

MEMORIAL

By Livian Yeh

Directed by Kelly Galvin

Oct. 13 - 23

Boston **PLAYWRIGTHS'** Theatre

Tickets: (866) 811-4111 or BostonPlaywrights.org

Boston University College of Fine Arts
New Play Initiative



A WELCOME FROM OUR ARTISTIC DIRECTORS

Dear Friends:

Welcome to the first-ever rendition of *Memorial* by Livian Yeh and directed by Kelly Galvin! Most certainly this will not be the last time you hear of this work. Our playwright Livian has been studying and honing her craft for three years in our playwriting workshops, and this play is the culmination of her work with us. While in our MFA program, she was awarded the Paul Stephen Lim Playwriting Award from the Kennedy Center American College Theater Festival for her play *Nightfall* (along with an award from the NYU Tisch School of the Arts). Workshopped in New York City with the Flea Theatre Theatre, *Nightfall* will be part of the talented Fresh Ink Theatre Company's Ink Spots Reading Series here in Boston this coming winter.

Livian has also been working with our gifted director Kelly Galvin for the past year during which the two of them have been exploring the text not only in our classes, but in outside readings and workshops with actors from the College of Fine Arts School of Theatre ("SOT"). *It is this collaboration that we are excited to bring to your attention.* SOT's New Play Initiative is a perfect fit for our graduating playwrights who come from all over the nation and who bring a wide range of experience to their concentrated studies. Kelly will also be graduating this spring with an MFA in Directing after which she will continue her good work in the Berkshires and here in Boston. This production is her first foray into the Boston theatre community—and it won't be her last.

This is an amazing year for us—to be producing all five of our graduating MFA candidates (plus a play by Professor Ronan Noone in January/February)! And now you will see the wonderful work these writers have accomplished—all products of the successful collaboration between our two departments. Playwriting is not an ivory tower endeavor—it's a messy, challenging, egocentric tightrope of collaboration between writer, director, designers, and technicians.

Welcome to our world!

All our best,



Jim Petosa, Director
School of Theatre
College of Fine Arts



Kate Snodgrass, Director
MFA in Playwriting/English Department
Graduate School of Arts & Sciences

Boston Playwrights' Theatre and
the Boston University College of Fine Arts School of Theatre
present

MEMORIAL

a Boston University New Play Initiative production
by Livian Yeh
directed by Kelly Galvin

| | |
|--------------------------|--|
| Scenic Design | Mary Sader |
| Lighting Design | Aja M. Jackson |
| Sound Design | Oliver Seagle |
| Costume Design | Theona H. White |
| Assistant Costume Design | Megan Mills |
| Dramaturgy | Laura J. Neill |
| Stage Manager | Katherine Humbert* |
| Assistant Stage Manager | Sarah Wallace |
| Light Board Operator | Christian Scales |
| Master Electrician | Keithlyn Parkman |
| Electricians | Aurelia Lyman, Amanda Holt, Kevin Zambrecki |
| Paint Charge | Liv Honer |
| Production Assistants | Anmol Dhaliwal, Jake Mellen, Ekedi Fausther-Keeyes, Anna Oehlberg, Linda Seminario |
| Run Crew | Edward Harris, Christian Scales |
| House Managers | Anna Oehlberg, Paisley Piasecki |
| Front of House Staff | Anmol Dhaliwal, Marzie Ghasempour, Kira Rockwell, Sarah Shin |

CAST

| | |
|-------------------|---------------|
| Col. James Becker | John Kooi* |
| Julia Lin | Roxanne Morse |
| Hideo Sasaki | Jeff Song |
| Maya Lin | Amy Ward |
| Wolf von Eckardt | Dale J. Young |

***Memorial* runs 90 minutes with no intermission.**

* Member, Actors' Equity Association

*The video and/or audio recording of this performance
by any means whatsoever is strictly prohibited.*

A NOTE FROM THE PLAYWRIGHT

I wrote *Memorial* in response to a moment that happened to me while visiting the Arlington National Cemetery. Our tour guide was leading us toward the Iwo Jima Memorial, all the while telling us with pride that the Battle of Iwo Jima was the first and only time the United States had planted its flag on Japanese soil. My fellow tourists responded enthusiastically. All of a sudden, as I stood and looked at the memorial, I was struck by the overly simple narrative presented by the statue. I felt that the Second World War was so much more complicated than this image of brave soldiers planting the American flag on enemy soil. I began asking myself, can memorials be honest? How do we thank soldiers for their service, but at the same time acknowledge the damages done by war? What stories do memorials tell, and what do these stories reflect about the United States?

The Vietnam Veterans Memorial may not answer all of these questions, but it certainly challenged and changed the pre-existing notion of memorials in the United States. Through requiring its visitors to contemplate and reconcile with the concepts of loss, death and war, Maya Lin succeeded in redefining history. I hope my play captures the essence of an artist's struggle to tell the truth, and that the audience will leave the play and think about memorials in a different light.

—Livian Yeh

A NOTE FROM THE DIRECTOR

Maya Lin's design for the Vietnam Veterans Memorial fundamentally changed the way that Americans memorialize our history. As our ensemble has approached this imagined version of her story, we have been inspired every day by the strength of her convictions, by the precision and purity and of her vision, and, perhaps most profoundly, by her unfaltering impulse toward compassion.

As you experience Livian Yeh's intelligent and expressive play, we offer you these quotes from Maya Lin herself that have been illuminating during our process:

"The role of art in society differs for every artist."

"Every memorial in its time has a different goal."

"I thought about what death is, what a loss is. A sharp pain that lessens with time, but can never quite heal over. A scar. The idea occurred to me there on the site. Take a knife and cut open the earth, and with time the grass would heal it. As if you cut open the rock and polished it."

—Kelly Galvin

A NOTE FROM THE DRAMATURG

When Maya Lin won the national design competition for the Vietnam Veterans Memorial in 1981, she was a twenty-one-year-old senior at Yale University. According to the [Vietnam Veterans Memorial Fund website](#), “the jury presented its unanimous selection for first prize, which was accepted and adopted enthusiastically by VVMF.” However, other factions did not accept Lin’s design so enthusiastically. Outrage and insults, including racial slurs, were hurled at Lin, who is of Chinese-American heritage. While many veterans wholeheartedly supported Lin’s memorial, **others, most notably Tom Carhart and James (Jim) Webb**, objected to the memorial’s color, its placement below-ground, the chronological listing of the names by death date, the lack of an inscription championing the war, and the lack of an American flag--all attributes which Carhart believed made the piece “an appropriate design for those who would spit on us still.” Some op-ed pieces directly cited Lin’s ethnicity as a rationale for opposing her design. Due to these protests, while the construction of Lin’s memorial continued, Congress considered and approved the construction of an additional sculpture, The Three Servicemen, designed by Frederick Hart. Lin objected to the addition of the sculpture and remained firm in her pursuit of her original vision ([read Lin’s account of her design here](#)). However, while Lin’s memorial stood on its own from late 1982 to 1984, The Three Servicemen were added in 1984; the memorial was then re-dedicated by President Reagan.

Livian Yeh has crafted these notable historical events into a compelling narrative that asks: What is the purpose of a memorial? How does an artist truly find their vision? Is it possible for a vision to be purely enacted in a political landscape? Yeh was inspired by Lin’s story and by the story of Lin’s aunt, who was also an architect. These stories brought Yeh to question what place a memorial can occupy--and what role an artist must take on--in a political society. Basing her script on historical events while combining and creating characters, Yeh has created a narrative that weaves together one individual’s discovery of the “courage it takes to believe in oneself as an artist” with the national and widely politicized discussion of what it means to create a memorial.

—Laura J. Neill

NOTES ON HISTORICAL FIGURES



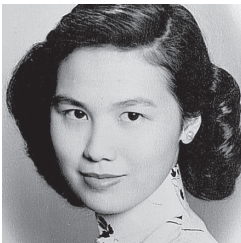
Maya Lin, a famous American architect, is alive today. As her website reads, “From recent environmental works such as Storm King Wavefield, Where the Land Meets the Sea and Eleven Minute Line to the Vietnam Veterans Memorial, where she cut open the land and polished its edges to create a history embedded in the earth, Ms. Lin has consistently explored how we experience the landscape. She has made works that merge completely with the terrain, blurring the boundaries between two- and three-dimensional space and set up a systematic ordering of the land tied to history, language,



Wolf von Eckardt was a Jewish German-American art and architecture critic. While he was not directly involved with the construction of the memorial, his op-ed pieces in support of the memorial had an effect on the conflict’s resolution.



Hideo Sasaki was a Japanese-American landscape architect. He was not directly involved in the construction of the Vietnam Veterans Memorial, but **he and his firm created several prominent American pieces.**



Julia Lin, Maya’s mother, was indeed a professor of literature, remembered as “a scholar of Chinese literature who brought a forgotten generation of women poets in China and a new generation of post-war Chinese women poets to a western audience.”

Colonel James Becker is not based on a single historical figure. He is a confluence of several real-life veterans who objected to the design.

—Laura J. Neill

CAST & CREW

KELLY GALVIN (Director) is completing her MFA in directing at Boston University. Most recently she directed *Much Ado About Nothing* for The Theater at Woodhill, and this winter she will direct *The Cherry Orchard* at the Boston University Lane-Comley Studio 210. While at BU she has directed *The Caucasian Chalk Circle*, *Dancing at Lughnasa*, *The Duchess of Malfi*, *The Tall Girls*, and *Changes of Heart*. Previously, Kelly served as the artistic associate at WAM Theatre Company in the Berkshires and has been a company member with Shakespeare & Company since 2008 where she works as a director, teacher, and actor. She has served as assistant director to Tina Packer on *All's Well That Ends Well* and *Julius Caesar*, held assistantships with Bedlam, Orlando Shakespeare Festival, and Boston Center for American Performance, and recently completed an observership for the Huntington Theatre Company's production of Kirsten Greenidge's *Milk Like Sugar*. Kelly attended Wellesley College where she studied Theater and Political Theory.

KATHERINE HUMBERT* (Stage Manager) is delighted to be working on her first production with Boston Playwrights' Theatre! She has spent several years with Central Square Theater where she has assistant stage managed The Nora Theatre Company's *Operation Epsilon* and *Arcadia*, and the Underground Railway Theatre's productions of *SILA*, *A Disappearing Number*, and *Mr. g*. She has also had the pleasure of working on The Nora/URT's *The Other Place* and *Arabian Nights*. A graduate of Carnegie Mellon University, she returned to the Boston area several years ago to explore the theatre scene and has been enjoying every moment. Most recently, Katherine stage managed The URT's production of *Matchless & The Happy Prince* which she is excited to work on again this December! Other recent stage management credits include: *Into the Woods* (Weston Drama Workshop), *Translations* (Bad Habit Productions), and *Company* (Moonbox Productions).

AJA M. JACKSON (Lighting Design) is an art enthusiast who has been an active participant in the arts since youth. She graduated from the University of Nebraska-Lincoln with a BFA in Lighting Design from the Johnny Carson School of Theatre and Film. She is currently in her second year as an MFA candidate in Lighting Design at Boston University. She has worked with the Nebraska Theatre Caravan's 35th national tour of *A Christmas Carol* as the assistant lighting director and for the past six seasons in production management with the Santa Fe Opera, in New Mexico. She has also had the opportunity to work with The Public Theater (NYC), The Lighting Design Group (NYC), Huntington Theatre Company (BOS), and the Boston Lyric Opera (BOS). As a lighting designer some of Aja's favorite projects include *Wit* at the Calderwood Pavilion at the Boston Center for the Arts; original work *What The Wind Taught Me* Midwest tour; and the Biomorphic Dance Festival in NYC.

JOHN KOOI* (Col. James Becker) previously appeared in BPT's productions of *Back The Night*, *Uncle Jack* (a co-production with Boston Center for American

Performance) and *The Company We Keep*. Other area credits include the IRNE Award-winning *Operation Epsilon* (Nora Theater Company); *Rancho Mirage* (New Repertory Theatre); *A Moon for the Misbegotten*, *Dinah Was*, *Betrayal*, and *As You Like It* (Merrimack Repertory Theatre); *Romance* (Wellfleet Harbor Actors Theater) and *Hamlet* (The Commonwealth Shakespeare Company). Among his New York credits are *Othello* (John Montgomery Theatre Company); *Twelfth Night* (The Actors' Company Theatre) and *Romeo and Juliet* (Metropolitan Playhouse of New York). Regionally, John has appeared in *Yankee Tavern*, *The Little Foxes*, and *Clybourne Park* (New Century Theatre); *The Glass Menagerie* and *The Woman In Black* (Shadowland Theatre); *Romeo and Juliet* (The Cleveland Orchestra); *Beyond Therapy* (Long Beach Playhouse); and *Much Ado About Nothing* (Pasadena Shakespeare Company). His film and television work includes *Stronger*, *The Minister's Wife*, and *Labor Day*.

MEGAN MILLS (Assistant Costume Design) is excited to be working for the first time with Boston Playwrights' Theatre. Other design work include *Così fan tutte* and *The Seven Deadly Sins* with the Boston University Opera Institute, and *La Cenerentola* with the Bay View Music Festival. Originally from Seattle, she now lives in the South End neighborhood of Boston. Megan is a third-year MFA Costume Design candidate at Boston University. She is also currently working as the costume designer on *Faithless* with Boston Playwrights' Theatre/SOT and *Good* with New Repertory Theatre/BCAP.

ROXANNE MORSE (Julia Lin) is thrilled to be in the first production of *Memoirial*. It was a wonderful experience to work together with Livia, Kelly, Amy, John, Dale, and Jeff and the creative team at Boston Playwrights' Theatre to tell a beautiful story. Roxanne's recent theatrical credits include *Don't Play Games with Me* (Jennie), staged readings of *Stir Frying Mahjong* (Mama Tang/Anna Seto), *Vagina Monologues—Out of the Cocoon*, and *Wild Swans* (Community Chorus). Roxanne is a member of Straeon Acting Studios in Boston. She has worked in major studio films, independent films, TV and web commercials, industrials, and print ads. She is currently producing and acting in a new web series, *The Over Easy Courthouse Cafe*.

LAURA J. NEILL's (Dramaturgy) plays have been produced or developed by Fresh Ink Theatre, the Wilbury Theatre Group, the Dartmouth College Department of Theater, Brown Production Workshop, VoxFest, and Playwrights' Reading Room. Laura won the Eleanor Frost Playwriting Award in 2012 and was an affiliate of the 2016 Company One PlayLab. Her play *Don't Give Up the Ship* will premiere with Fresh Ink Theatre in February 2017. Laura is earning her MFA in Playwriting at Boston University. She is a member of the Dramatists Guild, StageSource, and the New England New Play Alliance; she runs the Youth Shakespeare Project, a summer theater camp, with her husband Jaymes.

MARY SADER (Scenic Design) is currently pursuing her MFA in Scene Design at Boston University. At BU she has designed *Exposed*, *By the Bog of Cats*, *Sight Unseen*, *Sickle* (at the Boston Playwrights' Theatre), and *Later the Same Evening* (in conjunction with the Opera Institute). She has designed props for *The Last*

Schwartz (Gloucester Stage Company) and *In the Next Room (or the vibrator play)*. Recent collaborations outside of BU include New Rep's Classic Repertory Company's touring productions of *Romeo and Juliet* and *The Scarlet Letter*; *The Merry Way* with Anthem Theatre Co; and *La Hija de Rappacinni* with OperaHub. She earned her BA with honors from Virginia Tech and is a member of a society with a secret handshake. www.marysader.com

OLIVER SEAGLE (Sound Design) has been working professionally in the theatre for twenty years. He attended Walnut Hill School for Design and Production for Theatre, and Berklee College of Music for Music Synthesis. Recently Oliver was the drummer for the internationally touring band, Ozric Tentacles, that took him to more than twenty countries. Now back in Boston, Oliver has become a proud member of the Roxbury Repertory Theatre Company. Last spring, Oliver started working with Sleeping Weazel and Robbie McCauley on her piece, *Jazz 'n Class*, which was part of last season's *Badass*. This year saw a continuation of Oliver's work with Sleeping Weazel, collaborating on the collection of short works entitled *The Birds and the Bees* and their latest, *Cleanliness, Godliness and Madness*.

JEFF SONG (Hideo Sasaki) is honored to be making his debut with Boston Playwrights' Theatre. Other acting credits include productions with the American Repertory Theater, Company One (C1), and Wheelock Family Theatre. A New England Foundation for the Arts grant recipient in music, Jeff is featured on more than a dozen recordings, and has performed concerts in the U.S. and abroad including the Montreux Jazz Festival, the Vichy Opera House, the Chicago Museum of Contemporary Art, Boston's ICA, the Istanbul Jazz Festival, the Palermo Festival Di Verdura, and the New York Jazz Festival. Worlds collided when he composed and performed music for the C1 production of *Astro Boy and the God of Comics* (2014). In 2017 he'll be acting, composing and music-directing Baltimore's Center Stage production of Mary Zimmerman's *The White Snake*. Primarily a cellist and bass guitarist, Jeff has performed solo, with his own groups, and with various artists including Ute Lemper, Dave Bryant, Cuong Vu, Taylor Ho Bynum, George Lewis, Leni Stern, and Bob Moses. His original music has also been featured on radio, TV, and at the Children's Museum of Manhattan.

SARAH WALLACE (Assistant Stage Manager) is a senior at Boston University majoring in Stage Management. She is very excited for the opportunity to work with Boston Playwrights' Theatre before she graduates. She has been enjoying the adventure of working on a new play, and hopes you enjoy it as much as she does!

AMY WARD (Maya Lin) is thrilled to be working with Boston Playwrights' Theatre for the first time, and would like to thank the entire *Memorial* team for an incredible experience. After returning from a spring semester at London Academy of Music and Dramatic Art, Amy spent this past summer in NYC working for PlayCo and The Jinah Parker Project. She is currently completing her final year of Boston University's BFA Acting program, and has previously appeared in

Julius Caesar (Cassius), *Twelfth Night* (Maria), *The Merchant of Venice* (Jessica), and *Mrs. Packard* (Mrs. Chapman), among others.

THEONA H. WHITE (Costume Design) is very excited to be working for the first time with BPT. She is currently attending Boston University's MFA Costume Design program, which she hopes to complete this year. For Boston University she has designed *Rosmersholm* and assistant designed *The Adding Machine*, *Wit* (BCAP), and *The Human Comedy*. Other local credits include assistant costume design for Commonwealth Shakespeare Company's *King Lear* and costume design for NEMPAC's *La Boheme*.

LIVIAN YEH (Playwright) is a Taiwanese playwright. Her plays include *Nightfall*, recipient of the John Golden Playwriting Prize and the Goldberg Playwriting Award from NYU, as well as the Paul Stephen Lim Playwriting Award from the Kennedy Center American College Theater Festival. *Nightfall* was first work shopped at The Goldberg Theatre in collaboration with The Flea Theatre and its resident acting company, and will be included in Fresh Ink Theatre's 2016-2017 season as part of the Ink Spots Reading Series. Her short plays have appeared at the National Concert Hall in Taipei (Taiwan), Manhattan Repertory Theatre (NYC), 13th Street Repertory Theatre (NYC), and The Cape Cod Theatre Project (MA). She holds a BFA from New York University and is an MFA candidate at Boston University.

DALE J. YOUNG (Wolf von Eckardt) has lived and performed throughout the U.S., though he calls the off-loop theatre scene in Chicago his home away from home. Currently Dale lives in Westford, MA and teaches acting, directing, and more as a proud member of the UMass-Lowell Theatre Arts Program. Recent Boston area work includes *Peter and the Star Catcher* (Lyric Stage, Boston), *The Housekeeper* (Fresh Ink Theatre), *The Goat* (Bad Habit), and *Greenland* (Apolinaire Theatre). Dale also was a writer-in-residence for four weeks this spring at Opera House Arts in Stonington, ME. When not acting, Dale can be found pedaling or kayaking around the state, writing plays, and making various messes in his studio in the name of creativity. Back in 1981 when he was in high school, Dale had a huge crush on Maya Lin. Shhhhh. Big secret!

SPECIAL THANKS

Matthew Breton



ACTORS
EQUITY
ASSOCIATION 1913

*Actors' Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 49,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production.

#MEMORIAL #bptcfasot #BUarts

OCT 8-30/2016



good

GOOD

BY CP TAYLOR

CO-PRODUCED WITH BOSTON CENTER FOR AMERICAN PERFORMANCE

DIRECTED BY JIM PETOSA

In 1930s pre-Nazi Germany, a good man is tempted by the changing world around him, raising questions which remain startlingly resonant in today's political landscape.

new
rep
THEATRE

newrep.org
617-923-8487

BE AUDACIOUS.



NOMINATED FOR
11 TONY AWARDS

MUSIC & LYRICS BY
JOHN KANDER & FRED EBB

BOOK BY
DAVID THOMPSON

ORIGINAL DIRECTION & CHOREOGRAPHY BY
SUSAN STROMAN

DIRECTED BY
PAUL DAIGNEAULT

MUSICAL DIRECTION BY
MATTHEW STERN

CHOREOGRAPHY BY
ILYSE ROBBINS

BE A PART OF

SpeakEasy
STAGING BOSTON PREMIERES

STARTS OCT 21  SPEAKEASYSTAGE.COM

20th Annual
FRINGE
FESTIVAL

OCTOBER 14-30, 2016

**BOSTON UNIVERSITY THEATRE
& LANE-COMBLY STUDIO 210**
264 Huntington Ave, Boston

BU.EDU/CFA/FRINGE
617-933-8600

**BOSTON
UNIVERSITY**

Boston University College of Fine Arts
School of Music: Opera Institute
and School of Theatre



October 21st, 8:00p

Boston University Theatre
264 Huntington Avenue, Boston
BostonTheatreScene.com

BALTIMORE
By Kirsten Greenidge



BOSTON CENTER for AMERICAN PERFORMANCE
Boston University
bcap
College of Fine Arts

new
rep
THEATRE

**BOSTON
UNIVERSITY**

SCHOOL OF THEATRE

The School of Theatre at the College of Fine Arts at Boston University is a leading conservatory for the study of acting, stage management, design, production, and all aspects of the theatrical profession. These programs of study are enriched by the School's access to the greater liberal arts programs at Boston University. The School of Theatre values the notion of "the new conservatory" and seeks to provide students with opportunities for artistic growth through a rigorous curriculum, professional connections, and an emphasis on collaboration and new work.

| | |
|---------------------|---|
| Jim Petosa | Director |
| McCaela Donovan | Assistant Director |
| Liz Mazar Phillips | Business Manager |
| Johnny Kontogiannis | BU Theatre Complex Production Manager |
| Adam Kassim | 855 Production Manager |
| Jon Savage | Design & Production BFA Programs Head |
| Mark Stanley | Design & Production MFA Programs Head |
| Karen Martakos | Costume Shop Supervisor |
| Emily Ranii | BUSTI Co-Program Head—Academic |
| Brian Dudley | Senior Staff Assistant—Performance; BUSTI Co-Program Head |
| Renee Yancey | Senior Staff Assistant—Design & Production |

DESIGN & PRODUCTION FACULTY: Joel Brandwine*, Ben Emerson*, Diane Fargo, Adam Godbout, Nancy Leary*, Michael Maso, James McCartney, Seághan McKay, Roger Meeker*, James Noone*, Penney Pinette, Jon Savage, Leslie Sears*, Mark Stanley*, Cristina Todesco, Mariann Verheyen*, Denise Wallace-Spriggs, and Jesse Washburn.

PERFORMANCE FACULTY: Judy Braha*, Ilana M. Brownstein*, Mary Buck, Yo-el Cassell, Mark Cohen, McCaela Donovan, Sidney Friedman, Kirsten Greenidge, Christine Hamel, Michael Hammond, Clay Hopper, Angie Jepson, Michael Kaye*, Paula Langton*, Georgia Lyman, Maurice Parent, Jim Petosa, Betsy Polatin, Matthew Stern, Micki Taylor-Pinney, Cassie Tunick, and Elaine Vaan Hogue*.

* Denotes Program Head

BOSTON UNIVERSITY COLLEGE OF FINE ARTS

Founded in 1839, Boston University is an internationally recognized institution of higher education and research. With more than 33,000 students, it is the fourth largest independent university in the United States. BU consists of 16 schools and colleges, along with a number of multi-disciplinary centers and institutes integral to the University's research and teaching mission. In 2012, BU joined the Association of American Universities (AAU), a consortium of 62 leading research universities in the United States and Canada. Established in 1954, Boston University College of Fine Arts (CFA) is a top-tier fine arts institution. Comprised of the School of Music, School of Theatre, and School of Visual Arts, CFA offers professional training in the arts in conservatory-style environments for undergraduate and graduate students, complemented by a liberal arts curriculum for undergraduate students.

| | |
|----------------------------|--|
| Lynne Allen | Dean <i>ad interim</i> , College of Fine Arts |
| Shiela Kibbe | Director <i>ad interim</i> , School of Music |
| Jim Petosa | Director, School of Theatre |
| Jeannette Guillemin | Director <i>ad interim</i> , School of Visual Arts |

bu.edu/cfa

BOSTON UNIVERSITY NEW PLAY INITIATIVE

The BU New Play Initiative (NPI) expresses the BU School of Theatre's commitment to our participation in the development of new work. This special initiative provides playwrights, directors, designers, and actors with a variety of developmental options to support the collaborative creation of new work for the theatre. Students, faculty, alumni, and guest artists are given the opportunity to utilize the creativity of the rehearsal room to develop their plays, which are then presented through workshop productions. But the life of these new plays doesn't end on the BU stages. Many New Play Initiative productions are often later fully produced by member companies of our Professional Theatre Initiative.

Among NPI's 27 productions to-date:

- *Translations of Xhosa* by Kira Lallas (CFA'02), winner of the 2004 Charles MacArthur Award for Outstanding New Play
- *Brendan* by Ronan Noone (CAS'01; BU faculty), winner of the 2007 Independent Reviewers of New England award for Best New Play
- *King of the Jews* by Leslie Epstein, which received its world premiere at Olney Theatre Center in 2008
- *Lizzie Stranton*, a reimagining of *Lysistrata* by Lydia R. Diamond, author of the critically acclaimed plays *Stick Fly* and *The Bluest Eye*
- *diventare* by Jenny Rachel Weiner (CFA'09) and *Fallujah* by Evan Sanderson (CFA'09), winners of the 2010 and 2011 Kennedy Center American College Theatre Festival National Student Playwriting Awards
- *Our Lady* by James Fluhr (CFA'10), a featured event of the 2012 New York Fringe Festival
- *Exposed* by Robert Brustein, co-produced with Boston Playwrights' Theatre
- *Baltimore* by Kirsten Greenidge, co-produced with New Repertory Theatre, and a 2016 nominee for the Elliot Norton Award for Outstanding New Script.

In season 2016-2017, the BU New Play Initiative will support productions of Tom L. War's *Daddy Issues*, a remount of Kirsten Greenidge's *Baltimore*—co-produced with New Repertory Theatre, as well as the thesis work of the University's five graduating MFA Playwriting students: Livian Yeh's *Memorial*, Andrew Joseph Clarke's *Faithless*, Leo McGann's *The Honey Trap*, Samantha Noble's *Franklin*, and Mary Conroy's *Every Piece of Me*. The latter five productions will be co-produced with Boston Playwrights' Theatre.

For more information about NPI, Boston University College of Fine Arts, and opportunities for involvement and/or investment: bu.edu/cfa/npi

FRIENDS OF THE COLLEGE OF FINE ARTS

We are grateful to the generous donors who support our gifted students in music, theatre, and visual arts, and to our CFA alumni who donate to Boston University. These gifts drive important capital initiatives, scholarships, educational outreach, performances, and exhibitions all of which directly benefit students across campus.

*For more information about how you can join our growing list of supporters, please contact us at 617-353-5544 or make a donation online at www.bu.edu/giving. We would love to welcome you into our donor community! **

\$250,000 - \$499,999

Andrew R. Lack ('68) ♂♂
Jane M. Pappalardo ('65) and
A. Neil Pappalardo ♂

\$100,000 - \$249,999

Luo Yan ('90) and Hugo X.
Shong (COM'87) ♂

\$50,000 - \$99,999

Anonymous
The Estate of Louise P. Kush ^
Stewart F. Lane ('73) and
Bonnie Comley #♂♂

\$25,000 - \$49,999

The Estate of Carol G. Elledge
^
Sung Eun Han-Andersen ('85)
and G. Chris Andersen ♂♂
Steven M. Karbank (CAS'79)
and Jeannette O. Karbank
#♂♂
Mary Ann Milano-Picardi ('66)
and Angelo Picardi #♂♂
The Estate of Arlene H. Simons
^

Corporations & Foundations

\$50,000 - \$99,999

Anonymous
Stewart F. Lane & Bonnie
Comley Foundation

\$25,000 - \$49,999

Fidelity Charitable Gift Fund
National Philanthropic Trust
The C. George Van Kampen
Foundation

\$10,000 - \$24,999

Anonymous
Curriculum Associates LLC
Clovelly Charitable Trust
Lost & Foundation Inc.
Santa Barbara Foundation
Margaret S. Lindsay
Foundation

\$5,000 - \$9,999

The Ushers & Programmers
Fund
Carriuolo Family Foundation,
Inc.
Helen Uffner Vintage Clothing
LLC
Ann and Gordon Getty
Foundation
\$2,500 - \$4,999
The ASCAP Foundation Irving
Caesar Fund
The Messinger Foundation Inc.
Bette Davis Foundation, Inc.
Avedis Zildjian Company
The Presser Foundation

\$1,000 - \$2,499

Montgomery Symphony
Association
Viking Fuel Oil Company, Inc.
GFF
The Cheswatyr Foundation Inc.
Combined Jewish
Philanthropies
Schwab Charitable Fund
Charlotte & William Hinson
Charitable Foundation Trust
Community Foundation of
Sarasota County
The Block Grausman Fund

\$500 - \$999

Peter E Dreyfuss And Martin
Semel Trust
Tuesday Club of Stockbridge

\$250 - \$499

Cantor Sher's Discretionary
Fund
Pucker Gallery

\$1-\$249

David Neigher Associates
Dennis Dong & Patricia E.
Pieropan Trust
DoubWorks
Friends of BUTI
George G. & Viola G.
McLoughlin Trust
Holderried Nominee Trust
Linda W. Ostrander Trust
Morgan Investment Trust
Muriel E. Rodrigues Revocable
Trust
Robert J. Gartside Trust

Matching Gift Donations

Apple, Inc.
Avon Foundation for Women
Babson Capital Management
LLC
Bank of America, N.A.
IBM
Microsoft Corporation
Northeast Utilities
Pioneer Investments
Truist
Wells Fargo Bank

*This list reflects donations made between July 1, 2015 and June 30, 2016. If you believe your name has been omitted from this list, please contact us at 617-353-5544 so that we can correct our records. For a complete list of donors, visit bu.edu/cfa/alumni/givingback.

♢ – Annual Fund Leadership
Giving Society Member
♢ – Young Alumni Giving
Society Member
♣ – Faculty/Staff Member
♣ – Deceased
– Parent
♢ – Loyalty Society Member
^ – First-time Donor

FRIENDS OF BOSTON PLAYWRIGHTS' THEATRE

We are grateful to our donors for their support of our mission—to provide a home for new works for the stage.

If you are interested in making a donation to Boston Playwrights' Theatre, please contact Managing Director Jacob Strautmann at (617) 353-5443 or visit our online donation form at www.BostonPlaywrights.org.

Executive Circle (\$1000+)

Blue State Coffee
Barbara Duff
Daniel & Sivika Hunter
June Lewin
William & Anastasia Lyman

In-Kind Contributions

Huntington Theatre Company
Kalman Zabarsky

Leadership Circle (\$500-\$999)

Ellen Dolnansky & Don Ingber
Jan Durgin & Chuck Schwager
Laura Glassman & Matthew
Mayerchak
Peter Loewinthan
Jack Welch

In-Kind Contributions

Deirdre Girard
Phil Schroeder

Playwrights' Circle (\$100-\$499)

Gustavo & Rosanna Alfaro
Anonymous x 2
Fred & Lynn Basch
David & Ann Berndt
Judith B. Chaffee
James R. Clinton & Ludmilla
Anselm
Bonnie Costello
Harold S. Crowley, Jr.
John Davin
Gregory Fletcher

Richard & Hildy Grossman
Barry & Karen Oshry
Jeffrey Hughes & Nancy
Stauffer
Denis & Ronald Jenssen
Lyrallen Kaye
Jim Loutzenhiser & Cristi Catt
Annette Miller
Greg Nash
Ronan L. Noone
Charlotte & Ed Peed
Bill Rebeck & Andria Wisler
Kathleen Rogers & Richard
Teller
Richard & Roni Schotter
John & Linda Sheehan
Jane Sloan
Katherine Snodgrass
John & Ellen Sullivan
Garó R. Toomajanian
Dawn Tucker
Bryson & Janine Welch (In
honor of Jack Welch)
Bill Young

In-Kind Contributions

Daniel Berger-Jones
Dolly Brooks
Dan Hunter
Sally Nutt
Kate Snodgrass

Friends' Circle (Up to \$99)

Anonymous
Daniel Bolton
STC
Tommy Derrah & Johnny
Kuntz
Ralph Fitzgerald (In support
of Kate and in honor of Will
Lyman)
Alison M. Hall
John R. Harris
Les Hunter
Donald & Mary Jansiewicz (In
thanks to Steve Barkhimer)
David Lindsay
Mary F. Lopez
Magali Maiza
Sylvia Memolo
Ministry of Theatre/Catalyst
Comedy
Catherine Racer
Liz & Fred Robbins
George Sauer
Cassie Seinuk
Anne Shackelford
Sayre Sheldon
John Sidlo
Dawn Simmons
Saul Slapikoff (In memory of
Ted Kazanoff)
Jane Sloan
Marian Sofaer
Donna Sorbello
Linda M. Sutherland
Michael Underhill
Cheryl Watson

 **Boston PLAYWRIGHTS' Theatre**

Founded in 1981 at Boston University by Nobel Laureate Derek Walcott, Boston Playwrights' Theatre is an award-winning professional theatre dedicated to new works. At the core of our programs is the Playwriting MFA offered in the celebrated English Department in the College of Arts & Sciences and in collaboration with the award-winning School of Theatre in the College of Fine Arts. Alumni of our program have been produced in regional and New York houses as well as in London's West End; our own productions of alumni work have garnered regional and Boston awards, including numerous Best New Script Awards from the Elliot Norton committee and the Independent Reviewers of New England.

From class workshops to our Season of New Plays, BPT employs the best of New England's professional actors, directors, and designers to bring each playwright's vision to its first audiences.

Each spring, in collaboration with Boston Children's Theatre, we produce New Noises: Massachusetts Young Playwrights' Project. Area high schools work with professional playwrights, directors, and actors to see student works on stage for the first time.

Fifty local theatre companies join us annually for the Boston Theater Marathon, a showcase of new ten-minute plays by New England playwrights chosen each year from hundreds of entrants. Each play is produced by a different New England theatre company in a single ten-hour event with all proceeds going to charity.

When we are not producing plays, we continue our mission to support new works by renting theatre space to other New England theatre companies at below-market rates. Our Black Box Fellowships provide support for the development and production of new plays.

Derek Walcott, Founder

Kate Snodgrass, Artistic Director

Jacob Strautmann, Managing Director

Marc Olivere, Technical Director

K. Alexa Mavromatis, Marketing Coordinator

Melinda Lopez, Adjunct Assistant Professor

Ronan Noone, Adjunct Assistant Professor

We are proud of our mission.

To get involved, visit BostonPlaywrights.org.

With your support, we support new plays!



The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The Kennedy Center American College Theater Festival 49®, part of the Rubenstein Arts Access Program, is generously funded by David and Alice Rubenstein.

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center of the Performing Arts' Kennedy Center American College Theater Festival.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; the Blanche and Irving Laurie Foundation; the Dr. Gerald and Paula McNichols Foundation; Beatrice and Anthony Welters and the AnBryce Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.



CFA membership

Become a CFA Member,
and **experience**
the next generation
of theatre, music,
and visual **artists**

617.933.8600
bu.edu/cfa/membership