Amy Tsai</td>
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<td>Camille Marchini</td>
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<td>Jaclyn Stroud</td>
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<td>Patricia Kusumaningtyas</td>
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<td>Celia Krefter</td>
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<td>Assistant Stage Manager</td>
<td>Hongfei Xian</td>
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<tr>
<td>Props Head/Video Editor</td>
<td>Felicia Mathis</td>
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*Senior Thesis in Performance: Directing
Thesis Advisor: Shannon Sindelar*
A note from the director

Where is the other shore? Why is everyone so fascinated about reaching the other shore? Unabashedly pushing these questions to the foreground, Gao Xingjian’s play interrogates the human struggle to reach ideals that both society and individuals uphold. Heightening and extending the conflicts between the individual characters and the crowd, the play explores and interweaves complex power relations between individuals and society into the dialectic of reality and idealism.

In light of the current crisis, this play raises timely questions: where are you going next? And where are we going next?

Our team of 19 theatre-makers has been heading towards a “virtual other shore.” We have embraced the constraints of live-streaming technology and critically borrowed techniques from television and film-making, adapting to the social temporality of cyberspace. Like the openness of Gao’s writing, online technology allows us to exercise our imagination and engage in a new mode of collaboration.

I am immensely grateful for the opportunity to stage this production, and to you for joining us on the virtual ride in search of the other shore.

—Haoqi Xia
A note from the dramaturg

When I first read Gao Xingjian's *The Other Shore*, I was enthralled by the worlds the audience is relayed between. *The Other Shore* first acclimates us to a real-life setting of a theatre exercise—actors playing with ropes—before shifting us into an elevated theatrical world through a vortex of actors swimming towards the other shore. When we reach that theatrical world, the actors—who have turned into a crowd—relearn language, thought, and forming relationships. Out of the crowd emerges a singular Man, appointed to be a leader among the crowd yet bringing his own baggage and hesitations with him. Through herd mentality and groupthink, the crowd pushes the directionless Man to do as they say.

*The Other Shore* was written in 1986; this was two years before the Tiananmen Square massacre and ten years after the end of the Cultural Revolution, with China moving on from the authoritarian rule of Mao Zedong to the more relaxed policies of Deng Xiaoping—albeit still under the shadows of Maoism. China was a pressure cooker, moving out of the extreme limitations on intellectual culture and facing the increasing influence of commercial and political forces globally. There was a clash of liberal ideas and Maoist ideologies that would erupt two years later in Tiananmen Square. *The Other Shore* itself faced resentment from the Chinese government: its attempted premiere in Beijing was shut down and Gao’s constant clashes with the government led him into exile to France by the late 1980s. The play eventually found its first stage in 1990 with the Taiwan National College of Art.

We live in a time of comparable, if not equal, anxiety to Gao’s time. We hardly know what the future holds for us and we look to the past
and the present more closely than we have in the recent past. We have ripples of (mis)information, often politicized, as we lean on news and figures of authority to map a rough picture of our possible futures. In this time of isolation, our tendency to stay with each other within a crowd of protection becomes more and more powerful. The Other Shore shows that this tendency is a double-edged sword, and Gao is asking us to think wisely about (mis)information and the herd mentality that might lurk in our crowds. In these times, we see ourselves in Gao’s characters: Father, who carries his umbrella all his life; Man, who is constantly wary about both the past and the future; or even the Actors, treading the waters with the uncertainty of what’s in store on the other shore. Even though some of the characters only appear for a short time on stage, there is no denying how these characters resonate with us during these times, as they did in Gao’s post-Cultural Revolution, pre-Tiananmen Square China.

The Other Shore serves as a perfect reflection of our own lives through its intricate storytelling and world-building. However, the play is not a bleak reminder of our uncertain futures; through the play’s transition from the theatrical world to the real world, Gao asks us to live in the now, for now—to listen to “the sounds of a baby crying, a car engine starting and running, bicycle bells and the trickle of running water from a tap.” So, allow yourself to find both catharsis and grounding through Gao’s world of the other shore.

— Patricia Kusumaningtyas
DIRECTING THESIS PRODUCTION STAFF

Festival Co-Director and Directing Advisor  Shannon Sindelar
Festival Co-Director and Design Advisor  Sandra Goldmark
Lighting Design Advisor  Autum Casey
Sound Design Advisor  Daniel Baker
Props Supervisor  Rhys Roffey
Production Manager  Michael Banta
Technical Director  Greg Winkler
Costume Shop Manager  Kara Feely
Assistant Production Manager  Anna Pettit
Senior Thesis
Festival 2020

Thesis Presentations in Research
and Solo Performance

RESEARCH PRESENTATIONS, 1PM, Friday May 1, 2020
“Defiance as Resilience: Brecht’s Strategic Misinterpretation of
Aristotle” by Anastasia Iliadi Alexiou
“Another Part of the House: Migdalia Cruz’s Decolonial Positionality
on Federico Garcia Lorca’s La Casa de Bernarda Alba” by Nicole
Leon Elvir

SOLO PERFORMANCES, 4PM, Saturday May 2, 2020
A Day in the Life by Grace Henning
Coffee with a Code Talker by Brian W. Price
“forever” by Selina Jiawen Zheng
The Eightball Cantata by Kaleb Sells

Thesis Advisors: Research
Shayoni Mitra
W.B. Worthen

Solo Performance
Kyle deCamp

Sponsored by
Barnard College Department of Theatre
Columbia University Major in Drama & Theatre Arts
Solo Performance Artistic Statements

Grace Henning

As an artist, I am interested in performance pieces that draw on personal experience. I was originally inspired by the intersection between depression and comedy, including the “sad clown” trope that has pervaded comedic history. It was important to me to include prescription drugs and family dysfunction as ideas for context -- contributions to the comedy/melancholy dichotomy.

Much of my text was initially compiled from memoirs and personal narratives about experiencing mental illness, taking medication, and performing. I pulled from more serious works like Prozac Nation, as well as several memoirs written by comedians who struggle themselves. I was also inspired by poetic, stylized pieces that expressed a yearning for contentment that aligned itself with my themes (you will find that some text from The Glass Menagerie remains in the piece).

Once COVID-19 sent us home, my research took me toward the inherent comedy in this technological state we are living in — and, of course, how unsettling it has become. Thus, I found language discussing the ubiquity of the internet and paired it with some of my favorite quotes from classic movies to reinforce the screen-obsession we have fallen into. Eventually, I decided to try my hardest to push against the confines of quarantine and technology using escape -- though art, through nature, through laughter --as a strategy. There’s a reason why many of us laugh at pain, and I’m hoping you all find some enjoyment in watching this performance.
despite the difficult circumstances. Keep smiling and having fun! 
With love, Grace 

Brian W. Price 

During World War II, as the Japanese were breaking American codes as fast as they could be devised the United States called upon the Native American Nation of the Navajo to supply the military with its only totally secure cryptogram. Coffee with a Code Talker follows the interview of fictional Code Talker Brian Charley. Despite the character being fictional every story in this piece comes directly from the first-hand accounts of some of the Navajo Code Talkers of WWII. The Navajo code was the only code in American history never to be broken. 

Selina Zheng 

When I asked myself the question, “how do I live forever,” I went to the wisest of our time, Bojack Horseman and Billie Eilish. They had a lot to say but really weren’t that helpful. Then, I met with Tim Burton In Bruges. He said True Detective told him that Johnny Depp and Amber Heard may know something, and that I should also go find this voodoo lady in Haiti. It really wasn’t until I binge-watched Game of Thrones did I realize that the only way to live “forever” is to become a butterfly. 

That can’t be too hard. Right?
Kaleb Sells

When you see someone struggling with addiction, what do you think? Do you wonder who that person is, what they've been through? Or, do you immediately dismiss them as just another crackhead on the street? Have you ever stopped to think about what someone else is experiencing emotionally? Addiction can leave a lasting emotional mark on those who fall victim to it, often a mark so deep it can be hard to describe to a third party. However, there is a unifier that helps us understand the emotions of one another: music. Oftentimes, music expresses a level of emotion that we sometimes are unable to access when simply speaking. This documentary-styled performance fuses the idea of real life testimonies with the musical theatre principle of emotional progression, the idea that we sing when emotionally we can no longer speak. This piece includes music from the musicals *Reefer Madness, Rent, Taboo,* and *Natasha, Pierre, and the Great Comet of 1812* and text pulled from interviews conducted with recovered and recovering addicts.
CAST & CREW

Anastasia Iliadi Alexiou (BC' 20, Research Thesis) is a senior Theatre Major at Barnard College. Born and raised in Greece, she came to New York to pursue her interest in theater and philosophy, and hopefully to discover where the two meet.


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.

Jack Becker (CC ‘21, Mr. Sandor, The Danube) is a junior studying creative writing and psychology who is thrilled to be a part of this festival. Past theatre experiences include works with The Producer's Club, On Stage at Columbia, John DeSotelle Studio, XMAS at
Columbia, and the 124th Annual Varsity Show. They would like to thank Margot and everyone involved.

**Sofia Bianchi (GS ’23, Woman/Zen Master, The Other Shore)** is a first year student at the School of General Studies, and this is her first production with the Columbia/Barnard theatre department. She is thrilled to be a part of The Other Shore! Sofia is involved with a number of other performing arts organizations on campus including the CoLab dance and visual arts collective, the Columbia Ballet Collaborative, and Columbia Repertory Ballet. In the past she has also performed in productions by New York City Ballet and The Elizabeth White Creative. Sofia is the founder of www.weareausome.com, a website whose purpose is to facilitate a universal online support-network among the worldwide learning-disabilities community. She plans to major in neuroscience, and is interested in the ways in which we can leverage both art and technology to find creative solutions to illuminating and navigating the challenges of learning disabilities.

**Addi Bjäringer (BC ’21, Costume Design, Disco Pigs)** is a Theatre (Solo Performance) and Human Rights major and is excited to be the Costume Designer for Disco Pigs. She has been an assistant designer for shows with KCST and NOMADS. Alongside her Barnard studies, she is graduating from the Professional Acting Conservatory at the Stella Adler Studio this spring.

**Kevin Chaikelson (CC ’23, Mr. Kovacs/Waiter/Doctor, The Danube)** Departmental debut! Prior credits include: Legally Blonde (with CMTS), The Addams Family (Gomez), 25th Annual... Spelling Bee (William Barfée), Jesus Christ Superstar (Pontius Pilate), Pippin (Pippin), Urinetown (Caldwell B. Cladwell).

**Camilla Cox (CC ’22, Assistant Stage Manager, Disco Pigs)** is a sophomore theatre major. This is her first show with the department, and she is thrilled to work with such talented people. On campus, she has played Brooke Wyndham in Legally Blonde
Willa Cuthrell-Tuttleman (BC ’20, Young Man, The Other Shore) is a senior at Barnard. This is her second year in a row involved in the Senior Thesis Festival. Last year, she costume designed for pool (no water), and this year she’s excited to be in her first virtual performance!

Kyle deCamp (Solo Performance Thesis Advisor) has been an Adjunct Lecturer in the Theatre Department at Barnard College since 2007. She is an interdisciplinary artist whose recent works engage with architecture, public policy and individual lives to create hybrid experiences of space in performance. 2017 Fellow in Design American Academy in Rome, NYFA Fellowship, “Bessie” and Hermes Foundation “New Settings” Awards. Yaddo and MacDowell Colony Fellow, Andrew W. Mellon Artist-in-Residence Drew University. BA Sarah Lawrence College, MFA Fellow in Electronic Arts Rensselaer Polytechnic Institute. www.kyledecamp.com

Maura De Rose (BC ’22, Costume Designer, The Danube) is a sophomore studying film and art history. On campus, she works as an RA and for Barnard's Pre-College Program. In her free time she volunteers for Family Programs at MoMA and gives tours of the Met through Meet Me at the Museum.

Abigail Duclos (BC ’23, Eve Sandor, The Danube) is a first-year at Barnard College, where she plans to study Theatre, Creative Writing, and German. This is her first time working with the Barnard Theatre Department, and she is incredibly grateful for this opportunity. Past credits include Laura Jesson in Noël Coward’s Bona Varda (CUP) and Irina Arkadina in Anton Chekhov’s The Seagull (CUP). She is so incredibly excited to be a part of such an innovative and relevant show and hopes that everyone is staying healthy during this difficult time.

Kara Feely (Costume Shop Manager) is a director/designer for
Margot Gage (BC ’20, Director, The Danube) is a senior Theatre major and Russian minor at Barnard College. Past departmental credits include Revolt. She said. Revolt again. (Assistant Director), Peer Gynt (Props Master) and the 2018 Senior Thesis Festival (Wardrobe Crew). Thanks to Maggie and Haoqi; to Shannon, Sandra, Mike, Greg, and the design advisors; and to the cast and crew for your creativity and willingness to embrace the unexpected.

Harrison Gale (BC ’20 – Card Player, The Other Shore) is a senior English and Film Studies double major at Barnard College. Next fall, she will be attending the University of Oxford to complete an MST in Film Aesthetics. She is delighted to be making her senior thesis festival debut. Other credits include Mary Stuart (Barnard College Theatre Department), Redacted Arachnid (Edinburgh Fringe) and The Poisoners (Manhattan Repertory Theatre). She would like to thank the cast, crew, and all of the people in her life that keep her boat afloat and sailing to the ‘Other Shore’.

Lydia Georgantzi (GS ’20, Stable Keeper, The Other Shore) graduated the American Musical and Dramatic Academy in 2016, received an Associate Degree in Science from BMCC in 2018 and is completing her last semester at Columbia right now. She is a Certified Actor Combatant and has acted in numerous productions, including Funnyhouse of a Negro/A Movie Star has to Star in Black and White, Peer Gynt, Noblesse Oblige, More Than All the World, Sherlock Holmes VS. Arsène Lupin, The Two Gentlemen of Verona. Lydia is extremely grateful and honored to be in this exciting new production. She wants to thank the director, cast and crew for all their hard work and support. Thank you also to family, friends and my Bibi.
**Joan Hacker (CU SOA ’20, Sound Designer, The Danube)** is a second year MFA in Sound Art. She has exhibited at the NYPL, Anthology, and Fridman Gallery and her work has been featured in Vice and The Wire among others.

**Talia Hankin (CC ’22, Young Girl, The Other Shore)** is a sophomore at Columbia College, double majoring in Drama & Theatre Arts and Film & Media Studies. Previous on-campus acting credits include *Bona Varda* (CUP), *Spring Awakening* (CMTS), *Legally Blonde* (CMTS), and The 125th Annual Varsity Show. She would like to thank Haoqi, Celia, the cast, crew, Thesis Festival team, and the Theatre Department faculty for making this possible.

**Madison Hatchett (BC ’22, Set Designer, The Danube)** is a second year double majoring in Theatre and History. She really enjoyed working with the Danube team on her first department show. She would like to thank Margot and the rest of the Danube creative team for being wonderful collaborators and she is very proud of the work everyone has done. In 2021, Madison will be assistant directing the spring department show, On Loop. In the fall, she will also become the new Executive Creative Director for Columbia’s Black Theatre ensemble and will be directing their fall musical.

**Grace Henning (BC’20, Solo Performer)** is so excited to be completing her experience at Barnard with an original, devised theatrical piece. She has previously performed with the department in *Men on Boats* and *Phaedra’s Love*, and in several productions with Columbia’s King’s Crown Shakespeare Troupe. It is a bittersweet end, but Grace is grateful to have learned so much about art and performance during her time at Barnard. Catch her starting her MFA in Acting back at Columbia in the fall!
Samuel David Jones (CC '21, Man, The Other Shore) is a junior majoring in English & Economics and he excited to be in his first theatre production at university. After reviewing plays for many years, he thought it was about time he acted in one. Although Sam did not anticipate having to perform in a studio apartment on his laptop, he is very grateful for everyone’s creativity and patience throughout this wacky experience.

Aviva Kamens (GS/JTS '21) is thrilled to be working on her fourth department show! Previous department credits: Thesis Festival Weekend II, 2018 and 2019, Lighting Designer; Revolt. She said. Revolt again., Assistant Lighting Designer. This show process has been nothing else Aviva has worked on, but it has been a pleasure to explore the ways in which theatre can break out of the physical space and into the digital realm. Much love to the entire Disco Pigs team, who have put together a truly remarkable piece of art, and to her family and friends for their support. Aviva is currently (hopefully!) slated to complete her thesis in Lighting Design in the fall.

Ciara Kavanagh (Dialect Coach, Disco Pigs) is a Political Science major, focusing on International Relations, and a senior in the inaugural class of the Dual BA with Trinity College, Ireland. Having been heavily involved in student theatre in Dublin, she was delighted to be welcomed so warmly to the drama scene at Columbia. She has worked as assistant producer and producer for a series of plays with CU Players, upon the board of which she served as Production liaison.

Rivka Keshen (BC '22, Assistant Stage Manager, The Danube) is a sophomore at Barnard College majoring in Theatre and Human
Rights. This is her first time assistant stage managing and she would like to applaud everyone involved in the senior thesis festival for their amazing work together in making these shows come to digital life.

**Celia Krefter (CC ’22, Stage Manager, *The Other Shore*)** is a sophomore Theatre major, and is so grateful to the innovative, wonderful Thesis Festival team for everything she has learned throughout this unexpected process. Past departmental credits include performing in *Men On Boats*. She hopes you enjoy the show!

**Patricia Kusumaningtyas, (CC ’20, dramaturg, *The Other Shore*)** is a senior at Columbia College. This is her first production with Barnard Theatre; previously, she was part of the ensemble and publicity team for Green River College Theatre's *South Pacific* and directed and wrote *Roulette* for Santa Laurensia School’s senior theatre festival. She would like to thank the amazing cast and crew of *The Other Shore* and the advisors for the Senior Thesis Festival for all the help and support. Break a leg, folks!

**Nicole Leon Elvir (CC'20, Research Thesis)** is a senior theatre major at Columbia College. Her past departmental credits include stage managing *pool (no water)*, assistant stage managing *The Bald Soprano*, and being a props master for *A Respectable Wedding*. She has also stage managed, produced, and directed shows with CU Players. Nicole is also a proud Mellon Mays Undergraduate Fellow and a Gates Millennium Scholar.

**Sandra Goldmark (Festival Co-Director, Design Advisor)** is an Associate Professor of Professional Practice here at Barnard College, where she also serves as Director of Campus Sustainability and Climate Action. Sandra is a designer, teacher, and entrepreneur.
whose work focusses on how “stuff” shapes our narratives, both individually and systemically. She has designed for theatres around the country, and is the founder of Fixup, a social enterprise that operates short term repair and reuse events to help build healthy, sustainable modes of consumption for the circular economy.

sandragoldmark.com

**Diego Lomeli (CC ’21, Paul Green, The Danube)** is a junior studying Theatre and Business Management at Columbia College. Previous departmental credits include performing in *Revolt. She said. Revolt again.*, *Colony Collapse*, and *Jeune Terre*. Outside of the department, he has performed in various student-theatre productions for CUP and NOMADS. Diego is grateful for the amazing company that has made tackling this virtual challenge such an enjoyable journey. He would like to thank all the viewers for tuning into this project and wishes them an abundance of health and high spirits. He also hopes that they seize the rare opportunity to be able to eat and drink at will during a department performance. White wine and chicken paprika pairs well with the show!

**Camille Marchini (BC ’22, Costume Designer, The Other Shore)** is a sophomore at Barnard College. While she is an art history major, she loves the Barnard theater community. She has costume designed on campus for *The Great Gatsby* (CU Players) and a host of other shows in high school. When not in class, you can typically find her in the costume shop (her work study). She would like to thank her boss and icon Kara Feely, as well as Thesis Festival advisor Sandra Goldmark, and everyone else helping with the festival. Though these circumstances were unprecedented, we managed by helping each other through. Much love to cast and crew of all the shows, but especially *The Other Shore*!
Juls Marino (CC '22, Runt, Disco Pigs) - Juls is a recent transfer to Columbia College studying Human Rights with a specialization in Ethnicity and Race Studies. Their experience at Columbia so far has involved performing as Masha in *The Seagull* (CUP) and Alec in *Bona Varda* (CUP).

Zoey Massie (BC '20, Lighting Designer, The Other Shore) is an English major with a concentration in Theatre and the President of NOMADS. Recent design work includes Linguistic Features of AAVE (NOMADS), *Imperson All* (NOMADS), and *Spring Awakening* (CMTS). She would like to thank Anna Pettit for always being by her side, even when they are an ocean apart.

Felicia Mathis (GS '21, Props Head, Video Editor) having transferred from BMCC last semester, Felicia is a junior in the Columbia General Studies program. With a passion for Theatre and the Arts in general, she plans to become a Scene Designer after graduation.

Anna Pettit (CC '21, Assistant Production Manager) is a junior Theatre major at Columbia College. Her previous departmental credits include stage managing *Trifles* in the 2019 Thesis Festival. She has also stage managed *Into the Woods* and *Spring Awakening* with CMTS, and Linguistic Features of African American Vernacular with NOMADS. She misses Milbank Hall and Minor Latham Playhouse but is also thrilled to explore the digital playing space with her peers.

Tom Phelan (CC '20, Pig, Disco Pigs) is a senior English major at Columbia College. His first show with the department was *Promenade* in 2016 and he is so happy to be returning for *Disco Pigs*. He has also worked with KCST (*Romeo and Juliet, The Winter’s Tale, Rosencrantz and Guildenstern Are Dead*) and CMTS (*Into the Woods*),
and was a cast member of the 123rd Annual Varsity Show.

**Brian W. Price (GS ’20, Solo Performer)** is a Navy SEAL combat veteran, a member of the Navajo Nation, and a first-generation student. During his time at Columbia/Barnard theatre department he acted in 4 productions and served as backstage crew for two. He would like to thank his professors for their guidance, instruction, and patience during his four years with the program. He is excited and thankful. He would also like to thank the Herbst Family and his Father. Love you Dad.

**Kate Purdum (BC ’22, Stage Manager, Disco Pigs)** is a double major in theatre and history, so these digital productions combine her two passions. The world would have seemed even bleaker of late had it not been for her *Disco Pigs*, and she sends them (and all of you) love and gratitude.

**Eleanor Reich (GS ’22, Mad Woman/Crowd, The Other Shore)** is a sophomore at Columbia University GS, majoring in Theater Studies with a concentration in Sociology. Hailing from Tel Aviv, Israel, Eleanor is grateful to have her Barnard debut in this innovative virtual staging of The Other Shore. Eleanor started her academic career in Syracuse University’s Acting BFA track where she played The Captain in a production of The American Pilot. She would like to thank all the brilliant artists working on this production for inspiring her during those challenging times.

**Rhys Roffey (Props Supervisor)** is an interdisciplinary trans-masculine production and props designer. In addition to working props at Barnard, his latest and upcoming props credits include *L.O.V.E.R.* (Signature Theater), *Novenas for a Lost Hospital* (Rattlestick), and assistant props for *West Side Story* (Broadway Theatre).

**Emma Schechter (CC ’20, Sound Designer, Disco Pigs)** is a fourth
year student studying Applied Math. This is her first time being on a production team for any production at Barnard; however, she has done projections at various New York City venues, including Elsewhere Hall in Bushwick and The Bell House in Gowanus.

**Kaleb Sells (CC ’20, Solo Performer)** is a graduating Drama & Theatre Arts major at Columbia University whose primary focus has been acting. His past acting credits include the Archduchess/Archduke in *Orlando* (British American Drama Academy), Roy/Clint in *Bootycandy* (BTE), and Senator Fipp in *Urinetown* (CMTS). Sells has also done work as a singer and director at various NYC venues. His most recent project was co-directing the premier of *The Insects* at the Under St. Marks Theatre in the East Village alongside playwright M. Stratton.

**Starr Shapiro (CC ’21, Mother/Old Lady, The Other Shore)** is a junior in Columbia College studying Theatre and Psychology. This is her first time performing in a department production. She will be completing a thesis in playwriting next year. Congratulations and thank you to Haoqi for taking on this challenge!

**Shannon Sindelar (Festival Co-Director, Directing Advisor)** has been an adjunct lecturer in the Barnard Theatre Department since 2016. With Barnard: *Peer Gynt, Some Hero*. Recent work includes regional premieres of Clare Barron’s Dance Nation and Jennifer Haley’s *The Nether* (Dobama Theatre), the Southern premiere of Jaclyn Backus’ *Men on Boats* (NOLA Project), and world premieres in NYC at PS 122, The Bushwick Starr, and HERE, among others. Shannon is a current Audrey Resident with New Georges and holds an MFA from Carnegie Mellon University, where she was a John Wells Directing Fellow.

**Jessica Skinner (BC ’22, Stage Manager, The Danube)** is a Sophomore Theatre Major at Barnard College. She is so excited to be working on her first departmental production! Other highlights of her theatrical work include her direction of *Me, Vashya* for the CU
Players’ One Acts Festival and XMAS!14.

Jaclyn Stroud (BC ’21, Sound Designer, The Other Shore) is a junior theatre major with a dramaturgy concentration at Barnard College. She is president of the BC/CU chapter of She’s the First and involved in student theatre, choreographing for KCST and sound designing for CU Players.

Amy Tsai (CC ’21, Set Designer, The Other Shore) is a Visual Arts major at Columbia College. Previous departmental credits include Mary Stuart (Prop Master), Funnyhouse of a Negro (Assistant Set Designer) and A Movie Star Has to Star in Black and White (Assistant Set Designer). Outside of Columbia, she is a production designer for commercials, music videos and short films and has worked on the Off-Broadway production Love, Medea and Jaimie Warren's immersive show The Miracle at Pioneer Works.

Maggie Vlietstra (BC ’20, Director, Disco Pigs) is a senior Theatre and French double major at Barnard College. Previous departmental credits include Peer Gynt (Assistant Director), A Respectable Wedding (Assistant Stage Manager), and Translations (Assistant Dramaturg). She has also directed and acted for CMTS, KCST, and NOMADS. She would like to thank the Barnard Theatre Department for their unwavering support throughout this entire process.

Jane Walsh (CC ’23, Actor Playing with Ropes/Shadow, The Other Shore) is a freshman at Columbia University. Her high school credits include Antigone in Antigone and Leaf Coneybear in The 25th Annual Putnam County Spelling Bee. Her Columbia credits include Tony Ulasewitz in The Bacchae 2.1 (KCST), Snout in A Midsummer Night's Dream (KCST), and acting/directing for LateNite.

Maya T. Weed (CC ’22, Set Designer, Disco Pigs) is a sophomore theatre major. Previous campus credits include performing in Town Hall and Peer Gynt with the Barnard Department, Midsummer with
KCST, and set designing with CU Players! Designing for *Disco Pigs* has been such an exciting and joyful journey, from model making to video editing — Huge thanks to Maggie & Co., and to Cork!

**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 earned his MFA in Technical Design and Production from the Yale School of Drama. Greg is a member of the International Alliance of Theatrical Stage Employees (IATSE) and is certified as an Entertainment Electrician and Theater Rigger.

**Chantel Woo (BC ’20, Choreographer, *Disco Pigs*)** is a senior majoring in Psychology and minoring in Economics. While she primarily choreographs for her urban dance team, CU Generation, her theatrical choreography credits include *Eurydice* (CUP) and assisting on *Fame* (CMTS). She is so proud of Maggie, who was one of her very first friends at college.

**Haoqi Xia (CC ’20, Director, *The Other Shore*)** is excited to stage *The Other Shore* with the incredibly talented acting ensemble and crew. Artistically, he is interested in exploring different interactive media and post-humanist theatre. He likes to sing his heart out, travel, and meet new friends.

**Hongfei Xian (GS ’22, Assistant Stage Manager, *The Other Shore*)** is a junior majoring in Drama & Theatre Arts. She is so grateful to work with such talented and extraordinary people during this surreal time. The first memory of working as a team member in a theatrical production is unique. Thank you, all those beautiful faces and sincere hearts, for making magic happen in this virtual theatre. Save a hug for a future reunion.
Selina (Jiwen) Zheng (CC’20, Solo Performer) is a double major in Theatre and Economics. Her department credits include performing in Promenade and Mary Stuart, and assistant costume design for Revolt. She said. Revolt again. She would like to thank everyone she’s met in the past 4 years, but especially her family, friends, and professors. After graduation, she wants to think a lot, dance a lot, and create more shiny things.
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 Town Hall, our most recent on-campus production, materials were:

Scenery: 43% used/stock/reclaimed, 57% new
Props: 98% used/stock/reclaimed, 2% new
Costumes: 57% reused/recycled materials, 43% new
Faculty, Department of Theatre, Barnard College
W. B. Worthen, Alice Brady Pels Professor in the Arts, Chair
Professor, Theatre Division, School of the Arts, Columbia
Professor, Department of English and Comparative Literature, Columbia
Co-Director, Ph.D. in Theatre and Performance, Columbia
Co-Director of Undergraduate Studies, Drama and Theatre Arts, Columbia

Gisela Cardenas, Lecturer
Sandra Goldmark, Associate Professor of Professional Practice
Paige Johnson, Assistant Professor
Shayoni Mitra, Assistant Professor
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)
Sharon Fogarty, Adjunct Lecturer (Acting and Directing)
Rachel Gita Karp, Adjunct Lecturer (Directing)
Anna Kiraly, Adjunct Lecturer (Media Design)
Tina Mitchell, Adjunct Lecturer (Acting)
Laura Butler Rivera, Adjunct Lecturer (Acting)
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