

Karin Coonrod/Compagnia de' Colombari
The Merchant of Venice



Photo by Andrea Messana

September 19—October 1, 2017

Alexander Kasser Theater

**Arts + Cultural
Programming**



**MONTCLAIR STATE
UNIVERSITY**

Dr. Susan A. Cole, President

Daniel Gurskis, Dean, College of the Arts

Jedediah Wheeler, Executive Director, Arts & Cultural Programming

Karin Coonrod/Compagnia de' Colombari

The Merchant of Venice

from Shakespeare's *The Merchant of Venice*

Director **Karin Coonrod**

Music **Frank London**[†]

Set and Lights **Peter Ksander**

Costumes **Stefano Nicolao**[‡]

Projections **Paul Lieber**

Sound Design **Tony Geballe**

Ring Design **Giampaolo Babetto**

Dramaturgy **Davina Moss, Walter Valeri**

Voice and Text Coach **Gigi Buffington**

Production Stage Manager **Rebekah Heusel**^{*}

Producing Director/General Manager **Jennifer Newman**

[†]All music by **Frank London** except Violin Duos by **Arcangelo Corelli** and Violin Duo by **Béla Bartók**

[‡]Costume Construction **Atelier Nicolao – Venice**

Actors **Dietrice A. Bolden, Lynda Gravatt,* Toussaint Jeanlouis,***

Abigail Killeen,* Chris McLinden,* Linda Powell,* Frank Rodriguez,

Michael Rogers,* Steve Skybell,* Paul Spera, Karim Sulayman,

Francesca Sarah Toich, Titus Tompkins,* Michelle Uranowitz, Sorab Wadia*

^{*}Appearing courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Musicians **Aaron Alexander, Joshua Camp, Frank London, Kaitlyn Raitz, Alexandra Stoica, Nikole Stoica**

Black Angels **Jacob Dunham, Rena Gavigan**

Additional Black Angels (Montclair State) **Catherine McElaney, Ashlee Pallay, Andrew Russel**

Student Actor (Montclair State) **Allison Gormley**

Assistant Director **Adrian Guo Silver**

Assistant Stage Managers **Jacob Dunham, Rena Gavigan**

Assistant Lighting Designer **Ry Burke**

Assistant Costume Designer **Eleanor O'Connell**

Student Dramaturgy Apprentice (Montclair State) **Alyssa Korman**

The original 2016 production of Compagnia de' Colombari's *Merchant of Venice* was developed and performed in Venice, Italy, in partnership with Ca' Foscari University of Venice.

Duration: 2 hours, no intermission.

In consideration of both audiences and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

Program

Prologue: Venice. A street.

Scene 1: Venice. A street.

Scene 2: Belmont. A room in Portia's house.

Scene 3: Venice. Banco Rosso.

Scene 4: Venice. A street.

Scene 5: Belmont. A room in Portia's house.

Scene 6: Venice. A room in Shylock's house.

Scene 7: Venice. A street.

Scene 8: Venice. Before Shylock's house.
Scene 9: Venice. Before Shylock's house.
Scene 10: Venice. The Ghetto.
Scene 11: Venice. A street.
Scene 12: Belmont. A room in Portia's house.
Scene 13: Venice. A street.
Scene 14: Belmont. A room in Portia's house.
Scene 15: Belmont. A garden.
Scene 16: Venice. A court of justice.
Scene 17: Venice. A street.
Scene 18: Belmont. Before Portia's house.
Coda: Now.

Director's Note

The gathering audience at twilight in the ghetto, the actors' feet on the stones, the wall of lights, the five windows of the *scola tedesca* and *scola italiana* looking down, the haunting trumpet. What is here and what is not here. What is present and what is absent. In the 500 years of the ghetto we imagine this place, once a thriving whirlwind of activity and the heart of Jewish life. Walled, closed, an island apart for aliens—what is the path to our own time? Shylock enters. We are invited to see the outsider, to feel what burns, to open eyes to the light, to hear a cry and a call, to wonder at these stones and find a way of justice and mercy: a stand for judgment. Shylock: "Are you answered?"

That was my director's note last summer 2016 as we launched our production of *The Merchant of Venice* in the Venice Ghetto, marking the conjunction of two anniversaries: the 500th of the founding of the Jewish Ghetto and the 400th of Shakespeare's death. Now we are in the New World after a shattering and divisive election that challenges our aspirations. The play calls us to witness the stranger in our midst and feel the extremities of rage inside our shared humanity.

—Karin Coonrod, Director

About the Company

Compagnia de' Colombari (Company Colombari) is an international collective of performing artists, generating theater in surprising places. Colombari intentionally clashes cultures, traditions, and art forms to bring fresh interpretation to the written word—old and new—and commits to using any means possible to flesh it out. Colombari brings performers and audiences together, thereby transforming strangers into community. Colombari is founded on the twin principles that the magic of great theater can happen anywhere and be made accessible to everyone.

Based in New York City, Compagnia de' Colombari was born in Orvieto, Italy, in 2004, where the company reimagined the medieval mystery plays and performed them in the streets and piazzas of Orvieto. Having revitalized the tradition of theater during Orvieto's Corpus Christi Festival each spring, the company launched a parallel theatrical tradition in New York, *Strangers and Other Angels*. Since 2008, the company has created and performed *More or Less I Am* (inspired by Whitman's "Song of Myself") all around New York City (2009–12); *Everything That Rises Must Converge* (from Flannery O'Connor's short story) in Rome and on tour in the United States (2009–15); *The World Is Round Is Round Is Round* (based on Gertrude Stein's story) performed at Arts, Letters, Numbers in upstate New York (2013); Andras Visky's *Giulia*, performed in a late medieval courtyard in Orvieto, Italy (2012); Monteverdi's *Orfeo*, performed in the Palazzo Simoncelli in Orvieto (2014); Karin Coonrod's *texts&beheadings/ElizabethR* performed at the Folger Theatre in Washington, DC, BAM/Next Wave Festival in New York (2015), Wesleyan University (2017), and The Cathedral of St. John the Divine, New York City (2017); and *The Merchant in Venice* performed in the Venetian Ghetto (2016).

About the Artists

Karin Coonrod (Director) founded the downtown theater ensemble Arden Party (1987–97), and the international Compagnia de' Colombari (2004–current), based in Orvieto, Italy, and New York City. Coonrod has directed at the New York Shakespeare Festival/Public Theater, New York Theatre Workshop, Theatre for a New Audience, La MaMa, BAM/Next Wave Festival, Classic Stage Company, American Repertory Theater, Folger Theatre, and Hartford Stage. Notable productions include Shakespeare's *Henry VI*, *King John*, *Love's Labor's Lost*, *Hamlet*, *Julius Caesar*, *Tempest*, and *The Merchant of Venice*; the American premiere of Vitrac's *Victor, or Children Take Over*; Monteverdi's *Orfeo*; and the world premiere of Visky's *I Killed My Mother*. She has staged Flannery O'Connor's short stories (*Everything That Rises Must Converge*), Walt Whitman's "Song of Myself" (retitled *More or Less I Am*); and her own *texts&beheadings/ElizabethR*. The *New York Times* called her "prodigiously inventive" and the *New York Observer* hailed her "clear-eyed imaginative intelligence." She was artist-in-residence at Stanford, Harvard, Columbia, Fordham, University of Iowa, and California Institute of the Arts and is on the faculty of Yale School of Drama.

Frank London (Music) is a Grammy award–winning trumpeter and composer, founder of the Klezmatics, and leader of bhangra/Yiddish group Sharabi (with Deep Singh), Shekhinah Big Band, and his Klezmer Brass Allstars. He has been called the "mystical high priest of New Wave Avant-Klez jazz" (*All About Jazz*). He has over 40 recordings of his own music; has performed and recorded with John Zorn, Karen O, Itzhak Perlman, Pink Floyd, LL Cool J, Mel Tormé, Lester Bowie, La Monte Young, They Might Be Giants, David Byrne, Jane Siberry, Ben Folds 5, and Mark Ribot; and is featured on more than 400 CDs. No stranger to large-scale collaborative projects, his works include the folk-opera *A Night in the Old Marketplace* (based on I. L. Peretz's 1907 play); the multimedia dance/poetry/video *Salomé, Woman of Valor* (with Adeena Karasick); *Davenen* for Pilobolus Dance Theater; Great Small Works' *The Memoirs of Gluckel of Hameln*; and Min Tanaka's *Romance*. His first symphony, *1001 Voices: A Symphony for Queens* (text: Judith Sloan, video: Warren Lehrer) for orchestra, chorus, soloists, tabla, erhu, narrator,

actors, and film premiered in 2012. *Green Violin*, a collaboration with Elise Thoron based on Chagall's paintings for the Soviet Yiddish theater, won the Barrymore Prize for Best New Musical and has been performed in Russia, Holland, and the United States.

Peter Ksander (Set and Lights) is a scenographer whose work has been presented at the National Theater of Hungary, Maison des Arts de Creteil, the Borealis Festival, the Brooklyn Academy of Music, the Public Theater, the Chocolate Factory, the Walker Art Center, Arts at St. Ann's, La MaMa ETC, PS122, On the Boards, the Ontological-Hysteric Theater, the Institute of Contemporary Art (Boston), Theatre for a New Audience, the Time-Based Art Festival, and the Under the Radar Festival as well as regional theaters around North America. He has worked extensively with Compagnia de' Colombari in the past including creating designs for *Orfeo*, *Laude in Urbis*, *texts&beheadings*, and *Giulia/Juliet*. In 2005 Ksander was a recipient of the National Endowment for the Arts/Theatre Communications Group Career Development Program. In 2006 he joined the curatorial board of the Ontological-Hysteric Incubator. In 2008 he won an Obie award for *Untitled Mars (this title may change)* and in 2014 he won a Bessie award for *This Was the End*. He is a member of the faculty of Reed College in Portland, Oregon.

Stefano Nicolao (Costumes) founded Atelier Nicolao in 1983. The costume workshop is known for exacting standards and the ability to transform deep material research into color and texture. With over thirty years in business, Atelier Nicolao has collaborated with Oscar® winners Maurizio Millenotti, Jenny Beavan, and Sandy Powell. Film and television credits include *Pirates of the Caribbean*, *Outlander*, *The Borgias*, Michael Radford's *The Merchant of Venice*, and numerous BBC and Italian television productions. Stefano Nicolao's costumes are on display at the Metropolitan Museum of Art, New York; the Museum of Fashion and Costumes in the Palazzo Mocenigo, Venice; and in the International Museum of Carnival and Mask, Belgium. Mr. Nicolao is currently on faculty at the Accademia di Bella Arti de Venezia.

Paul Lieber (Projections) is a projection designer, filmmaker, songwriter, and performer. His design work has been seen at Carnegie Hall, Yale Repertory Theatre, Yale Opera, Brooklyn Academy of Music, El Museo del Barrio, Ma-Yi Theater

Company, and with the Elisa Monte and the Martha Graham dance companies. Lieber holds an MFA in Projection Design from the Yale School of Drama.

Tony Geballe (Sound Design) has recorded, performed, produced, and taught music of many kinds all around the world. A member of Compagnia de' Colombari since 2004, he has designed sound, composed music, and performed in productions in New York City, Italy, and elsewhere, working extensively with Karin Coonrod since 1993. A member of the progressive darkwave band Braindance and the avant-garde trio Zero Times Everything, he has also performed and recorded with the Trey Gunn Band, Toyah Willcox, the Hellboys, the League of Crafty Guitarists, and the NY Indonesian Consulate Gamelan. Geballe's solo 12-string guitar CD *Native of the Rain* was released on Robert Fripp's DGM label.

Davina Moss (Dramaturg) has credits including *Love's Labour's Lost* (Oregon Shakespeare Festival), *Play On!* with Josh Wilder, *HVMLET* (Connelly Theater), *'Tis Pity She's a Whore*, *Macbeth*, *The Oresteia*, and *Clybourne Park* (Yale School of Drama), *Knives in Hens* and *Rose and the Rime* (Yale Cabaret), and *Alice in Wonderland* (Yale Summer Cabaret). In 2016–17 she served as artistic director of the Yale Cabaret. She is an associate artist of the London-based Deus Ex Machina Productions. She holds a BA from the University of Cambridge and an MFA from Yale School of Drama.

Walter Valeri (Dramaturg) is a published poet, playwright, and scholar. His collection of poetry, *Canzone dell'amante infelice*, was awarded Italy's national literary prize, the Mondello. He has edited a standard sourcebook on Dario Fo, *Fabulazzo*, and is the author of various essays, including "Franca Rame," "A Woman on Stage," "An Actor's Theater," "La via dei teatri," and "Donna de Paradiso." He continues to be active in Italy as artistic and program director of the International Poetry Festival L'Orecchio di Dioniso (Forli, Italy).

Ana Cristina (Gigi) Buffington (Voice and Text Coach) directed *The Maids* for American Players Theatre. Her credits as Steppenwolf Theater Company's vocal coach include *East of Eden* (world premiere), *Mary Page Marlowe* (world premiere), *Visiting Edna* (world premiere), *The Christians*, *Linda Vista* (world premiere), *HIR*, and *The Rembrandt* (world premiere). Other credits: for Red Bull: *Coriolanus*; with

Karin Coonrod: *The Merchant of Venice*, *Tempest*, *Love's Labor's Lost*, *I Killed My Mother*; for Royal Shakespeare Company: *A Midsummer Night's Dream*, *Hamlet* (with Patrick Stewart and David Tennant), *Love's Labour's Lost*, *The Taming of the Shrew*, *The Merchant of Venice*; for American Players Theatre: *Pericles*, *Othello*, *An Iliad*, *The Seagull*, *Hamlet*, *Romeo and Juliet*, *Richard III*, *Antony and Cleopatra*, and *The Merry Wives of Windsor*. She is an associate arts professor at New York University Tisch School of the Arts.

Rebekah Heusel (Production Stage Manager) has credits including *Mary Jane* and *Cymbeline* (Yale Repertory Theatre); *Women Beware Women*, *Paradise Lost*, and *Preston Montfort—An American Tragedy* (Yale School of Drama); *The Little Mermaid Jr.* (Children's Theatre Company); *Blessing* (Yale Institute for Music Theatre); *Opera Scenes* (Yale Opera); and *Much Ado about Nothing* (Optimist Theatre). Heusel earned her BA in Classics and Theatre from Knox College and her MFA from the Yale School of Drama.

Jennifer Newman (Producing Director/General Manager) is a New York-based theater-maker, educator, and producer dedicated to providing creative producing and general management leadership to independent artists and performing arts organizations.

Dietrice A. Bolden (Actor) started her vocal training in the church and her classical training at the Choir Academy of Harlem, where she was taught by the former Metropolitan Opera mezzo-soprano Lorna M. Myers along with other professors/alumni from the Juilliard School of the Arts. While in the Girls Choir of Harlem she performed with Lena Horne, Kathleen Battle, Jessye Norman, and other musical legends. Bolden is now the managing director of IMPACT Repertory Theatre. She has done special performances with IMPACT as a lead vocalist, singing at the United Nations and the Apollo Theater, to name a few. She has appeared in the Warner Brothers' release *August Rush*. Bolden has performed and cowritten the 2007 Oscar-nominated single "Raise It Up." She has landed roles in numerous plays and musicals including the Adelco Award-nominated Off-Broadway play *Tearing Down the Walls* written by Daniel Beaty and recently the Off-Broadway show *Soul on Fire* written by Tyrone Stanley. As a member of Compagnia de' Colombari,

Bolden has performed in various plays including *The World Is Round Is Round Is Round* by Gertrude Stein and *Strangers and Other Angels* and *More or Less I Am* by Walt Whitman.

Lynda Gravatt (Actor) has Broadway credits including *Cat on a Hot Tin Roof* (with James Earl Jones), *Doubt* (understudy), *King Hedley II* (understudy), and *45 Seconds from Broadway*. Off-Broadway credits include *Skeleton Crew* (Drama League Nomination), *The Hummingbird's Tour*, *Zooman and the Sign*, *King Hedley II* (Audelco Award), *Miss Witherspoon*, and *Intimate Apparel*. Regional credits include *Guess Who's Coming to Dinner* (Arena Stage, GEVA, Indiana Rep), *A Raisin in the Sun* (Westport, GEVA, Hartford Stage—Connecticut Critics Circle Award), *Crowns* (Arena Stage—Helen Hayes Award), *Second Stage* (Audelco Award), and *The Widow Lincoln* (Ford's Theatre). Her TV credits include *The Good Wife*, *30 Rock*, *Person of Interest*, all *Law & Orders*, *Elementary*, *Sex and the City*, and *Odyssey*. Film: *Roman Israel, Esq.* (with Denzel Washington, Colin Farrell—upcoming), *Delivery Man*, and *The Bounty Hunter*, among others. Gravatt has three Audelco awards and a Distinguished Alumni award from her alma mater, Howard University. She is a founding faculty member of the Duke Ellington School of the Arts in Washington, DC. She is a member of all the performing unions and has participated in many festivals and summer theater programs: Sundance, Lincoln Center, Chautauqua, and New York Theatre Workshop.

Toussaint Jeanlouis (Actor) resides in New York City. He is an alumnus of Arizona State University (BA Theater, 2007) and California Institute of the Arts (MFA Acting, 2010). He was most recently seen as Mr. Taylor in *Soot and Spit* at the New Ohio Theater, Dooley Wilson/Sam in *CasablancaBox* at HERE Arts Center, Saint in *Duat* at Soho Repertory Theatre, and Beau Willie Brown in *but i cd only whisper* at The Flea Theater. Special thanks to Mary Lou Rosato and Carl Hancock Rux.

Abigail Killeen (Actor) is a theater artist based in Portland, Maine, and theater faculty at Bowdoin College. Previous work with Compagnia de' Colombari: Flannery O'Connor's *Everything That Rises Must Converge*. Recent projects include an original performance version of Virginia Woolf's "Mark on the Wall," developed with Adrienne Krstansky, which premiered in Chicago; *Brighton Beach Memoirs* and the world premiere of *Love/Sick* at Portland Stage; and a grant from the Maine Arts

Commission to produce and perform a solo work, also for Portland Stage. She generated and will perform in a new adaptation of *Babette's Feast* premiering January of 2018, also directed by Karin Coonrod.

Christopher McLinden (Actor) appeared Off-Broadway in *Tempest* (La MaMa ETC), *Everything That Rises Must Converge* (Compagnia de' Colombari), and *Nicholas, Maeve, Marianne* (New York Fringe). Regional credits include *King Charles III* (A.C.T., Seattle Repertory Theatre, The Shakespeare Theatre Co.), *Last of the Boys*, *The Diary of Anne Frank* (Steppenwolf Theatre), *The Lion in Winter*, *The Seagull*, *The Duchess of Malfi* (Writer's Theatre), *The Taming of the Shrew* (Chicago Shakespeare Theatre), *Twelfth Night*, *Cymbeline* (Notre Dame Shakespeare Festival), *Speak American* (City Theatre of Pittsburgh), *Celebrity Row* (American Theatre Company), *Vincent in Brixton* (Appletree Theatre), *A Midsummer Night's Dream* (First Folio Shakespeare), and *The Lady from the Sea* (Greasy Joan & Co.). Film and TV credits include *Boardwalk Empire* (HBO), *Muhammad Ali's Greatest Fight* (HBO), *Alpha House* (Amazon Studios), and *5-25-77* (Moonwatcher Films.) McLinden is a proud member of Actors Equity, SAG/AFTRA, and The Actors Center in New York City.

Linda Powell (Actor) is pleased to be working with Compagnia de' Colombari again after having played Portia in last year's *The Merchant in Venice*. Her other Shakespeare roles include Hermione in *The Winter's Tale*, Titania and Hippolyte in *A Midsummer Night's Dream*, Olivia in *Twelfth Night*, and Thaisa in *Pericles*. Broadway credits include *On Golden Pond*, *The Trip to Bountiful*, and *Wilder, Wilder, Wilder*. Her Off-Broadway credits include *The Christians*, *The Overwhelming*, *Jar the Floor*, *Jitney*, and *A Doll's House*, among others. Regional credits include Long Wharf, Pittsburgh Public, Center Stage, NJ Shakespeare Festival, Arena Stage, Williamstown Theatre Festival, and A.R.T.

Frank Rodriguez (Actor) was classically trained in his native Uruguay and later in his adopted United States. He has worked with many New York-based theater companies over the years, Teatro Círculo and the Spanish Repertory among them. He has received training from respected names such as Marjorie Ballentine, Floyd Rumohr, and Tom Nellis, among others. Rodriguez's most recent work for TV includes *Mozart in the Jungle*, *The Following*, *Feed the Beast*, *The Blacklist*, *Taken*, and the upcoming Netflix series *Seven Seconds*. He also can be seen

alongside Ethan Hawke in the upcoming film *First Reformed*. Rodriguez is looking forward to be working in such an exciting project and with such a talented group of theater professionals!

Michael Rogers (Actor) has worked at theaters across the United States on and off Broadway and internationally in classical and contemporary roles as varied as Othello, Titania, Dracula, Robert Mugabe, and God. At Peak Performances: *Moving with Brecht and Eisner*. Most recently: *Generations*, *Marley*, *The Call*, *The Trial of an American*. On television, Rogers has appeared on most of the episodic shows. Films include *The Mosquito Coast*, *Weekend at Bernie's II*, *Side Streets*, *Moonfire*, *Inscape*, *Dance of the Quantum Cats*, *God's Pocket*, and *Dope Fiend*. Rogers is a graduate of the Yale School of Drama.

Steven Skybell (Actor) has appeared on Broadway in *Fiddler on the Roof*; *Pal Joey*; *Wicked*; *The Full Monty*; *Love! Valour! Compassion!*; *Cafe Crown*; and *Ah, Wilderness!* His Off-Broadway credits include *Cymbeline*, *Tamburlaine*, and *Antigone in New York* (Obie Award). Other credits include *Camelot* (Helen Hayes nomination), Arthur Miller's *Broken Glass* (Connecticut Critics Circle nomination), *The Caucasian Chalk Circle* (Connecticut Critics Circle nomination), and *Henry V* (Shakespeare's Globe, London). With Karin Coonrod: *Henry 6* (the Public), *Hamlet* (Cal Shakes), *Love's Labor's Lost* (the Public). He also has numerous TV and film credits.

Paul Spera (Actor) is an actor based in Paris. He performs in English and in French for the theater, cinema, and television, in France and abroad. Recent roles include Jim in *The Gentleman Caller*, a multilingual adaptation of Williams's *Glass Menagerie* produced by ElMadina Arts in Alexandria and Cairo (Egypt); Sean, a protagonist of the new Black Pills series *Immortality*; and Valère in a masked adaptation of Molière's *Le Dépit amoureux*. He also plays Leo, a villain in the upcoming video game *Detroit*, created by Quantic Dream. Spera trained in the United States in the Yale Theater Studies program (BA) and in France at the Conservatoire National Supérieur d'Art Dramatique.

Karim Sulayman (Actor), tenor, is consistently praised for his sensitive musicianship, vivid portrayals, and beautiful voice. With a vast repertoire that

spans from the Renaissance to Contemporary music, he has firmly established himself as a sophisticated and versatile artist of his generation. Future engagements include his debuts with the Australian Brandenburg Orchestra in Sydney and the National Symphony at the Kennedy Center, and the release of his first solo album of 17th-century Italian music. He also makes his role debut as Monteverdi's Orfeo in a national tour with Apollo's Fire Baroque Orchestra. His discography includes the title role in Handel's *Acis and Galatea* and two releases for NAXOS in works of Philidor and Grétry, as well as the release of *Sephardic Journey* with Apollo's Fire on the AVIE label, which debuted at the #2 slot on the *Billboard* World Music Chart and #5 on the Classical Chart. He holds degrees from the Eastman School of Music and Rice University and also studied improvisation at the Second City Training Center in Chicago.

Francesca Sarah Toich (Actor) is an Italian performer and writer based in Paris. She twice received the prestigious Lauro Dantesco prize, awarded by the Ravenna Center for Cultural Relations to the best young interpreter of Dante's *Divine Comedy*. She has written theater plays and published two fantasy novels. A graduate of the Istituto Internazionale della Commedia dell'Arte (Venice), Toich combines her literary activities with a range of theatrical performances and workshops, most recently in Moscow (2016–17) with the GITIS drama school. She holds an MA in Theatre from Ca' Foscari University, with a focus on contemporary *commedia*. She is the founding director of the creative research group UBIK (www.ubikteatro.com), with which she has performed at Tokyo Wonder Site (Tokyo), Victoria and Albert Museum (London), and the Centre Pompidou/IRCAM (Paris), among others.

Titus Tompkins (Actor) is an actor/musician hailing from Georgia, USA. Most recent credits include *The Goree All-Girl String Band* (New York Musical Festival), *Peer Gynt and the Norwegian Hapa Band* (Ma-Yi Theater Company), and TV Land's *Younger*. Check out his music in New York City with the Good Morning Nags, the Rusty Guns, and Jessy Tomsko. He is currently in residency with bands at East Village Social on the Lower East Side, where you can find him playing bluegrass from 4 to 7 every Sunday, as well as the last Saturday of every month at The Quays Pub in Queens.

Michelle Uranowitz (Actor) is a New York–based actor, writer, and teacher. She has a BFA from New York University's Tisch School of the Arts, where she now

teaches movement and physical training to actors. Recent theater credits include *Television* (MoMA), *The White Stag Quadrilogy* (Dixon Place), *Summer and Smoke* (Access Theater), *Tiny Parties* (Gym at Judson), and *Coromandel* (HEREArts). She played the role of Jessica in Colombari's production of *Merchant in Venice*, Italy, and is thrilled to reprise the role in Montclair! www.michelleuranowitz.com

Sorab Wadia (Actor) has recently appeared in *Monsoon Wedding* (Berkeley Repertory Theater), Karin Coonrod's *The Merchant in Venice* (Venice, Italy) and *Tempest* (La MaMa), *Buntz Berman Presents...* (The New Group), *Bashir Lazhar* (one-man play) and *Pool Boy* (Barrington Stage Company), *Jihad! The Musical* on London's West End, and *The Play of Daniel* at The Cloisters. Touring credits include *The Kite Runner* (one-man play) and *Oklahoma!* He has appeared Off-Broadway in *Nymph Errant* (Prospect), *Chaos Theory* (Pulse Ensemble), and *Big Shoot* (Lark). His TV credits include *The Blacklist: Redemption*, *Madame Secretary*, *30 Rock*, *Law & Order: SVU*, and *Chappelle's Show*. Film credits include *The Spectacular Jihad of Taz Rahim*, *New York*, *Suburban Girl*, and *Hiding Divya*. More at www.SorabWadia.com.

Aaron Alexander (Musician) has been based in New York City since 1993 and grew up in Seattle, WA. He has worked on many projects with Frank London including the Klezmatics, Hasidic New Wave, Klezmer Brass All-Stars, Night in the Old Marketplace, and others. He maintains an active freelance drumming career and works in many genres of music, most especially Klezmer and Jewish music, and jazz and improvised music. He has released several CDs as a leader and appears on dozens as a sideman and collaborator. Alexander has been the artistic director of the New York Klezmer Series since 2010. He has taught at Klez Kamp, Klez Kanada, Yiddish Summer Weimar, and Trip to Yiddishland. He lives with his wife, Merceditas, and two children, Ariella and Isaac, in the Hell's Kitchen neighborhood of New York City.

Joshua Camp (Musician) played accordion in the most recent Broadway revival of *Fiddler on the Roof* and on the Grammy-nominated cast recording. Other recent productions include *Indecent* at the Cort Theater and *Cabaret* at the New School. He can also be heard on Season 2 of *Unbreakable Kimmy Schmidt*.

Kaitlyn Raitz (Musician), originally from Long Island, New York, has built a career as a versatile cellist who is equally at home playing Schubert or Sondheim, bluegrass jams or Beethoven string quartets, and performing at New York's Carnegie Hall or Nashville's Station Inn. She currently tours with Canadian folk band The Bombadils as well as her own project with fiddler Ben Plotnick called Oliver the Crow. Raitz holds a bachelor's degree and a performer's certificate from SUNY Purchase and a master's degree from McGill University. She currently lives in Nashville, Tennessee.

Nikole and **Alexandra Stoica** (Musicians) were born into a musician's family in Romania and have participated in national and international competitions since they were children. They have toured France, Italy, Spain, Poland, Russia, Lithuania, Romania, Albania, and Vienna as members of the Royal Camerata, an orchestra supported by King Michael of Romania, as well as with the orchestra of renowned electric guitarist Steve Vai. In 2012–13 they were members of the Boston Philharmonic Youth Orchestra. Nikole and Alexandra recently graduated from Boston Conservatory at Berklee with a BM in violin performance.

Jacob Dunham (Black Angel/Assistant Stage Manager) is a theater director based in the New York Metro area. Since he concluded his studies in Theatre Direction at Temple University, his experience has ranged from directing to casting to actor representation. Recent casting projects include *Chicago* (Broadway), *On the Town* (Broadway), and *Bullets over Broadway* (National Tour). Television/Film casting: *Silver Linings Playbook*, *Do No Harm* (NBC), *The Devil You Know* (HBO), and *Spider-Man: Homecoming* (Marvel). Recent directing credits include *Doubt* (Skyline Theatre Co.), *Over the Tavern* (Temple University), and *Almost, Maine* (Temple University). Dunham has been the recipient of the University of the Arts Artistic Director's Award, the Arts in Motion Award for Drama, and the Fryeburg Academy Theatre Award and is certified with the Society of American Fight Directors. www.jacob-dunham.com

Rena Gavigan (Black Angel/Assistant Stage Manager) earned a certificate in Musical Theatre from Circle in the Square Theatre School this past June. Two weeks later she performed the roles of Sumiko and The Bride in *Adam & Evie* with Living

Room Theatre, directed by Randolyn Zinn (lrvt.org). Next she played Carol in *Weird Romance* at the Westchester Sandbox Theatre. Her favorite roles include *Sweet Charity* (Charity), *The 25th Annual Putnam County Spelling Bee* (Marcy), and *Spring Awakening* (Wendla). She would like to thank everyone at Compagnia de' Colombari for the opportunity to work alongside such inspiring and true artists.

Catherine McElaney (Black Angel) previously performed at Montclair State University in *Iphigenia at Aulis* (Woman of the Court), *Tartuffe* (Marianne), and MSU's touring show *Breaking the Cycle* (Ensemble). Previous professional credits include multiple voiceovers for Nickelodeon and an audiobook of *The Diary of Anne Frank* (Anne Frank).

Ashlee Pallay (Black Angel) is a senior BFA Acting major at Montclair State University. Her MSU credits include *Michigan Murders* (Alice), *Iphigenia at Aulis* (Woman of the Court), *Pride and Prejudice* (Lydia), and *The Tall Girls* (Lurlene). Professional theater credits include *The New Kid* (Off-Broadway), *Free to Be... You & Me* and *Rabbit on the Run* (Paper Mill Playhouse), and various regional theater credits. Television credits include ABC's *What Would You Do?* Film credits include *The Dinner* (dir. Oren Moverman), *Grey Between*, *Text*, and *Boys and Girls* (dir. Kyle Schickner). She has done commercial work with SituatioNormal Productions and Blue Moon Studios and print work with *Seventeen Magazine*.

Andrew Russel (Black Angel) is in his final year at Montclair State University. His most recent MSU credits include *Punk Rock* (Chadwick), *Iphigenia at Aulis* (Slave), and *The Drunken City* (Eddie).

Allison Gormley (Student Actor) is a recent Montclair State University graduate with a BA in Theater and English Education. She is a recipient of the Anthony Lovasco Shakespeare Award for her paper "The Making—and Unmaking—of *The Winter's Tale*: A Semiology of Costumes," which was nominated for Best Undergraduate Presentation at the 2016 MSU Research Symposium in addition to being published in the Creative Research Center. She performed in the Theater Department productions of *Henry V* (the Boy), *The Cherry Orchard* (Charlotta), *The Persians*, and in Samuel Beckett's *Not I* (Mouth). She is a language arts teacher in Caldwell.

Adrian Guo Silver (Assistant Director) is a freelance dance dramaturg and writer, currently working with the Bill T. Jones/Arnie Zane Company, Pontus Lidberg, and Colleen Thomas. He also works with Karin Coonrod as movement director and with Martha Clarke as assistant director. His translations from Yiddish have been supported by various theaters, grants, and fellowships. He holds a BA in English from Colby College and an MFA in Dramaturgy from Columbia.

Ry Burke (Assistant Lighting Designer) is a New York–based lighting designer. He recently graduated from Reed College with a BA in Theater. His lighting design credits include *The Gas Heart*, *4.48 Psychosis*, and *These Violent Delights*, an adaptation of *Romeo and Juliet*. He has assisted on productions with Portland Experimental Theatre Ensemble, Coho Productions, Profile Theatre, and Portland Playhouse. He is currently an electrics apprentice at Juilliard and a Wingspace mentee.

Eleanor O’Connell (Assistant Costume Designer), raised in both Australia and Papua New Guinea, graduated with a BFA in 2012 from Swinburne University in Melbourne, Australia, where she majored in Costume Design. Since then, she has spent the last five years working in fashion, theater, dance, music, video, and film in Melbourne, London, and New York. Some highlights include *A Midsummer Night’s Dream* at Shakespeare’s Globe and Francesco Vezzoli’s Renaissance ballet *Fortuna Desperata*. O’Connell has been based in New York for the last four years, where she runs her own millinery label and continues to work in the performing arts.

Acknowledgments

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