

MUD

&

SPRINGTIME

Two Plays by
María Irene Fornés

Directed by
Colm Summers

AN MFA DIRECTING THESIS PRODUCTION
Live performances for Columbia University
Affiliates September 23-26 at Lenfest Center
of the Arts. Available to stream October 21

ON
STAGE ARTS
COLUMBIA
UNIVERSITY
SCHOOL OF THE



PRESENTS

MUD & SPRINGTIME

Two Plays by
MARÍA IRENE FORNÉS

Directed by
COLM SUMMERS

Dramaturg
AUSTIN TOOLEY

Co-Producer
SEAN ANTHONY CHIA

Co-Producer
ANTHONY MASSA

Production Stage Manager
HARRY CORTHELL

Assistant Stage Manager
TESIA CHILDS

Company Manager
TAE EUN YEO

Composer
DANIEL BINDSCHEDLER

Scenic & Properties Designer
RICHARD OUELLETTE

Lighting Designer
BETSY CHESTER

Costume Designer
CAMILLA DELY

Sound Designer
LIAM BELLMAN-SHARPE

Projection Designer
HAMILTON GUILLÉN

Intimacy Consultant
CRISTINA (CHA) RAMOS

———— **CAST** ————

MAY/RAINBOW
HENRY/RAY
LLOYD
GRETA

Mazvita Chanakira
Mike Gerbi
Delano Montgomery
Kate Vozella

———— **CREW** ————

Run Crew / Wardrobe
Run Crew / Light Board Operator
Run Crew / Props
Student Wardrobe Supervisor

Taylor Everts
Andrew Freeburg
DeAndre Short
Alexis Williams

Content Warning

For the awareness of all audience members with hearing, visual, and all other sensitivities and disabilities, this production will contain strobe lighting effects and loud noises. In addition, this production will also contain strong language and sexually explicit language and content, including full nudity.

Run Time

1 hour 30 minutes

Originally produced by the Padua Hills Festival, Claremont CA
MUD & SPRINGTIME are produced
by special arrangement with Broadway Play Publishing Inc, NYC
www.broadwayplaypub.com

A NOTE FROM ANNE BOGART

Tonight, you are seeing the thesis production of a director from the Theatre Program of the School of the Arts. This director has been working at Columbia for three years toward a better understanding of the theatre event, a deeper notion of action for the stage and of the potential riches in collaboration. And yet this pursuit is a lifetime endeavor and the doors that may open during these three years of training are only a premonition of what is to come.

A director's job is a tightrope walk. Ultimately the audience should not be aware of the director and yet you are in his or her hands. Directors provide the keys for the journey of actors and audiences. They coordinate the medium through which a playwright might speak to us through time. They are party givers; they create events. I hope that the three years at Columbia have provoked far more questions than answers. I dream that they will go forth into the theatre community with a love of the art, and enough courage to give it legs and feet.

This year, due to the current COVID crisis, the precarious nature of the director's tightrope walk has been magnified exponentially. In fact, the entire production team, including the actors, the designers and the technical crew, everyone working together to deliver the vision of the project, has been challenged. The solutions they have found are nothing short of miraculous. We hope that you will appreciate and enjoy their innovations and their shared sense of adventure.

—[Anne Bogart](#), Head of Directing

A NOTE FROM THE DIRECTOR

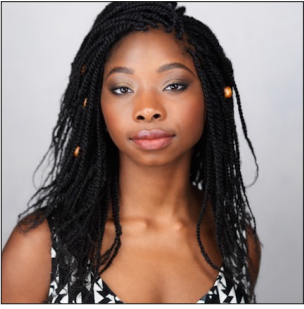
In Isaiah 21:11, the watchman calls out “And what of the night?” asking how much of the night remains before morning: “How long before the danger has passed?” The same sentence serves as the title for Irene Fornés’ Pulitzer prize winning play cycle *What of the Night*, of which *Springtime* is the second play. Rarely performed, *What of the Night* is inspired by Fornés’ indignation at the situation of the American unhoused in 1990. It is now 2021, and we are mid-pandemic. The country is reeling from the loss of its longest war. We are in the midst of an unprecedented employment crisis, and Texas lawmakers have just banned access to abortion for hundreds of thousands of women. Meanwhile, a group of artists at an elite Ivy League institution are staging Fornés. “What of the night?”

This thesis project was delayed due to COVID-19, and its creation coincided with renewed struggle in the American theatre for racial equity, better pay and working conditions, and for institutional change, catalysed by, and in some sense, made possible, by the realization of many theater-folk’s worst nightmare, the de facto death of the theatre. Who could deny that in the course of the last year and a half, the question of our necessity—a question which had haunted a declining theatre over the course of two centuries—was being brought to bear? It seemed finally that our efforts to save an artform already on life-support had failed, and the theatre had been revealed in its futility, and frivolity. “What of the night?”

Fornés once said, “I fear for our future. I feel that we are becoming greedy and heartless. I don’t understand what is leading us to these feelings, and I can’t imagine anything but disaster being the outcome of our mindlessness and heartlessness.” I, like Fornés, fear for our future. I fear that in our rush to return to a sense of normality—end-of-pandemic still-pending—we will return to a lowest common denominator situation, not only in the American theater, but in American life. That indignation soothed, we will substitute structural change for optical illusions, surrendering to a post-pandemic status quo which maintains supremacy by more secretive means, which is still pay-to-play, which perpetuates our present series of apocalyptic crises so we cannot see an end to the night. In a night without end, the easiest option is always to return to sleep.

“What of the Night,” like so many of Fornés sentences, has a double-meaning. To my ear, “What of the Night?” can be interpreted not only as a sentence which asks when our current crisis will pass, but also as a defiant rhetorical statement: “What of the night?” What of the crisis! Bring on the night! Bring it all on. In rehearsal on *Mud & Springtime*, we often found ourselves saying, “Do, only what is necessary, just what is essential.” Fornés was nothing if not ahead of her time, and it could be said that the mandate of the theatre now, and of the 21st century, is not one of asking “when our current crisis will pass,” but of defiance, of the watchman saying loudly from the wall, “what of the night!” Bring it on! “What of the night!”

—Colm Summers, Director



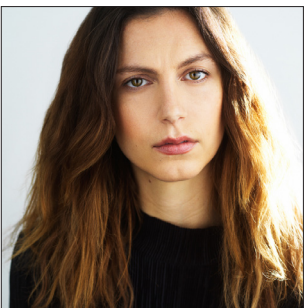
Mazvita Chanakira (Mae/Rainbow) is a Zimbabwean Pace University BFA acting graduate and current MFA acting candidate at Columbia University. She has been internationally trained at the Royal Academy of Dramatic Art in London for Shakespeare, École Philippe Gaulier in France for Clown, Epidaurus Lyceum Program in Greece for Movement. New York credits: *Blood Wedding*, *Much Ado About Nothing*, *Polaroid Stories*, *Motherfucker With the Hat*, *The Merchant of Venice*. Regional credits: *Tomorrow Will Be Sunday* with Chautauqua Theatre Co. among others.



Mike Gerbi (Henry/Ray) is extremely thankful to Colm for the opportunity to act and be creative once again. New York credits: M. Pierre Morrel in *The Count of Monte Cristo*, other credits include Claudius in *Hamlet* at the Sainsbury Theater in London and Flute in *A Midsummer's Night Dream* at Theatricum Botanicum in Thousand Oaks, California. Mike graduated from LAMDA. www.MikeGerbi.com



Delano Montgomery (Lloyd) graduated from SUNY Purchase and also attended BADA, Oxford U.K. New York credits: *OKAY*, *Summer Blue*. Film credits include Jake in Paul Schraeder's "First Reformed", Jeff in "Nudes," now streaming on NoBudge.com. As a performance artist his work has been seen in "Tear Of The Cloud" (Public Art Fund) by artist Tony Oursler, as well as "The Savage Philosophy of Endless Acknowledgment" at The Whitney Museum.



Kate Vozella (Greta) graduated from The Australian Institute of Dramatic Arts in 2018. Since, she has interned at Playwriting Australia, studied at The Stella Adler Conservatory and had her work as both actor and writer produced in Australia, The UK and The US. Her play was recently shortlisted for the Platform Presents Playwrights prize and was featured on Arts and Culture Hub (UK), Platform Presents (UK) and Marquee TV (UK).

PRODUCTION TEAM

Colm Summers (Ó Somacháin) is an Irish stage director based between New York and Dublin. He is also a writer for and about performance. Recent credits include *The Kill One Race*, (Playwrights Horizons, NYC), *La Clemenza di Tito* (Grand Théâtre de Geneve), *The Rehearsal*, *Playing the Dane* (National Theatre of Ireland, The Abbey), *Bite/Scratch* (Live Collision International Festival), *Dike* by Hannah Benitez (Urbanite Theatre, Florida), *Love à la Mode* (Smock Alley and Trafalgar Square), *Gays Against the Free State!* (Dublin Fringe Festival), *Enemy of the Stars* by Wyndham Lewis (Dublin & Fes, Morocco), *God's Ear* by Jenny Schwartz, (Samuel Beckett Theatre, Dublin). Colm has worked with The Wooster Group, Milo Rau, Dead Centre, and Pan Pan (Dublin/New York), and continues to work with the feath3r theory. Read his essays in *Études*, *Blast at 100* (Brill) and in *Charles Macklin and the Making of the 18th Century*. As a playwright, Colm can be found in *Fresh Cuts: A Selection of New Plays from Dublin Fringe* (Oberon). Colm is currently assisting Raja Feather Kelly on *Wednesday*, and writing his second full length *When David Buckel Saved the World*. He is a Dublin Fringe Festival Radical Spirit Award Nominee, and was recently selected for the Next Stage: Forecast cohort at Dublin Theatre Festival. He founded Felicity, a Dublin-based live performance company, in 2016. Next: *The Wind in the Trees* by A.A. Brenner, *love is hard and absolutely (probably) worth it* by Johnny Lloyd at Clubbed Thumb, *The Inheritance* at the Geffen Playhouse, '22. www.colmsummers.com

Liam Bellman-Sharpe (Sound Designer) is a multi-disciplinary practitioner working primarily in sound and music for live and recorded performance. As a composer, sound designer, orchestrator, musician, and music director, their work has been heard in the United States, Europe, Hong Kong, and their native Australia. They hold a Bachelor of Music with Honours from the Melbourne Conservatorium of Music, and an MFA in Sound Design from the Yale School of Drama.

Daniel Bindschedler (Composer) is thrilled to be working on his fourth collaboration with Columbia University. He has worked as composer and sound designer for plays, short films, documentaries and video advertisements. Current projects include the free-improve *Racer East Sessions* in Bed-stuy, and a newly formed cello duo that will be performing the works of 19th century cellist-composer Frederich August Kummer, this fall. Film scores and sample work can be heard at Danbindschedler.com

Betsy Chester (Lighting Designer) (she/her) is a New York City-based lighting designer who is passionate about collaborating on work that creates meaningful conversation. Most recently she has designed work for productions with NYU Grad Acting, Tisch Dance, Columbia University, as well as Ayodele Casel + Arturo O'Farrill at the Joyce Theater.

Sean Anthony Chia (Co-Producer) A 2019 & 2020 recipient of the National Hispanic Foundation for the Arts Award, Sean is a creative strategist with experiences at New York Times, WME, MCC Theater, CAA, Fox, ICM, and Univision. Sean spent last year as a Storycoder for creative technologist Heidi Boisvert, TED Resident who is using machine learning to develop the world's first open-source biometric lab for harnessing popular culture. He recently served as the Director of Production and Development at Prodigal, the lead producer of Alanis Morissette's *Jagged Little Pill* and the company with a first look deal with WarnerMedia and JJ Abrams's Bad Robot.

Tesia Childs (Assistant Stage Manager) is a New York-based stage manager. She is delighted to be joining this talented cast and crew. Favorite past projects include *Six*, *Fun Home*, *Jersey Boys*, *Altar Boyz*, *Fences*, and *Souvenir*. She is currently pursuing her MFA in Stage Management at Columbia University.

PRODUCTION TEAM

Harry Corthell (Production Stage Manager) is thankful to be making a return to the theatre with his friend and collaborator Colm Summers. Broadway: *The Outsiders*, Off-Broadway: *A Thousand Ways: A Phone Call*, *Between the Lines*. TV & Film: “Money Hungry with Kal Penn” (Food Network), “Manifest” (NBC & Netflix). harrycorthell.com @harrycorthell

Camilla Dely (Costume Designer) is a costume designer and visual artist from South Africa. She is fueled by poetic texts and devised processes, and is interested in stories that concern the limits of our humanity, questions of violence + justice, and the stunning messiness of human beings. She holds a BA Theater from Bryn Mawr College, and an MFA in Design for Stage and Film from NYU Tisch. Next: *The Late Wedding* at Trinity Repertory Theatre www.camilladely.com

Hamilton Guillén (Projection Designer) is an interdisciplinary designer based in New York. His interest in new work and immersive experiences is informed by an approach that synthesizes visual research, dramaturgy, politics, and pop culture. Whether designing for stage or for film, he believes cross-pollination is a vital ingredient to bold design. Upcoming projects include production design for two short films with Columbia Graduate Film.

Richard Ouellette (Scenic & Props Designer) is a New York City Based Scenic Designer. Recent design credits include *P.Y.G. or The Misedumacation of Dorian Belle*, Studio Theatre; *Mary Stuart*, Olney Theatre Center; *UMPO*, Cape Rep Theatre; *Hand to God*, Watertown Theatre; *Erminia/The Enchanted Forest*, The Kennedy Center/Opera Lafayette; *Orfeo ed Euridice*, Maryland Opera Studio; *The Freshest Snow Whyte*, Imagination Stage. www.richardjouellette.com

Anthony Massa (Co-Producer) is a New York City-based theatre manager and second-year MFA candidate at Columbia University studying Theatre Management & Producing. Most recently he was working as an Entertainment Host onboard Disney Cruise Line. Previous credits include: FringeNYC (Assistant to the General Manager) and New York Musical Festival (General Management Intern). Anthony is currently interning for Broadway & Beyond Theatricals as a Content Assistant.

Cristina (Cha) Ramos (Intimacy Consultant), she/her/ella, is a multidisciplinary theatre artist devoted to telling underrepresented stories with a focus on the power of movement. Her intimacy work invites artists into deep self-listening, consensual collaboration, and practiced autonomy. Favorite intimacy choreography credits include a workshop of *Weatherman* (Dir. Chris Ashley, La Jolla Playhouse) and director Jonathan Seinen’s production of *Cabaret* that centered an exploration of Queer Utopia (Columbia On Stage). More about Cha at www.CallMeCha.com

Austin Tooley (Dramaturg) is a dramaturg and director pursuing his MFA in Dramaturgy at Columbia University. Recent directing work includes *Argonauts*, by Jacob K Robinson, at Columbia University, *The Outposters* for PrideFest at The Tank, and *Narcissus*, a Roman pantomime live-taped in partnership with PBS. Recent dramaturgical work at Columbia University includes *Three Sisters*, directed by Rebecca Miller-Kratzer, *The Cherry Orchard*, directed by Rakesh Palisetty, and *Titus Andronicus*, directed by Colm Summers.

Taeun Yeo (Company Manager) is a Seoul and New York City-based theatre producer. The first four years of her professional career in Korea were as a marketer for Ultra Music Festival and several theatre productions. She has worked with Korean performing artists at Korean Cultural Center New York and interned at Jazz at Lincoln Center and Signature Theatre Company as a marketing intern. She is currently pursuing her MFA in Theatre Management & Producing at Columbia University.

SPECIAL THANKS

THE DIRECTOR OF MUD & SPRINGTIME WOULD LIKE TO THANK:

Every New York actor, designer and artist who volunteered their time and talent to work - mostly for free - on Columbia director's projects over the course of the MFA; their work makes the program possible. To my classmates, Rakesh, Rebecca, Kelly, Camille and Josue, from whom I stole most.

Anne Bogart, Brian Kulick, Anthony Summers, Robbyn Swan, Marc Atkinson Borrull, Raja Feather Kelly, Kelly Maurer, Dr. Scott T. Cummings, Steven Chaikelson, Maryl McNally, Jon Bleicher, Josh Mankoff
Larry's Diner Production Office.

THE SCHOOL OF THE ARTS THEATRE PROGRAM WOULD LIKE TO THANK:

Roberta Albert, Carol Becker, Gavin Browning, Sarah Congress, Tiffany Davis, Rich Dikeman, Julie Dobrow, Ferry Foster, Andrew Hass, Kendall Hoffman, Joel Jares, Niquette Johnson, Yecenia Lahoz, Katie Lee, Laila Maher, James McCracken, John Oursler, Anish Patel, Trenton Pollard, Keiko Reid, Maggie Ress, Karlee Rodrigues, Lindsey Schneider, Rafael Suarez, Kristina Tate, Peter Vaughan, Kenny Wong, Jana Hart Wright, Alex Wyles, the staff of Lenfest Center for the Arts, and Columbia University President Lee Bollinger.

COLUMBIA UNIVERSITY SCHOOL OF THE ARTS | THEATRE

THE OSCAR HAMMERSTEIN II CENTER FOR THEATRE STUDIES

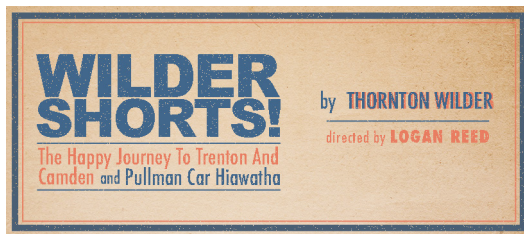
[Carol Becker](#), Dean

The Oscar Hammerstein II Center for Theatre Studies

THEATRE PROGRAM 2021-2022 FACULTY

The faculty and staff of Columbia University School of the Arts MFA Theatre Program contributed immensely to the production you are about to watch. Please see [here](#) for a full list of our faculty and staff.

LATER THIS SEASON



Wilder Shorts!

Virtual Stream

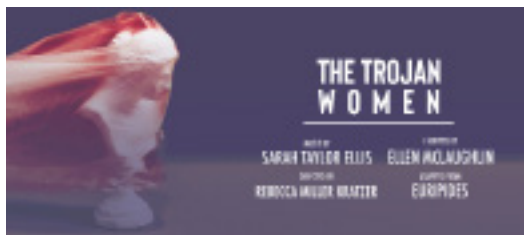
September 30th - October 3rd



Mud & Springtime

Virtual Stream

October 28th - November 1st



The Trojan Women

Live Performances

October 7th - 9th

Virtual Stream

November 11th - 15th

Virtual productions: To gain access to all virtual productions, you will need to create a [Five OHM account](#).

In-person productions: Tickets are available to current students, faculty, and staff who have completed the requirements of the [University Health Compact](#). There is a limit of one (1) ticket per person, per performance and each ticket must be held in the name of the guest attending the event.

The Lenfest Center for the Arts is subject to the Key to New York City Executive Order. Therefore all guests entering the building will be required to show proof of vaccination and ID.

All in-person productions will take place at:
Lenfest Center for the Arts
615 West 129th Street
New York, NY 10027