THEATRE ARTS

COLUMBIA UNIVERSITY SCHOOL OF THE ARTS
2009-2010

ACTING
DIRECTING
DRAMATURGY
THEATRE MANAGEMENT & PRODUCING
PLAYWRITING
STAGE MANAGEMENT
INTRODUCTION

THEATRE ARTS PROGRAM OVERVIEW

ACTING 09
DIRECTING 09
DRAMATURGY 10
PLAYWRITING 10
THEATRE MANAGEMENT & PRODUCING 13
STAGE MANAGEMENT 13
RESOURCES 14
EVENTS 14
THE SHUBERT INTERNSHIP PROGRAM: RECENT PLACEMENTS 15
FELLOWSHIPS, AWARDS AND ENDOWMENTS 15

FACULTY

SELECTED RECENT ALUMNI ACCOMPLISHMENTS

CREDITS 36
The Theatre Arts Program is international, collaborative and interdisciplinary. It is defined by its location in New York City, a global capital of theatre, and by the extensive network of Columbia alumni and faculty, who run prestigious Broadway, Off-Broadway and regional theatres; direct and perform in Tony- and other award-winning productions; work in every level of the professional theatre world; and teach, mentor, and engage with students on an ongoing basis. Coursework is

Pirroone Yousefzadeh’s (Directing ’09) thesis production of Big Love by Charles Mee (Faculty) in 2009.
is centered on experience—on campus and off, commercial and experimental, both within and beyond a student’s concentration. Collaboration, offered in the second semester of the first year, brings actors, directors, playwrights and dramaturgs together into creative teams. Theatre Management & Producing and Stage Management students take classes with a wide range of New York producers, managers, publicity agents, stage managers, and production supervisors, often in their offices throughout the City. The third year is devoted to thesis productions and projects that involve all disciplines. Students also study the theory and history of theatre, and explore related arts and other disciplines with the resources of Columbia’s exceptional graduate schools. Many students land internships with major New York theatre companies and organizations, and all students gain extensive experience working on thesis shows and productions, and in New York’s established theatre companies.
The MFA Acting concentration provides a deep exploration of a range of resources and techniques. As students work primarily in laboratory situations, this exploration takes many forms, drawing upon traditions as varied as Japanese Noh, commedia dell’arte, the theories of Gordon Craig, and the techniques of Stanislavski, among many others. It demands rigorous training of the voice, physical dexterity, a keen analytical mind, and a willingness to take new approaches to the stage. Ensemble work and collaboration are fundamental to the training, while constant individual attention is integral to each student’s progress. The training offered here, while focused on classic and modern theatre, provides graduates with the tools to succeed in the contemporary American theatre, in television and in film. Two years of intensive class work are followed by the thesis year, which, in addition to the thesis production and industry showcases in New York and Los Angeles, includes workshops and seminars to prepare students for entry into the profession.

The MFA Directing concentration is based on the idea that one’s vision as a director is developed through practice, encouragement, critical feedback, collaboration and more practice. In addition to gaining exposure to the theories and practices of the great theatre directors of the past, students are encouraged to experiment with both the formal structures and physical ideas of directing, and to apply theories from intersecting art forms such as music, painting and dance to their work on the stage. They are asked to move constantly between practical considerations of staging and collaboration and the deeper issues behind the existence and nature of theatre. The training is...
project-oriented and offers the director the possibility of working daily with actors, playwrights, dramaturgs and managers. There are opportunities to direct great classical texts, to work with playwrights on new plays, and to create performance events from fresh collaborations with artists of many disciplines.

**DRAMATURGY**

The MFA Dramaturgy concentration seeks highly self-motivated, entrepreneurial, creative thinkers who are interested in deepening their total knowledge of the theatre while finding new collaborators and newly expansive ideas about their professional prospects. Dramaturgs are both theatre generalists and specialists who delve deeply into the world of the play at hand and are instrumental in its development. They possess sharp critical faculties, unrestrained creative abilities, the capacity to identify with both their fellow artists and the audience, and highly developed interpersonal skills. The Theatre Arts Program defines the career prospects of dramaturgy students broadly and ambitiously. While traditional positions of literary management and production dramaturgy will be a goal for some, students are also encouraged to think of themselves as future artistic directors, producers and institution-builders. Students receive a foundation in dramatic theory, history and literature as well as classes in producing, playwriting, directing and various forms of theatrical collaboration. Interested students also have opportunities to explore the worlds of screenwriting and film and television project development. Dramaturgy students gain extensive experience in the development and production of new plays and classic texts, and work on all Theatre Arts Program productions and class projects as well as with playwrights and screenwriters on readings.

**PLAYWRITING**

The MFA Playwriting concentration takes a pragmatic approach, stressing the process and development of a writer’s skills with the understanding that there is not one way to write a wonderful play but many ways, as Aeschylus and Shakespeare and Chekhov have proven. The classes do not aim to teach a specific form, such as the one-act or the full-length play. Rather, students’ own voices are encouraged and developed for their own unique qualities. Over two years of workshops, students are exposed to a variety of influences and teachers. The classroom work...
Arts, students take advantage of the best that Columbia University has to offer. In addition, through classroom projects and departmental and extracurricular productions, students are given the opportunity to hone their skills by working with student directors, playwrights, dramaturgs, actors and stage managers. The School also provides a joint JD/MFA program with Columbia University Law School.

STAGE MANAGEMENT
The MFA Stage Management Concentration focuses on the skills specific to theatrical stage management, but practical classes and contact with guest lecturers expose students to all arenas available to a stage manager, including opera and dance. Students are expected to develop expertise in rehearsal and performance practices and a thorough comprehension of union regulations and theatrical venues. They are required to develop expertise in rehearsal and performance practices and a thorough comprehension of union regulations and theatrical venues. They are required to develop a working knowledge of all aspects of the theatrical aesthetic, and the understanding necessary to enhance creative development on a production. To that end, students take courses in dramatic literature and all aspects of theatre practice and are encouraged to take relevant courses outside the Theatre Arts Program. Classroom-based courses are augmented by practical course work that allows students to observe and participate in the production process, both in academic and nonacademic situations. Stage Management students are required to participate in Theatre Arts Program events both in management and production positions, as well as complete two internships in professional theatre.

THEATRE MANAGEMENT & PRODUCING
The MFA Theatre Management & Producing concentration balances content-driven courses that emphasize the skill sets necessary for a career as a producer and manager with issue-oriented courses that explore the challenges facing the theatre industry. Study of commercial and not-for-profit theatre is weighted equally with an emphasis on the collaboration between the two business models. The program features a unique blend of two years of classroom study under the supervision of a faculty consisting of leading New York City-based theatre professionals, and a minimum of three internships that may be pursued at any time during the first two years or in the third year while writing the thesis. Students attend classes and theatrical performances both on campus and throughout the city; with access to selected courses offered through Columbia Law School, Columbia Business School, Teachers College and the Film Program of the School of the Arts, students take advantage of the best that Columbia University has to offer. In addition, through classroom projects and departmental and extracurricular productions, students are given the opportunity to hone their skills by working with student directors, playwrights, dramaturgs, actors and stage managers. The School also provides a joint JD/MFA program with Columbia University Law School.

RESOURCES
All students, other than actors, are required to complete at least two professional internships. The Shubert Internship Program affords most
students the opportunity to receive a stipend for two internships with production companies, agencies and theatres in New York, across the country, and around the world. A significant number of internships are supervised by SoA Theatre alumni, and several of these positions have led to full-time jobs. Through the program’s relationship with Classic Stage Company, each year’s graduating acting class joins the theatre’s Young Company, which produces classic plays and performs in New York City schools. In the playwriting mentor program, third-year playwrights pair with major writers who serve as mentors; recent mentors include Edward Albee, David Henry Hwang, Christopher Durang, Dael Orlandersmith and John Guare.

**EVENTS**
The Theatre Arts Program’s Columbia Stages presents ambitious new work and innovative reinterpretations of classic texts involving students and faculty from every concentration; recent productions include *Baal* (Brecht), *The Canterbury Tales* (Chaucer, adapted by Ken Kaissar), *Medea* (Euripides), *Big Love* (Charles Mee) and *The Woman* (Edward Bond). Columbia Stages also produces the annual New Voices, New Play Festival, a showcase of work by graduating playwrights. The most recent actors’ showcases, where graduating actors are introduced to agents and casting directors, were held at the Manhattan Theatre Club in New York City and the Matrix Theatre in Los Angeles.

For more information about the Theatre Arts Program, please visit arts.columbia.edu/theatre.
Professor and Chair 


Professor and Head of Directing Concentration 

ANNE BOGART is the Artistic Director of the SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is the recipient of two Obie Awards, a Bessie Award, a USA Fellowship, a Rockefeller Fellowship, and a Guggenheim Fellowship. Recent works with SITI include *Under Construction; Who Do You Think You Are; Radia Macbeth; Hotel Cassiopeia; Death and the Ploughman; La Dispute; Score; bobrauschenbergamerica; Room; War of the Worlds; Cabin Pressure; The Radio Play; Alice's Adventures; Culture of Desire; Bob; Going, Going, Gone; Small Lives/Big Dreams; The Medium; Noel Coward's Hay Fever and Private Lives; August Strindberg's Miss Julie; and Charles Mee's Orestes 2.0*. Operas include *Nicholas and Alexandra* (Los Angeles Opera), *Marina: A Captive Spirit* (American Opera Projects), and *Lilith and Seven Deadly Sins* (New York City Opera). Bogart is the author of three books: *A Director Prepares*, *The Viewpoints Book* and *And Then, You Act*.
Associate Professor and Head of Theatre Management & Producing Concentration

STEVEN CHAIKELSON’s general management credits include shows on and off Broadway and around the United States: Evil Dead The Musical, Ring of Fire, Elaine Stritch At Liberty, The Normal Heart, Private Jokes, Public Places (which he also produced), Harlem Song, A Moon for the Misbegotten (starring Gabriel Byrne and Cherry Jones), The Price, Death of a Salesman (Broadway and Showtime productions, starring Brian Dennehy), Fool Moon (Broadway 1995, Broadway 1998, Kennedy Center 1999), Freak, Julia Sweeney’s God Said Ha!, and the Los Angeles productions of Fully Committed and The Vagina Monologues. Company management credits include The Lion King, The Young Man From Atlanta, Big, Les Misérables, and Miss Saigon. In addition, Chaikelson has worked with many not-for-profit theatre companies, including the Royal Shakespeare Company, Peter Brook’s CICT, New York Stage & Film, the Apollo Theatre, Worth Street Theatre Company, Piece by Piece Productions, Rising Phoenix Rep, Performance Lab 115 and the Barrow Group.

Selected Recent Faculty Accomplishments

Anne Bogart directed Freshwater, Virginia Woolf’s only play, presented by Women’s Project and SITI Company (which Bogart co-founded); she also directed SITI Company in the New York premiere of Radio Macbeth at Columbia’s Miller Theatre.

Steven Chaikelson was general manager for Too Much Memory, which premiered at the New York International Fringe Festival, where it won the Overall Excellence Award for Outstanding Play.

**Lecturer**

ANDREA HARING is a director, actress and voice teacher; the associate director of The Linklater Center for Voice and Language; and the coordinator for Linklater Teacher Training. As vocal coach and a member of The LAByrinth Theater Company, Haring has worked on The Little Flower of East Orange, Jack Goes Boating, School of the Americas, The Last Days of Judas Iscariot, Our Lady of 121st Street, Jesus Hopped the A Train, and Guinea Pig Solo. Haring coaches extensively on and off Broadway, including for Reasons To Be Pretty, Suddenly Last Summer, and Bridge and Tunnel with Sarah Jones (Tony winner, 2006).

**Director of Production and Head of Stage Management Concentration**

RUTH KRESHKA has helped bring the words and works of Sam Shepard, Joseph Chaikin, Eugene Lee, Beth Henley, George Walker, John Patrick Shanley, David Henry Hwang, Reinaldo Povod, Adrian Hall, Truman Capote, Samuel Beckett and many others to the New York community. Since 1998, she has served as Director of Production for the Theatre Arts Program and Columbia Stages.

**Associate Professor**

BRIAN KULICK is Artistic Director of Classic Stage Company where he has directed Richard II, Hamlet, The False Servant, The Mysteries and Amphitryon. He has also been instrumental in bringing other companies to CSC and has presented Big Dance Theatre’s production of Antigone, SITI Company’s production of Death and the Ploughman and Target Margin’s two-part production of Faust. From 1996 to 2001 he was the Artistic Associate at The Public Theatre, and from 1993 to 1996 he was associate artistic director for Trinity Repertory Theatre. He has directed premieres of noted playwrights such as Tony Kushner, Charles L. Mee, Nilo Cruz, Han Ong and David Grimm as well as developed new work at The Sundance Institute and The Playwrights Center in Minnesota. Awards include the National Endowment for the Arts/Theater Communications Group Directing Fellowship, a Pew Residency Grant and a Princess Grace Fellowship.

**Assistant Professor**

GIDEON LESTER worked at the American Repertory Theatre in Cambridge, Massachusetts from 1997 to 2009 as resident dramaturg.
associate artistic director, and, most recently, acting artistic director. As a dramaturg, writer, and artistic director he has collaborated with leading American and international artists including Neil Bartlett, Chen Shi-Zheng, Martha Clarke, Rinde Eckert, Krystian Lupa, Peter Sellars, Anna Deavere Smith, Robert Woodruff, Anne Washburn, and The Dresden Dolls. His work has been presented at theatres and festivals throughout the world including Theatre de la Jeune Lune, Edinburgh International Festival, Toneelgroep Amsterdam, Festival d'Automne, and the Taipei Arts Festival. Lester’s numerous translations include plays by Marivaux, Büchner, and Brecht, and his stage adaptations include Kafka’s Amerika and Wenders’ Wings of Desire. He was director of the MFA program in Dramaturgy at the A.R.T./Moscow Art Theatre Institute for Advanced Theatre Training, and taught playwriting, dramaturgy, and dramatic arts at Harvard University.

Professor KRISTIN LINKLATER has worked with the Open Theater, the Negro Ensemble Company, the Stratford Shakespeare Festival (Ontario), the Guthrie Theatre, and several Broadway shows. She was cofounder of Shakespeare & Company in Lenox, Massachusetts, in 1977. She has received major grants from the Ford Foundation, the Rockefeller Foundation, the Mellon Foundation, the Guggenheim Foundation and the National Endowment for the Arts. She is the author of Freeing the Natural Voice, the revised and expanded edition of which was published in 2006, and Freeing Shakespeare’s Voice. She has received ATHET and NETC Career Achievement awards, was inducted into the College of Fellows of the American Theatre in 2001, and was awarded an honorary doctorate by the Theatre and Film Academy of Bulgaria in 2004.

Selected Recent Faculty Accomplishments

Olympia Dukakis appeared in Craig Lucas’ The Singing Forest at the Public Theater.

Brian Kulick, Artistic Director of Classic Stage Company, produced Carol Rocamora’s translation of Chekhov’s Uncle Vanya, featuring Maggie Gyllenhaal (CC ’99) and Peter Sarsgaard.
Charles Mee’s most recent collaboration with Anne Bogart, Under Construction, was selected to play at the 33rd Humana Festival of New American Plays.

Christian Parker directed the world premiere of Leslie Ayvazian’s Make Me at the Atlantic Theater Company, where he serves as associate artistic director.

Professor and Head of Playwriting Concentration
CHARLES MEE has written Big Love, bobrauschenbergamerica, Hotel Cassiopeia, True Love, Orestes 2.0, Trojan Women: A Love Story, Summertime and Wintertime, among other plays. His plays have been performed at the Brooklyn Academy of Music, the American Repertory Theatre, New York Theatre Workshop, the Public Theatre, Lincoln Center, the Humana Festival, Steppenwolf and elsewhere in the United States as well as in Berlin, Paris, Amsterdam, Brussels, Vienna and Istanbul. He is the recipient of the Lifetime Achievement Award in Drama from the American Academy of Arts and Letters, among other awards.

Professor
GREGORY MOSHER has directed and produced nearly 200 stage productions at Lincoln Center and the Goodman Theatre, on and off Broadway, at the Royal National Theatre and in London’s West End. Among these are John Guare’s The House of Blue Leaves and Six Degrees of Separation, David Rabe’s Hurly-Burly, the South African township musical Sarafina!, Richard Nelson’s musical adaptation of James Joyce’s The Dead, David Mamet’s Glengarry Glen Ross, and John Leguizamo’s Freak. Mosher’s collaboration with Mamet began with American Buffalo in 1975 and continued for over two decades and more than twenty works. He has produced or directed new work by such theatre artists as Samuel Beckett, Tennessee Williams, Arthur Miller, Leonard Bernstein, Jerome Robbins, Elaine May, Spalding Gray, and Nobel Prize-winners Wole Soyinka and Derek Walcott. He has received every major American theatre award, including two Tonys. He has directed the Columbia University Arts Initiative since its inception in 2004; in addition to creating its ongoing programming, he orchestrated the special residencies of both Václav Havel and director Peter Brook at Columbia.

Assistant Professor and Head of Dramaturgy Concentration
CHRISTIAN PARKER is the associate artistic director at the Atlantic Theater Company, where he has worked since fall 2001. Most recently at Atlantic, he directed the world premiere of Leslie Ayvazian’s Make Me and the New York premiere of Tina Howe’s Birth and After Birth. In 2006, he produced, directed and acted in 10X20, a festival of newly commissioned ten-minute plays by writers previously produced at Atlantic; the festival celebrated the company’s 20th anniversary and inaugurated its new Stage 2. Prior to his tenure at the Atlantic, he spent several seasons as the literary manager at Manhattan Theatre Club. Parker has also acted as dramaturg for over fifty premieres of new American and British plays on, off and off-off Broadway.

Professor and Director, Oscar Hammerstein II Center for Theatre Studies
ANDREI SERBAN gained international acclaim for his production of Fragments of a Greek Trilogy at LaMaMa Experimental Theatre Club in the early 1970’s. The production won several Obie and international awards and has been performed at more than 20 international festivals since then. He subsequently worked with
Peter Brook’s International Theatre Institute in both Paris and Persepolis. At New York’s Lincoln Center he directed Aeschylus’ *Agamemnon* and Chekhov’s *The Cherry Orchard*, which won a Tony Award for Best Revival. Most recently, he directed *Uncle Vanya* at the Alexandrinsky Theatre in St. Petersburg. He has served as general director of the Romanian National Theatre and has staged opera productions all over the world, including the Metropolitan Opera in New York, the San Francisco Opera, and the Vienna Opera. His awards include the Romanian Star, the highest Romanian national award, the Elliot Norton Award, the George Abbott Award, and the 2009 Robert Brustein Award.

**Lecturer**

**KELLY STUART** is a playwright and video artist. Her Los Angeles productions include *The Interpreter of Horror* at the Padua Hills Playwrights Festival, *The Square Root of Terrible* at the Mark Taper Forum, and *Mayhem* and *Homewrecker* at the Evidence Room. Her plays *The Peacock Screams When the Lights Go Out* and *Furious Blood* were produced in San Diego at Sledgehammer Theatre. New York productions include *Demonology* at Playwrights Horizons, *The Life of Spiders* at the Culture Project downstairs, and *Mayhem* at the Summer Play Festival. Internationally, *Mayhem* was produced in Manchester, United Kingdom; at Theatre Ariel in Târgu-Mures, Romania; at Theatre Odeon in Bucharest; and at the Tokyo International Arts Festival. *Homewrecker* was produced in Berlin at the Schaubuehne. Her most recent play, *Shadow Language* (originally commissioned by the Guthrie Theatre), was produced at Theatre 503 in London. Her video work has been seen at Alwan for the Arts, Chris Well’s Secret City and Jeff Jones’ Little Theatre. Stuart is the recipient of a Whiting Foundation Fellowship and fellowships from the New York Foundation for the Arts and the New York State Council on the Arts, among other awards and commissions.

**Associate Professor**

**NIKOLAUS WOLCZ** is an actor, director and teacher. His European directing credits include *La Dispute, The Birds, Scapin, L’Adoration, The Shadow, Cyrano de Bergerac, A Midsummer Night’s Dream, Macbeth, Waiting for Godot, and The Temptation of St. Anthony*. In opera, he has directed productions of *Don Giovanni*, *The Magic Flute*, *Il Campiello*, *La Bohème*, *Roberto Devereaux* (with Andrei Serban), *Prince Igor*, *Contes d’Hoffman*, *The Merry Widow*, *L’Italiana* and *Pagliacci*. He made his Metropolitan Opera debut in December 2003 with his choreography for the company premiere of *Benvenuto Cellini*, and he choreographed *Faust* at the Met in spring 2005. Acting roles include Touchstone, Arturo Ui, Luca, Mephisto, Tristan Tzara, and Buster Keaton. He has taught acting extensively in Frankfurt, Dusseldorf, Munich, Bern, Limoges and Bucharest, offering workshops in commedia dell’arte, Artaud, biomechanics, allegorical theatre and Dada theatre.

**Lecturer**

**URSULA WOLCZ** has performed in Frankfurt, Essen, Berlin, Stuttgart, Bochum and Bern and at theatre festivals in Holland, Venice, Paris and Verrier. Her roles include Rosalind, Lady Macbeth, Luisa, Anja and Nina from works as varied as those of Shakespeare, Chekhov, Brecht, Gozzi, Goldoni, Lorca, Büchner, Calderon and Gorky. She previously taught acting at the Musik-Hochschule Frankfurt.

**Professor and Chair of Undergraduate Theatre Program**

**W. B. WORTHEN** is the author of several books, including *The Idea of the Actor*, *Modern Drama and the Rhetoric of Theater*, *Shakespeare and the Authority of Performance*, *Shakespeare and the Force of Modern Performance*, and *Print and the Poetics of Modern Drama*. He is the editor of the *Wadsworth Anthology of Drama*, and of the award-winning *Modern Drama: Plays, Criticism, Theory*, and past editor of *Theatre Journal* and *Modern Drama*. His most recent book, *Drama: Between Poetry and Performance*, is forthcoming from Blackwell. Worthen is the Alice Brady Pels Professor in the Arts at Barnard College.

---

**ADJUNCT FACULTY**

- Daniel Adamian
- David Auster
- Leslie Ayvazian
- Victoria Bailey
- Gigi Bolt
- Chris Boneau
- Deborah Brevoort
- Christopher Burney
- Sheila Callaghan
- Carolyn Casselman
- Tom Connell
- Nancy Coyne
- John Dias
- Olympia Dukakis
- Peter Entin
- Robert Fried
- Bernard Gersten
- Barry Grove
- Roy Harris
- Hugh Hysell
- Jessica Jenen
- Peter Lawrence
- James Leverett
- Paul Libin
- Amy Kaissar
- Ira Mont
- Michael Naumann
- Qui Nguyen
- Gene O’Donovan
- Barney O’Hanlon
- Frank Pugliese
- Howard Stein
- Thomas Schumacher
- Larry Singer
- Lucy Thurber
- Livia Vanaver
- Donna Walker-Kuhne
- Brannon Wiles
- Linda Winer
- Qui Nguyen
- James Leverett
- Paul Libin
- Amy Kaissar
- Ira Mont
- Michael Naumann
- Gene O’Donovan
- Barney O’Hanlon
- Frank Pugliese
- Howard Stein
- Thomas Schumacher
- Larry Singer
- Lucy Thurber
- Livia Vanaver
- Donna Walker-Kuhne
- Brannon Wiles
- Linda Winer
- Qui Nguyen
- James Leverett
- Paul Libin
- Amy Kaissar
- Ira Mont
- Michael Naumann
- Gene O’Donovan
- Barney O’Hanlon
- Frank Pugliese
- Howard Stein
- Thomas Schumacher
- Larry Singer
- Lucy Thurber
- Livia Vanaver
- Donna Walker-Kuhne
- Brannon Wiles
- Linda Winer
- Qui Nguyen
- James Leverett
- Paul Libin
- Amy Kaissar
- Ira Mont
- Michael Naumann
- Gene O’Donovan
- Barney O’Hanlon
- Frank Pugliese
- Howard Stein
- Thomas Schumacher
- Larry Singer
- Lucy Thurber
- Livia Vanaver
- Donna Walker-Kuhne
- Brannon Wiles
- Linda Winer
- Qui Nguyen
- James Leverett
- Paul Libin
- Amy Kaissar
- Ira Mont
- Michael Naumann
- Gene O’Donovan
- Barney O’Hanlon
- Frank Pugliese
- Howard Stein
- Thomas Schumacher
- Larry Singer
- Lucy Thurber
- Livia Vanaver
- Donna Walker-Kuhne
- Brannon Wiles
- Linda Winer
- Qui Nguyen
- James Leverett
- Paul Libin
- Amy Kaissar
- Ira Mont
- Michael Naumann
- Gene O’Donovan
- Barney O’Hanlon
- Frank Pugliese
- Howard Stein

---

The Wadsworth Anthology of Drama, edited by W. B. Worthen (Faculty).
DAVID WILSON BARNES (Acting ’99) starred in Becky Shaw at Second Stage Theatre, where CHRIS BURNEY (Dramaturgy ’93) is associate artistic director, in 2009. The play was nominated for a Drama Desk Award for Outstanding Play, and Barnes received rave reviews from both the New York Times and Variety for his performance.

ERIN BROWNE’s (Playwriting ’08) script for Trying won the BBC International Radio Playwriting Contest in 2009.

GISELA CARDENAS (Directing ’05) directed the play An Oresteia with BRIAN KULICK (Faculty) at the Classic Stage Company in March 2009. The play was described as “flawlessly staged” in a New York magazine theater review.

RACHEL CHAVKIN (Directing ’08) is artistic director of the TEAM (Theater of the Emerging American Moment), which formed in 2004 and includes RENEE BLINKWOLT (Management MFA Candidate ’10), JACQUI KAISER (Management ’09), LUCY KENDRICK SMITH (Acting ’03) and NATHAN WRIGHT (Playwriting ’08). Chavkin directed the TEAM’s Architecting at the Public Theatre’s Under the Radar Festival in January 2009. The production was reviewed twice in the New York Times.

JAMES DACRE (Directing ’09) directed The Mountaintop, an imaginative account of Dr. Martin Luther King Jr.’s last night, at Theatre 503 in London. The production was well received by critics in the Times of London and Variety.

LIBBY EMMONS (Playwriting ’07) was shortlisted in the BBC International Radio Playwriting Contest in 2009 for her script The Little Room.

BILLY GODA’s (Playwriting ’91) most recent

Beau Willimon (Playwriting ’03) wrote Farragut North, which opened at the Atlantic Theatre Company in 2008, starring Chris Noth.
play, Dust, opened at the Westside Theatre in November 2008, starring Emmy Award–nominee Richard Masur and alumna **LAURA E. CAMPBELL** (Acting ’08).

**ASHLIN HALFNIGHT** (Playwriting ’06) was dubbed a “gifted young playwright” in a recent *New York Times* review of his play, *Artifacts of Consequence*, which was directed by **KRISTJAN THOR** (Directing ’05) and starred alumni **REBECCA LINGAFELTER** (Acting ’05), **SARA BUFFAMANTI** (Acting ’05), and **MARTY KAISER** (Acting ’05) at the wild project. Thor’s directing was also praised in the *New York Times* and *Time Out New York*. Halfnight is artistic director of Electric Pear Productions, which co-produced *Artifacts of Consequence* with PL 115, a company founded by several Acting alumni. **JAMIE FORSHAW** (Theatre Management ’09) is associate producer at Electric Pear, and **REBECCA FRANK** (Theatre Management ’00) is on the company’s advisory board.

**DANIEL IRIZARRY** (Acting ’04), with **NIKOLAUS WOLCZ** (Faculty), led the NU Classic Theater’s presentation of *Apocalypsis Cum Figuris* and *The Constant Prince* at the undergroundzero festival 2009 at P.S. 122 in New York. The production featured **SANAM ERFANI** (Acting ’09), **LAURA BUTLER**, **SUSAN HYON**, **DAVID SKEIST**, **JON FROELICH**, **ISAAC WOOFTER** and **KYLE KNAUF** (all Acting ’06). The undergroundzero festival was curated by **PAUL BARGETTO** (Directing ’05), and also featured a School of the Arts production of *The Misanthrope*.

**ALEX LIPPA** (Directing ’02) directed Eugene O’Neill’s *A Touch of the Poet* at the 14th Street Theatre in New York City.
in December 2008, starring Emmy Award–winner Daniel J. Travanti. The play was reviewed in the New York Times, the Wall Street Journal, and Backstage, among many other publications. Lippard directed Amy Stiller in Havel’s The Increased Difficulty of Concentration at the Lounge Theatre in Hollywood in February 2009.

PAVOL LISKA (Directing ’06), cofounder of Nature Theater of Oklahoma, directed a one-man show, Rambo Solo, at the Soho Rep Theatre in spring 2009. The show, which recreated the book First Blood, received rave reviews in both Variety and New York magazine.

HAL LUFTIG (Management ’84) produced West Side Story on Broadway in 2009. The production won the Tony for Best Performance by a Featured Actress in a Musical (Karen Olivo) and received four total Tony nominations, including for Best Revival of a Musical. The play also won two Drama Desk Award nominations, including one for Outstanding Revival of a Musical, and an Outer Critics Circle Award for the 2008–09 Broadway/Off-Broadway season, for Outstanding Actress in a Musical (Josefina Scaglione).

DEIRDRE O’CONNOR (Playwriting ’02) wrote Jailbait, which opened at Cherry Lane Theatre in March 2009 and received rave reviews in Variety and Theatremania, among other publications.

CHRISTIAN PARKER (Dramaturgy ’98 and Faculty) directed the world premiere of Leslie Ayvazian’s Make Me in May 2009, the final production of Atlantic Theater Company’s 2008–09 season. Parker is associate artistic director at Atlantic, which staged The Cripple of Inishmaan; the play won the non-competitive award for Outstanding Ensemble Performance at the 2009 Drama Desk Awards.

DIANE PAULUS (Directing ’97) directed the Broadway production of Hair, which won the Tony for Best Revival of a Musical in 2009; the production was nominated for seven additional Tonys. Hair also won both the Drama Desk Award and Outer Critics Circle Award for Outstanding Revival of a Musical. SHIRA MILIKOWSKY (Directing ’07) was assistant director for the production. Paulus was appointed artistic director of the American Repertory Theatre (ART) in Cambridge, Massachusetts, starting in the 2009–10 season. She won a 2009 performing arts grant from Multi-Arts Production (MAP) Fund, a program of Creative Capital supported by the Doris Duke Charitable Foundation and the Rockefeller Foundation, to support the production of Prometheus Bound that Paulus will stage at ART.

PAUL PEERS (Directing ’04) directed the Boston Baroque production of Handel’s opera Xerxes in fall 2008, and their production of Handel’s Amadigi in October 2009.


KEN RUS SCHMOLL (Directing ’00) directed Telephone, a new play by Ariana Reines, for the Foundry Theatre in February 2009. The play was reviewed by Ben Brantley in the New York Times and won an Obie Award for Directing.

MARK SCHULTZ (Playwriting ’00) wrote The Gingerbread House, which had its world
premiere in April 2009 by the stageFARM at Rattlestick Playwrights Theater in New York. The production started Bobby Cannavale and Jackie Hoffman.

**JENNY SCHWARZ (Directing '01)** was named a Kesselring Honoree by the National Arts Club, the administrator of the Kesselring Fellowship.

**ADAM SZYMKOWICZ's (Playwriting '05)** latest work, *Pretty Theft*, produced by the Flux Theater Ensemble in May 2009, received a rave review from the *New York Times*.

**VIRLANA TKACZ (Directing '83)** is founding director of Yara Arts Group, a theatre company at La MaMa Experimental Theatre Club in New York. Her recent theatre piece, *Er Toshtuk*, based on a Kyrgyz epic, was described by *Backstage* magazine as a “small gem bringing a new flavor to the New York palate.”

**SUSAN HYON (Acting '06)** played several roles in *Er Toshtuk*.

**NELLA VERA (Theatre Management '98)** was recently hired as director of marketing at The Public Theater in New York. She previously served as associate director of marketing at Center Theater Group in Los Angeles, and director of marketing at Signature Theatre Company in New York.

**KIM WEILD (Directing '07)** was associate director for the Broadway revival of *Blithe Spirit*, which won the Tony award, Drama Desk Award and the Outer Critics Circle Award for Outstanding Featured Actress in a Play (Angela Lansbury).

**BARBARA WHITMAN (Management '05)** produced *Next to Normal*, which won three Tonys in 2009, including Best Original Score Written for the Theatre (Tom Kitt, CC '96 and Brian Yorkey, CC '93). She also produced *Mary Stuart*, which won one Tony and a Drama Desk Award; and *33 Variations*, which won one Tony.

**BEAU WILLIMON (Playwriting '03)** wrote *Farragut North*, a political drama that opened Off-Broadway for the Atlantic Theatre Company in October 2008 and starred Chris Noth. A film version of the play starring George Clooney and Leonardo DiCaprio is in production.
CREDITS

The 2009-2010 Viewbook is a publication of

Columbia University School of the Arts
305 Dodge Hall, MC 1808
2960 Broadway
New York, NY 10027
212-854-2134
admissions-arts@columbia.edu

THEATRE ARTS
601 Dodge Hall
212-854-3408
theatre@columbia.edu

Admissions, financial aid information, and applications available at arts.columbia.edu

© 2009 All rights reserved. This book may not be reproduced, in whole or in part, including illustrations, in any form (beyond that copying permitted by Section 107 and 108 of the U.S. Copyright Law and except by reviewers for the public press), without written permission from the publishers.

Design
Kstudio/Christiaan Kuypers, Edrea Lita
www.kstudionyc.com

Printing
Printed by TanaSeybert on recycled paper credit TK

Photo credits
p.2: Photo by Michael Dames;
p.4: Photo by Carol Rosegg;
p.7: Photo by Carol Rosegg;
p.8: Photo by Tsubasa Berg;
p.11: Photo by Michael Brosilow, Photo by Carol Rosegg;
p.12: Photo by Carol Rosegg;
p.14: Photo by Tsubasa Berg
p.15: Photo by John Smock;
p.16: Photo by Carol Rosegg;
p.18: Photo by Paula Court;
p.20: Photo by Carol Rosegg;
p.21: Photo by Joan Marcus;
p.23: Photo by Daniela Dima
p.24: Courtesy of Wadsworth Publishing;
p.26: Photo by Jacqueline Mia Foster;
p.28: Courtesy of Gisela Cardenas
p.29: Photo by Carol Rosegg;
p.30-31: Photo by Carol Rosegg
p.32: Photo by Joan Marcus;
p.34: Photo by Carol Rosegg;
p.35: Photo by Carol Rosegg. Courtesy of West Side Story on Broadway.
“Through classes with leading professionals in the industry, I not only learned from the best, I also made valuable contacts that helped me get my career started with a bang. And now, five years and eight Broadway shows later, I’m working on a daily basis with the same people I studied with at Columbia University School of the Arts. I couldn’t have asked for more.”

– Barbara Whitman

MFA THEATRE MANAGEMENT & PRODUCING ’05, TONY AWARD-WINNING PRODUCER OF NEXT TO NORMAL, 33 VARIATIONS, A RAISIN IN THE SUN AND HAMLET, AMONG OTHER PRODUCTIONS.