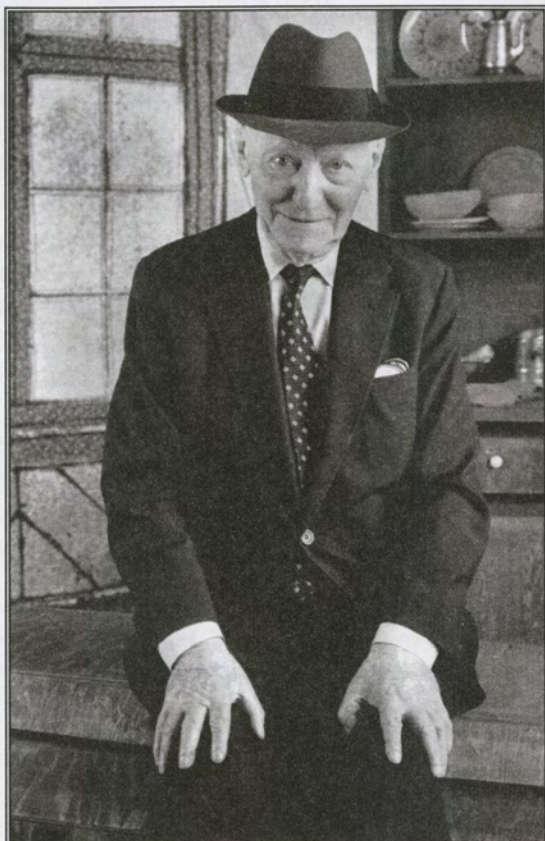


**Peak performances**  
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Isaac Bashevis Singer (Credit: Time & Life Pictures/Getty Images)

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# ***Shlemiel the First***

**January 16–24, 2010**

**Alexander Kasser Theater**

**Montclair State University**

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**CAST** (in order of appearance)

Tryna Ritza (Mrs. Shlemiel) .....**Alice Playten**  
 Shlemiel .....**Michael Iannucci**  
 Gittel, Sender Shlimazel, Yenta Pesha .....**Kristine Zbornik**  
 Mottel, Moishe Pipik, Chaim Rascal .....**Darryl Winslow**  
 Zeinvel Shmeckel, Man in House .....**Jesse Means**  
 Mendel Shmendrick .....**David Skeist**  
 Dopey Petzel, Zalman Tippish .....**Bob Ader**  
 Gronam Ox .....**Jeff Brooks**

**THE SHLEMIEL BAND**

Bass **Marty Confurius** Violin **Kenny Kosek**  
 Banjo/Mandolin/Guitar **Bob Green** Clarinet **Margot Leverett**  
 Trombone **Mark Hamilton** Drums/Percussion **Grant Smith**  
 Trumpet **Jordan Hirsch** Conductor and Piano **Zalmen Mlotek**

Ensemble **Scott Brieden, Katherine Lee, Brandon Monokian, Rebecca Moore, Brian Teague Williams**

Executive Producer **Jill Dombrowski**  
 Associate Producer **Jessica Wasilewski**  
 Production Manager and Scenic Technical Director **J. Ryan Graves**  
 Costumes realized by **Erika Ingrid Lilienthal**  
 Props Master **Jeremy Lydic**  
 Assistant Stage Manager **Leanne L. Long**  
 Assistant to the Choreographer **Penny Ayn Maas**  
 Production Copyist/Rehearsal Pianist **Dmitri "Zisl-Yeysef" Slepovitch**  
 Assistant Lighting Design **Joseph Reginald Skowronski**  
 Lighting Supervisor **Matthew F. Lewandowski II**  
 Audio Engineer **Andrew Lulling**  
 Set Construction **Heather Ball, Andrew Boyle, Jared DeBacker, Jeremiah Fox, Patrick Gaughan, William Growney, James A. Hancocks, Alexandar Jepson, Joseph McDonald, Jesse Monahan, Sean Mullarkey, Christopher Sabanos, Christopher Santilli, Colin Van Horn**  
 Casting Associate **Michele B. Weiss**

**ACT I**

"Wake-up Song" .....Mrs. Shlemiel  
 "Shlemiel's Song" .....Shlemiel  
 "We're Talking Chelm" .....Gronam Ox, Yenta Pesha, Sages  
 "Yenta's Blintzes" .....Yenta Pesha  
 "Beadle with a Dreydl" .....Shlemiel  
 "I'm Going to Die" .....Zalman Tippish  
 "Missionary Tour" .....Mrs. Shlemiel, Yenta Pesha, Women  
 "Geography Song" .....The Company  
 "My One and Only Shlemiel" .....Mrs. Shlemiel, Shlemiel  
 "Rascal's Song" .....Chaim Rascal

**ACT II**

"My One and Only Shlemiel" (reprise) .....Mrs. Shlemiel  
 "Meshugah" .....Mottel, Gittel, Shlemiel, Mrs. Shlemiel  
 "Twos" .....Gronam Ox, Sages  
 "The Screen Song" .....Shlemiel, Mrs. Shlemiel  
 "Can This Be Hell?" .....Shlemiel, Mrs. Shlemiel  
 "Matters of the Heart" .....Yenta Pesha, Mrs. Shlemiel, Women  
 "Wisdom" .....Gronam Ox, Yenta Pesha, Chaim Rascal, Sages  
 "We're Talking Chelm" (reprise) .....The Company

**PLACE** The legendary town of Chelm.

**Theater**

Dr. Susan A. Cole, President  
 Dr. Geoffrey W. Newman, Dean, College of the Arts  
 Jedediah Wheeler, Executive Director, Arts & Cultural Programming

**Peak Performances @ Montclair**  
**in association with The National Yiddish Theatre—Folksbiene**  
 and Pick Up Performance Co(S.)

present:

**Shlemiel the First**

Based on the Play by **Isaac Bashevis Singer**  
 Conceived and Adapted by **Robert Brustein**  
 Lyrics by **Arnold Weinstein**  
 Composed, Adapted, and Orchestrated by **Hankus Netsky**  
 Musical Arrangements and Additional Music by **Zalmen Mlotek**  
 Editorial Supervision by **David Gordon**  
 Music Direction by **Zalmen Mlotek**  
 Directed and Choreographed by **David Gordon**

Set Design by **Robert Israel**  
 Lighting Design by **Burke Brown**

Performed by **Bob Ader, Jeff Brooks, Michael Iannucci, Jesse Means, Alice Playten, David Skeist, Darryl Winslow, Kristine Zbornik**

Music Performed by **The Shlemiel Band**

Production Stage Manager **Ed Fitzgerald**

*Shlemiel the First*, A Musical Play, was originally produced by American Repertory Theater (Robert Brustein, Artistic Director; Robert Orchard, Managing Director) and American Music Theater Festival (Marjorie Samoff, Producing Director).

This project has been made possible by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius.

Casting by Cindi Rush Casting.

Rehearsed at the New 42nd Street Studios.

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Special thanks to the Theatre on Film and Tape Archive at The New York Public Library for the Performing Arts, which provided a valuable resource in remounting this American Masterpiece.

Duration: 1 hour 50 minutes, including one 15-minute intermission.

The use of pagers, cellular telephones, and signal watches during performances is strictly prohibited. In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. Those who fail to comply will be asked to leave the theater.

**Peak Performances 2009-2010**



*Shlemiel* originated on a cold autumn day in 1993 when my friend Joel Grey invited me to watch him emcee a benefit at the New England Conservatory of Music. Enter a group of Jewish musicians calling themselves the Klezmer Conservatory Band, led by an intense, scholarly *luftmensch* named Hankus Netsky, who thereupon launched into a set of Yiddish numbers that had me literally dancing in my seat. In a state of near ecstasy, I determined to create a Klezmer musical for the American Repertory Theater's 1994 season in Cambridge.

There was one terrific possibility for the book of the musical—Isaac Bashevis Singer's *Shlemiel the First*, which he wrote in the '70s for the Yale Repertory Theatre when I was in New Haven. Singer had based the play on some of his children's stories set in the mythical town of Chelm, about the dumbest men in the world who believe they are the smartest. To me it sounded like Klezmer music in prose form, containing exactly the right brand of goofiness to support such a musical. Hankus came up with a medley of traditional melodies that again had me dancing in the aisles. And when a superb group of collaborators committed to the project, with Hankus providing the music, Zalmen Mlotek the music direction, David Gordon the imaginative stage direction and inspired choreography, Robert Israel the set, and the A.R.T. company the acting, I spent the summer adapting Singer's script for the musical stage.

*Shlemiel* still needed a centerpiece, and, by coincidence, in 1950 I had once been employed as an actor for a few weeks in a Yiddish theater on Second Avenue where I nightly watched the great Aaron Lebedev (reputedly a major influence on Danny Kaye) perform his mesmerizing number "Rumania, Rumania" ["Geography Song"]. This would be our show-stopper. I had been looking for a lyricist for the show. Arnold Weinstein, composer William Bolcom's chief writer, an old friend and collaborator of mine, was an obvious candidate. But he was a highly cultivated Harvard poet with English-Jewish antecedents, and I wasn't sure his *Yiddishkeit* was ripe enough to distill all the ethnic juices out of the piece. So I gave him "Geography Song" as an audition piece, and he (marrying "Rumania" with a hundred other unexpected rhymes—including "I'll explain ya"), transformed that legendary Yiddish scat song into an unforgettable Jewish-American vaudeville in less than three hours of writing. It became the hit of the show. And the late Arnold Weinstein not only proved the perfect lyricist for *Shlemiel the First*. He provided a great deal of its heart and its soul.

But that was true of everyone associated with the project. It is not often that a theatrical collaboration brings one so much joy. *Shlemiel* gave pleasure to all its associates—cast, creative team, musicians, designers, technicians, and audiences—though regrettably not to Singer, who died before the first performance. And its Socratic maxim still seems perfect for our past political decade: namely, that you achieve wisdom only when you know that you're dumb.

— Robert Brustein

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Theater

## ABOUT THE ARTISTS

**Robert Brustein** (Concept and Adaptation) Playwright, actor, director, critic, and scholar, Brustein was the founding director of the Yale Repertory Theatre and the American Repertory Theater. He is the author of 16 books on theater and society and has written 11 adaptations and seven plays, his two most recent being *The English Channel* and *Mortal Terror*. Brustein has been elected to the American Academy of Arts and Letters and was recently inducted into the Theatre Hall of Fame.

**Arnold Weinstein** (1927–2005) (Lyrics) was a playwright, librettist, poet, and professor who blended the sensibilities of the first-generation American experience with classics scholarship and 20th-century New York bohemianism. His plays included *Red Eye of Love* and an adaptation of Ovid's *Metamorphoses*. With the composer William Bolcom, he wrote three operas, *McTeague*, *A View from the Bridge*, and *A Wedding*; four volumes of cabaret songs; and several theater-opera works, including *Dynamite Tonight* and *Casino Paradise*. Weinstein was part of the New York School of artists and writers, which included his close friend the artist Larry Rivers, with whom he co-authored *What Did I Do? The Unauthorized Autobiography*. He was chair of the Yale University Drama School playwriting department from 1965 to 1969 and taught poetry and dramatic writing at Columbia University for 25 years.

**Hankus Netsky** (Composer) is chair of the Contemporary Improvisation Department at the New England Conservatory in Boston and director of the Discovery Project at the National Yiddish Book Center. He is the founder and director of the Klezmer Conservatory Band, an internationally renowned Yiddish music ensemble, and music director for violinist Itzhak Perlman's Klezmer music project, "In the Fiddler's House." He has taught Yiddish Music at Hebrew College, New England Conservatory, and Wesleyan University and has published and lectured extensively on the subject. Netsky has composed for film, theater, and video and collaborated with Robin Williams, Joel Grey, and Theodore Bikel. He has produced numerous recordings, including 10 by the Klezmer Conservatory Band. Netsky holds bachelor's and master's degrees from New England Conservatory in composition and a PhD in Ethnomusicology from Wesleyan University. He has received numerous awards for his teaching and for the perpetuation of Yiddish culture.

**Zalmen Mlotek** (Musical Arrangements/Additional Music/Music Director/Conductor/Piano) An internationally recognized authority on Yiddish folk and theater music, Mlotek is a leading figure in the Jewish theater and concert worlds. He is the artistic director of the National Yiddish Theatre-Folksbiene in Manhattan, the longest continuously operating Yiddish theater company in America. Mlotek brought Yiddish-Klezmer music to Broadway and Off-Broadway stages as co-creator, music director, and conductor of *Those Were the Days*, the first bilingual musical honored with a Drama Desk Award and nominated for two Tony Awards. He recently curated the music for a production and eventual publication of Goldfaden's *Shulamis* (1882) at Harvard. He has been part of the creative team of *Shlemiel the First* since its inception at the American Repertory Theater in Cambridge and has served as music director for all subsequent productions.

**David Gordon** (Director/Choreographer) **Commissions for directing &/or choreographing include** American Ballet Theatre, American Repertory Theater, American Conservatory Theater, Danspace, Dance Theater Workshop, Dance Theatre of Harlem, White Oak Dance Project, British Dance Umbrella, Barbican (London), On the Boards (Seattle), Joyce Theater, Theatre for a New Audience, New York Theatre Workshop, Guthrie Theater, Mark Taper Forum, Brooklyn Academy of Music, Serious Fun @ Lincoln Center, Spoleto USA, Actors Studio, PBS *Great Performances*, KTCA *Alive TV*, BBC Channel 4 (UK). **Awards include** two Obies, three Bessies, two Dramalogues, two Guggenheims, two Pew Charitable Trust Grants (in both Theater and Dance). **Current member:** Actors Studio, Center for Creative Research. **Previous panel/chair:** NEA Dance Program. **Founding artist:** Grand Union/Judson Church Performances. **Previous performer:** Yvonne Rainer Co./James Waring Co.

Gordon has been constructing dance and theater events for Pick Up Performance Co(S.) for 30 years.

Theater



# SHLEMIEL THE FIRST

## ABOUT THE ARTISTS (continued)

**Bob Ader** (Dopey Petzel, Zalman Tippish) has been a show business veteran for over 50 years, having started his career as a child on an episode of *The Naked City* on ABC TV. Over the years he has appeared on Broadway, Off-Broadway, regional theater, films, television, etc. Stage productions include *All the Way Home* with Colleen Dewhurst and Lillian Gish, *The King and I*, *My Fair Lady*, *Guys and Dolls*, *The Nerd*, and many others. On film, Ader worked with Meryl Streep in *It's Complicated*. He also performed with the legendary Judy Garland in 1967. Currently, he is in the midst of writing his memoirs and planning a one-man show.

**Jeff Brooks** (Gronam Ox) Broadway: Mickey in *A History of the American Film*, Phil in *Loose Ends*, the Bellhop in *Lend Me a Tenor*, Pasty in *Gypsy* with Tyne Daly, Spider Malloy in *Nick and Nora*, Nathan Detroit in *Guys and Dolls*, and Cogsworth in *Beauty and the Beast*. Off-Broadway: *Sister Mary Ignatius...* and the leading role in *The Actor's Nightmare*, the title role in *The Foreigner*, and multiple roles in *Talk Radio*. Feature films include *The Secret of My Success*, *The Lemon Sisters*, *The Bonfire of the Vanities*, *IQ*, and *Julie and Julia*. Several guest appearances on *Law & Order*.

**Michael Iannucci** (Shlemiel) Broadway: *Fiddler on the Roof*. Off-Broadway: *Enter Laughing*, *Bajour* (York Theatre); *Wallenberg* (NYMTF); *On the Waterfront* (Brave New World Rep); *The Cradle Will Rock* (St. Mark's Church). National tour: *Annie*; *Fiddler on the Roof*. Regional: *The Most Happy Fella*, *Cats* (TUTS); *Falsettoland* (Caldwell Theatre, Carbonell Award nomination); *Rags*, *Crazy for You*, *My Fair Lady* (Fulton Opera); *Patience* (Sorg Opera); *Ragtime* (Carnegie PAC); *Steel Pier* (Actors' Playhouse); *Noises Off* (Playhouse on the Green); *Gypsy* (New Candlelight); *The Wizard of Oz* (Carousel). Stock credits include *Lips Together*, *Teeth Apart*; *Tales of the Allergist's Wife*; *Driving Miss Daisy*; *Lost in Yonkers*; *Guys and Dolls*; *Chicago*; *The Foreigner*; *I Love You, You're Perfect, Now Change*; *Broadway Bound*; *The Diary of Anne Frank*. Iannucci is a member of the Project Rushmore Theatre Company.

**Jesse Means** (Zeinvel Shmeckel, Man in House) began his professional career on Broadway in *Show Boat*. Recent theater credits include Booker T. Washington in Portland Center Stage's production of *Ragtime*, Enoch Snow in the Broadway national tour of *Carousel*, NoMax in *Five Guys Named Moe*, and Augustus in the York Theatre production of *A*

*Good Man*. Means has been featured on ABC's *One Life to Live* as well as *Jimmy Kimmel Live*. His film credits include supporting roles in *Argentine in New York* as well as DreamWorks Pictures' film *Ghost Town*.

**Alice Playten** (Tryna Ritza) made her Broadway debut as Baby Louise in *Gypsy* starring Ethel Merman. This was followed by featured roles in the original Broadway companies of *Oliver!*; *Hello, Dolly!*; *George M!*; *Henry, Sweet Henry* (Theatre World, Drama Critics' Award, Tony Award nomination); *Rumors*; *Spoils of War* (Drama Desk nomination); *Seussical*; and *Caroline, Or Change*. Numerous Off-Broadway credits have earned her two Obie Awards, one for her performance as Mick Jagger in the *National Lampoon's Lemmings*, and another for her portrayal of Mamie Eisenhower in *First Lady Suite*. Film/TV credits include Ridley Scott's *Legend*, *Law & Order*, a recurring role on *Frasier*, and forthcoming: *The Rebound*. Alice has been heard on Garrison Keillor's *A Prairie Home Companion* and is the recipient of a Fox Foundation fellowship.

**David Skeist** (Mendel Shmendrick) has appeared in Julian Sheppard's *Los Angeles* (director Adam Rapp); Len Jenkin's *Christmas Song* (Flea Theater); *The Misanthrope*, *Scapin*, and *Tartuffe* (Classic Stage Company); and *UNCIVIL WARS* (Walker Art Center, Peak Performances) and has written and performed in Elizabeth Swados's *Political Subversities* (Joe's Pub). He is a member of Caborca (*Barceloneta, de Noche*) and NU Classic Theatre (*Dr. Faustus Lights the Lights*, Berlin) and has worked with PL115, Stolen Chair, and International Wow. Film and TV: *Memorial Day*, *Veronika Decides to Die*, *Law & Order*, *Guiding Light*, and *All My Children*. Skeist graduated from Harvard (BA) and Columbia (MFA).

**Darryl Winslow** (Mottel, Moishe Pipik, Chaim Rascal) recently appeared as Agent Simowitz in *Gay Bride of Frankenstein* at NYMF '09 and appeared opposite Judy Kaye in *In the Theatre* at the York Theatre Company. Winslow created the role of "Good Old Reliable" Jake in the Off-Broadway cult hit *Evil Dead, the Musical* (Original Cast Recording) and stood by for the role of Brian in Broadway's *Avenue Q*. New York: *Luck! The Musical* (Coachman), the York; *1812! The Musical* (Bertrand), MITF; *Bonnie & Clyde: A Folktale* (Ennis—Most Promising New Musical Award, NYMF '08); and *Unlock'd* (Umbriel—Best in Fest Award, NYMF '07). Regional: Season Preview Event (*Red Sox Nation*—Crazy Bastard), A.R.T.; *The Full Monty* (Dave),



Northern Stage; *Joseph...* with Sheena Easton (Simeon), NCT; *Jekyll & Hyde* with Sebastian Bach (Proops), NCT; *Assassins* (Hinckley), LATC. TV/Film: *The View*, *Later*, *Breaking In*.

**Kristine Zbornik** (Gittel, Sender Shlimazel, Yenta Pasha) has appeared in *A Catered Affair* on Broadway and as Rosie in *Mamma Mia* in Las Vegas. Off-Broadway and regional credits include *Roadshow* (Public Theater); *Forbidden Broadway: Cleans Up Its Act!* (original cast) and *20th Anniversary* (original cast); *Splendor*—Sue Ella Lightfoot (Chelsea Playhouse); *An Evening with Joan Crawford*—Ethel Merman; *Man of La Mancha*—Housekeeper (Goodspeed Opera House); and *Nine* (Paper Mill Playhouse). Cabaret and one-person shows include *Jackie Hoffman* and *Kristine Zbornik* (Joe's Pub); *Holiday Hams Lead*, *Blow Up World*, *Ball of Confusion*, *Serving Mankind*, and *Zbornik in a Trunk*.

**Marty Confurius** (Bass) toured throughout the '70s with the legendary western swing band The Central Park Sheiks. In 1977, he joined Andy Statman in recording *Flatbush Waltz* (four stars *Downbeat Magazine*). Recent CD appearances: *The Wayfaring Strangers Shifting Sands of Time* with Tim O'Brian; Tony Trishcka *Double Banjo Bluegrass Spectacular* with Steve Martin, nominated for Grammy award 2008; George Mann *Into the Fire*; *Urbnergy Urbnergy*; *Margot Leverett and the Klezmer Mountain Boys* and the subsequent *Second Avenue Square Dance*. Confurius is currently recording a second CD with jazz trio Urbnergy.

**Bob Green** (Banjo/Mandolin/Guitar) Theater credits include Frank McCourt's *The Irish and How They Got That Way* (PBS, Varese Saraband Records), *Prophets and Heroes* with Vanessa Redgrave and Tommy Makem, and Folksbiene Yiddish Theatre's *Zeise Khalomes*. His educational programs have been presented by Lincoln Center Institute and Carnegie Hall Education, and he has performed in 12 countries.

**Mark Hamilton** (Trombone) has been a member of the Klezmer Conservatory Band since 1985. Hamilton has toured the world and has appeared on *The Late Show with David Letterman*, *A Prairie Home Companion with Garrison Keillor*, and with Itzhak Perlman both on the PBS special "In the Fiddler's House" and last fall in Moscow. A proud graduate of New England Conservatory and the University of Delaware, he is a founding member of the Boston-area ensembles Brass Planet and Klezperanto! and performs regularly on electric bass, keyboard, and percussion and sings a little with markgreel.com.

**Jordan Hirsch** (Trumpet) is a NYC freelance trumpeter, vocalist, educator, and bandleader. His trumpet has been heard in a wide variety of venues, from Chasidic weddings to recordings for *SNL* and *The Colbert Report*. His current projects include *Klezmerfest!* with Greg Wall, the Kleztraphobix, Symphonic Brass Alliance, and Neshoma Orchestra, where he has served as a bandleader and conductor for 25 years.

**Kenny Kosek** (Violin) is one of the most recorded fiddlers in America today, having been the featured soloist on hundreds of albums, soundtracks, and jingles. He can be heard on recordings by James Taylor, Jerry Garcia, David Byrne, Chaka Kahn, Willie Nelson, and John Denver. He has been a frequent guest player with the Late Night Band on *Late Night with David Letterman*.

**Margot Leverett** (Clarinet) is one of the foremost clarinetists of the klezmer revival. Classically trained at Indiana University, she was the original clarinetist of the Klezmatics before moving on to start her own band, Margot Leverett and the Klezmer Mountain Boys, an all-star band combining Klezmer and Bluegrass.

**Grant Smith** (Drums/Percussion) is a member of the Klezmer Conservatory Band and many world, jazz, and circus projects. Smith's theater credits include the American Repertory Theater's production of *The King Stag*, featuring a solo multi-percussion score with staging and costumes by Julie Taymor.

**Robert Israel** (Set Design) has designed sets and/or costumes for numerous opera companies, among them the Metropolitan Opera, English National Opera, Vienna Staatsoper, Paris Opéra, De Nederlandse Opera, Royal Danish Opera, Bayerische Staatsoper, New National Theatre of Tokyo, Lyric Opera of Chicago, San Francisco Opera, and the Festival dei Due Mondi in Spoleto. Israel's credits include designs for London's National Theatre, designs for Chicago's Millennium Park, serving as a consultant on McCaw Hall, and projects with the Walker Art Center, the Maeght Foundation, and the Museum of Modern Art. He is the recipient of a Guggenheim Fellowship and an Obie award. An elected fellow of the American Academy of Arts and Sciences, Israel is also a professor in the School of Arts and Architecture at UCLA and is the former Chairman of the Theater Department at UCLA.

**Burke Brown** (Lighting Design) Recent designs include Purcell's *Dido and Aeneas* (Opera Erratica, Toronto); *Wickets* (3LD Art & Technology Center), featured in *American Theatre Magazine* in April 2009; *The Brothers Size* (Public Theater; Studio Theatre, DC; Abbey Theatre, Dublin); *Hamlet* (Northern Stage); *Puppet Kafka* (Here Arts Center); *The Sacrifices* (SPF—Martinson Theater); *Tell Out My Soul* (SPF—Anspacher Theater); *Calling: An Opera of Forgiveness* and *Journeys* (La MaMa ETC). As a projection designer: *Giasone* (Yale Baroque Opera Project), *The Shot* (Bone Orchard). Artist in Residence: Lighting Design at Ars Nova (2008), Wingspace Design Collective. MFA, Yale.

**Ed Fitzgerald** (Production Stage Manager) has been a professional stage manager for 34 years, working on Broadway (*Da, A Little Family Business*, *The Tap Dance Kid*, *Carrie: The Musical*, *The Violet Hour*), Off-Broadway (Manhattan Theatre Club, *The Best of Friends*, *Tick, Tick... Boom!*), Off-Off-Broadway, and in major theaters throughout the country and overseas (London, Berlin, Singapore, Seoul, Avignon, Strasbourg). He was the stage manager for the original production of *Shlemiel the First* at the American Repertory Theater in Cambridge, American Music Theater Festival (now Prince Music Theater) in Philadelphia, and the Serious Fun festival in New York, and subsequent productions at A.R.T., American Conservatory Theater in San Francisco, the Geffen Playhouse in Los Angeles, and on tour throughout Florida. He has been associated with David Gordon, Ain Gordon, and Pick Up Performance Co(S.) for 18 years and 26 productions.

**Erika Ingrid Lilienthal** (Costume Construction) Off-Broadway: *A Spanish Play* (CSC, assistant designer), *Home Front* (La MaMa ETC), *Sonia Flew* (Summer Play Festival), *Great Googley Moo* (MRM Productions). Regional design includes, among others, *West Side Story* (Boheme Opera); *Oreste* (Westminster Choir College); *Little Shop of Horrors* (Boston Center for the Arts); *The Odd Couple* (Stoneham Theatre); *Pump Boys and Dinettes* (Weston Playhouse); *The Pavilion*, *Gun Shy* (Merrimack Repertory Theatre); *All the Great Books, Abridged* (the Reduced Shakespeare Company). Film and TV (assistant, coordinator): *Mercy*, "The 2009 Soul Train Awards," *The Bounty*, *House Rules*, *Lipstick Jungle*, *Brooklyn's Finest*, *Bunraku*, *John Adams*, *Alphabet Killer*. Costume shops: The McCarter Theatre, Princeton University; The Old Globe Theatre; Theatreworks; Weston Playhouse; Williamstown Theatre Festival. Lilienthal graduated from Bates College and

has studied patternmaking at the Fashion Institute of Technology.

**Jeremy Lydic** (Props Master) is an interdisciplinary theater artist working as designer, director, writer, performer, and craftsman. Recent design credits include *The Invisible Man* at WNYC's The Greene Space, Susan Marshall's *Adamantine* at the Alexander Kasser Theater, and Nina Winthrop's *Glee* at Danspace. Lydic recently fabricated or supervised props for the Broadway premieres of *Superior Donuts*, *Reasons to Be Pretty*, and *The Addams Family*, as well as Richard Foreman's *Idiot Savant* at the Public Theater, Kenneth Lonergan's *The Starry Messenger* for The New Group, and *Still Life* for MCC Theater. Lydic is the artistic director of semi:theater and a founding member of The Internationalists.

**Leanne L. Long\*** (Assistant Stage Manager) was assistant company manager for the 2009 national tour of *Thomas & Friends Live!* Credits prior to that adventure include *Betrayed* (dir. P. Parker), *Till the Break of Dawn* (dir. D. Hoch), *One Thing I Like to Say Is* (Clubbed Thumb), *Alice the Magnet* (Clubbed Thumb), *The Altruists* (Edinburgh), and *The Vagina Monologues* (MSU Women's Center).

**Penny Ayn Maas** (Assistant to the Choreographer) is currently choreographing *Into the Woods* (MLHS), *Damn Yankees* (MCC), and *Seussical* (Center Stage Theatre Co.). Earlier this year, she choreographed numbers for such stars as Whoopi Goldberg, Florence Henderson, and Gina Gershon, among many others, for the one-night fundraising benefit *Broadway Backwards 4* at the American Airlines Theatre. She also choreographed the current Off-Broadway show *Sessions at the Algonquin*, was the assistant choreographer for *Vanities* at Second Stages, and choreographed last summer's Fringe Festival comedy hit *Kaboom!* at the Cherry Lane. She has directed productions of *Thoroughly Modern Millie* (Columbia Gorge Rep.) and *Swingtime Canteen* (Theatre Barn, Gretna Theatre) and has choreographed both *The Pirates of Penzance* and *The Marriage Contract* for the National Yiddish Theatre. Other choreography work includes *Smokey Joe's Café* (Winter Park), *High School Musical* (River Dell), *Little Shop of Horrors* and *06880: The Musical* (CSTC), *Willy Wonka*, *Peter Pan*, *Grease*, and *Tom Sawyer* (Random Farms Kids' Theater), and *The Mikado* (Weston Playhouse).



**Dmitri "Zisl-Yeysef" Slepovitch** (Production Copyist/Rehearsal Pianist) is an ethnomusicologist, clarinetist, pianist, composer, music instructor, actor, and a Yiddish singer, a band leader of Minsker Kapelye and Tamevate Kapelye. Slepovitch has performed/recorded with Michael Alpert, Paul Brody, David Krakauer, Frank London, and Yale Strom, to name just a few, and he was cast in several movies and theater productions, including Edward Zwick's *Defiance* (2009) and Folksbiene's *Gimpel the Fool* (2008).

**Joseph Reginald Skowronski** (Assistant Lighting Design) is from Bayonne, NJ. He recently received his BFA in Theater Design from Mason Gross School of the Arts at Rutgers University. Design credits include *Oleanna*, *A Midsummer Night's Dream*, and most recently *The Importance of Being Earnest* at Gill St. Bernard's School in Gladstone, NJ.

**Office of Arts & Cultural Programming (ACP)** at Montclair State University presents and produces leading artists and productions in the fields of dance, music, theater, and opera. Under the banner Peak Performances, presentations are often unique to Montclair and from countries as diverse as Rwanda, Japan, and Austria. Since its inception in 2004, ACP has produced works as varied as Harry Partch's *Oedipus*, Ridge Theater's *The Difficulty of Crossing a Field* by David Lang, *Madison's Descent* by Page Allen and Mícheál Ó Súilleabháin, and *Elmer Gantry* by Robert Aldridge and Herschel Garfein. In addition, ACP has commissioned and/or provided production support for works by Bill T. Jones, Trimpin/Kronos, Dan Zanes, Jan Fabre, Trisha Brown, Susan Marshall, Krzysztof Penderecki, Shanghai Quartet, Fred Hersch, Margaret Jenkins, and David Gordon, many of which have been realized at Montclair State as world premieres. [www.peakperfs.org](http://www.peakperfs.org)

**The National Yiddish Theatre—Folksbiene** is America's preeminent professional Yiddish theater and the longest continuously producing Yiddish theater company in the world. Folksbiene has mounted over 100 mainstage productions, with recent hits including *On Second Avenue* (2005 Drama Desk nominee for Best Musical Revival), *Di Yam Gazlonim!* (*The Pirates of Penzance* in Yiddish, 2007 Drama

Desk nominee for Best Musical Revival), *Yentl*, and *Gimpel Tam*. In 2007 the Folksbiene received a special Drama Desk Award "for preserving for 92 consecutive seasons the cultural legacy of Yiddish-speaking theater in America."

Producing year-round, Folksbiene offers a wide array of music, literary, and theatrical events, including its acclaimed family show *Kids & Yiddish*. Partnering with the City University of New York, Folksbiene makes free performances available at campuses throughout the city. True to its name (the People's Stage), in 2006 the Folksbiene introduced simultaneous Russian supertitle translations to complement the popular English supertitle translations that have been in use since 2003. Each year Folksbiene's audience grows steadily as theatergoers reconnect to their heritage through the excitement and fun of the Yiddish theater. [www.folksbiene.org](http://www.folksbiene.org)

Artistic Director **Zalmen Mlotek**  
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**Pick Up Performance Co., Inc.** was founded in 1971 and incorporated in 1978 to facilitate projects by David Gordon. The company was expanded in 1992 to include projects by Ain Gordon and subsequently renamed Pick Up Performance Co(S.) in recognition of the company's plural artistic leadership with individual yearly projects. [www.pickupperformance.org](http://www.pickupperformance.org)

Co-Artistic Directors **Ain Gordon, David Gordon**  
Producing Director **Alyce Dissette**

**Cindi Rush Casting** (Casting) New York: *Rooms; Jacques Brel; Six Dance Lessons; The Thing about Men; Showtune; I Sing; Urinetown; Say Goodnight, Gracie*. Regional: Triad Stage, Act II Playhouse, Arena Stage, Goodman, Cape Cod Theatre Project, Actors Theatre of Louisville Humana Festival. Film: *Offspring, Made for Each Other, Home Movie, Jack Ketchum's The Girl Next Door, Headspace*. Other: *Hats*. Tours: *Curious George, Kidz Bop*. Consultant for National Alliance for Musical Theatre (2004–08), Consultant for NYU Graduate Program for Musical Theatre Writing.



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