OFF BROADWAY
The 110th Annual
Varsity Show
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Typographical Note

The text of *The Blue and White* is set in Bodoni Old Face, which was revived by Günter Gerhard Lange based on original designs by Giambattista Bodoni of Parma (active 1765–1813). The display faces are Weiss and Cantoria.
Significant alliances, partnerships, and coalitions are formed everywhere, every day. Who, for example, could forget the 1939 Nazi-Soviet Pact? Not Poland! For that matter, mutually-beneficial exchanges play an integral role even at our fine school. Between Columbia College and SEAS students: “You do my problem set, I’ll read the *Iliad* for you.” Between the ladies of Barnard and Columbia: “You Take Back The Night, we’ll give you back your men.” Between the Office of University Development and the United Arab Emirates: “You give us 2.1 million dollars, we’ll give you an Edward Said Chair for Middle Eastern Studies.”

Over the last two years, the Varsity Show and *The Blue and White* have enjoyed their own especially rewarding relationship. For instance, during tonight’s performance of *Off Broadway*, the Varsity Show will prove remarkably adept at wowing the audience with catchy tunes, flashy lights, and jokes at Barnard’s expense (it’s so easy). But what is the audience expected to do while waiting for the show to begin? Enter *The Blue and White*.

In this playbook, we have prepared enough pre-show entertainment to ensure that audience members will not feel obligated to make small talk with the ugly people sitting around them. Simply turn to the Varsity Show “Timeline” and you will find that what we lack in historical accuracy we make up for in historical innaccuracy. Then, check out “Digitalia Varsitana,” in which we simply transcribed amusing tidbits from the creative team’s notebooks (we only wish we were imaginative enough to write this kind of material on command). And what would *The Blue and White* be without gossip? The *Columbia Review*, with a better typeface, perhaps? To stave off this fate, we proudly offer you stories of backstage backstabbing in “Varsity Show Gossip.”

One may wonder what *The Blue and White* gets in return for its efforts. Let’s just say it’s the kind of irreplaceable satisfaction that warms the souls of writers and artists everywhere. And we’ll be drinking plenty of it at the Cast Party.

–Craig B. Hollander

This Varsity Show Playbill is made possible by the generous support of the Undergraduate Housing Council.
Cast and Crew

**Jordan Barbour**
**Kate Berthold**
**Blair Bodine**
**Luciana Colapinto**
**Nic Cory**
**Ben Smith**
**Krista Worby**
**Alana Weiss**
**Paul Wright**
**Patrick Young**

Eli Havenmeyer & Milos
Shirley Greenberg
Maya
Shauna
Melvin W. Sanchez
Professor Kenneth Jackson
Pigeon & Trixie
Vivian
Henry L. Hale
Sid Havenmeyer

Creative Team

**DIRECTOR** David Paul
**PRODUCERS** Paul Gelinas & Chris Keitel
**WRITERS** C. Mason Wells & Spencer Kaplan
**COMPOSER** Jaime Madell
**LYRICIST** Ellen Reid
**CHOREOGRAPHER** Sarabeth Berman
**ASSISTANT PRODUCER** Jessica Hertz

**Chorus**
Gabe Bedoya, Dan Billings, Carol Chan, Greta Gerwig, Daniel Robles, Darcy Shiber-Knowles, Mary Steffel, Hadley Suter, Ashley Walker & Charity Wright

**Orchestra**
**PIANO** Jaime Madell
**BASS** Alexander Platt
**DRUMS** Jeff Curtin
**VIOLIN** Monica Davis, Sarah Kishenevsky, Anastasia Liberis, & Anna Bulbrook (Thursday only)
**CELLO** David Tam & Marc Dyrska
**TROMBONE** Daniel Tannenbaum
**SAXOPHONE** John Paul Meyers
**TRUMPET** Matt Ragsdale

Production

**STAGE MANAGER** Mary Duckett
**ASSISTANT DIRECTOR** Jillian Apfelbaum
**ASSISTANT STAGE MANAGERS** Philippa Ainsley & Anna Goodkind

**SCENIC DESIGNER** Paul Gelinas
**LIGHTING DESIGNER** Phil Coakley
**COSTUME DESIGNER** Jenny Lurie
**COSTUME ASSISTANT** Natasha Warner
**PROPS MISTRESS** Aubrey HB
**VOCAL COACH** Sarah Matteucci

**TECHNICAL DIRECTOR** Chris Keitel
**HEAD SCENIC PAINTERS** Josh Mason & Jessica Kaplan
**SCULPTOR** Julianna von Zumbusch
**CINEMATOGRAPHY** Paul Gelinas
**CONSTRUCTION** Phil Coakley, Calder Hughes, Hugh Gordon, Emily Kleinman, Val Martin, Erin Moughton, Cayle Pietras, Alex Rixio, Monica Rhee, Matt Sisul, Justin Steinhause, Michelle Tan, London Thomson-Thurman, & Rochelle Urban

**PUBLICITY** Paul Gelinas
**WEBMASTER** Lauren Webster
**VIDEOGRAPHY** Jon Schwartz
**BOX OFFICE MANAGER** Philippa Ainsley
**HOUSE MANAGER** Jillian Apfelbaum

The Blue & White
Off Broadway

**Act I**

<table>
<thead>
<tr>
<th>Scene 1</th>
<th>Around Manhattan.</th>
<th><strong>“PEDAL THROUGH THE NIGHT”</strong></th>
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<tbody>
<tr>
<td>Scene 2</td>
<td>In Hale’s office.</td>
<td><strong>“HENRY LUCIFER HALE”</strong></td>
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<tr>
<td>Scene 3</td>
<td>On Low Plaza.</td>
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<tr>
<td>Scene 4</td>
<td>In the WKCR Booth.</td>
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<tr>
<td>Scene 5</td>
<td>On Low Plaza.</td>
<td><strong>“SO MANY CLUBS (ONLY ONE LIFETIME)”</strong></td>
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<tr>
<td>Scene 6</td>
<td>Hale’s Office</td>
<td></td>
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<tr>
<td>Scene 7</td>
<td>In the WKCR Booth.</td>
<td></td>
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<tr>
<td>Scene 8</td>
<td>On Low Plaza.</td>
<td><strong>“ORCHA-BITCHES”</strong></td>
</tr>
<tr>
<td>Scene 9</td>
<td>Still On Low Plaza.</td>
<td><strong>“LOVE SONG”</strong></td>
</tr>
<tr>
<td>Scene 10</td>
<td>In Hewitt Dining Hall.</td>
<td></td>
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<tr>
<td>Scene 11</td>
<td>On Philosophy Lawn.</td>
<td><strong>“MY BIKE HORN GENTLY WEEPS”</strong></td>
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<tr>
<td>Scene 12</td>
<td>In John Jay Dining Hall.</td>
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<tr>
<td>Scene 13</td>
<td>In Hale’s Office.</td>
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</tr>
<tr>
<td>Scene 14</td>
<td>In the WKCR Booth/On Low Plaza</td>
<td><strong>“OFF AIR”</strong></td>
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**Intermission**

**Act II**

<table>
<thead>
<tr>
<th>Scene 1</th>
<th>Around New Haven.</th>
<th><strong>“STAIRWAY TO HAVEN”</strong></th>
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<tbody>
<tr>
<td>Scene 2</td>
<td>On Low Plaza.</td>
<td><strong>“ACTION, JACKSON!”</strong></td>
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<tr>
<td>Scene 3</td>
<td>On Philosophy Lawn.</td>
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</tr>
<tr>
<td>Scene 4</td>
<td>In Hewitt Dining Hall.</td>
<td></td>
</tr>
<tr>
<td>Scene 5</td>
<td>In the WKCR Booth.</td>
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<tr>
<td>Scene 6</td>
<td>In Sanchez’s Dorm/In the Nightline Office</td>
<td><strong>“NIGHTLINE”</strong></td>
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<tr>
<td>Scene 7</td>
<td>Hale’s Office</td>
<td></td>
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<tr>
<td>Scene 8</td>
<td>On Low Plaza.</td>
<td><strong>“LOVE SONG” (REPRISE)</strong>*</td>
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<tr>
<td>Scene 9</td>
<td>In John Jay Dining Hall.</td>
<td></td>
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<tr>
<td>Scene 10</td>
<td>In the WKCR Booth.</td>
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</tr>
<tr>
<td>Scene 11</td>
<td>On College Walk</td>
<td><strong>“FIGHT WITH US”</strong></td>
</tr>
<tr>
<td>Scene 12</td>
<td>Hale’s Office</td>
<td></td>
</tr>
<tr>
<td>Scene 13</td>
<td>On Low Plaza.</td>
<td><strong>“HOME AGAIN”</strong></td>
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The Varsity Show
Who’s Who

Cast

JORDAN BARBOUR (C’05) is happy to be performing in his third Varsity Show at Columbia. Originally from South Jersey, Jordan recalls that the opportunity to play a caterpillar in his Second Grade production of Goin’ Buggy was the life-changing event that sparked his desire to shape his craft as an actor. Thirteen years later, Jordan continues to pursue his dream of acting and remains a familiar face in the performing community at Columbia, appearing in The Three Sisters, LateNite theatre, High Bias vocal group, and Fruit Paunch improvisational comedy troupe. Jordan thanks everyone for coming, especially Mom and Dad.

KATE BERTHOLD (C’06) is delighted to be appearing in her second Varsity Show. She has been active in theatre since the sixth grade, and has since portrayed numerous little old ladies, sexpots, and nerds. She loves to paint, cook, and play music, and hopes one day to fashion a career out of any of these activities. A deeply pragmatic person, Kate has decided to major in Art History. Love to my beautiful family and friends.

BLAIR BODINE (C’06) When she’s not studying Chinese or playing with her band, “The Body Politic,” Blair enjoys making guacamole and whirled peas. The Varsity Show has quickly become one of her favorite things, along with fireflies, and wind chimes, and raindrops on roses. She sometimes has a hard time identifying with her character in the show, though. It’s not like Blair also spends her time writing songs or attending human rights conferences, oh wait... never mind. She would like to thank family and friends who are contagiously beautiful, and not just her own, but everyone’s, (especially yours). Peace and Blessings.

LUCIANA COLAPINTO (C’07) hails from the suburbs of Philadelphia and is both bewildered and pleased to be making her Varsity Show debut. Don’t be fooled though, she’s no newcomer to Columbia theatre. Undoubtedly, you were blown away by my (ahem) her breathtaking performance as Paris’ Page in the King’s Crown production of Romeo and Juliet. You may have also seen her in the widely acclaimed productions of Carman: Thirteen Flights up to Heaven, and Butler Nights. “Big Up” to family and friends, and much love to the cast and crew of the 110th Varsity Show. Never forget the lambswool.

NIC CORY (C’07) is a baby first-year from sunny San Diego who doesn’t eat. His delicate soprano voice won’t allow something as trivial as food to clog it up. He enjoys the role of Sanchez because ‘tis an outlet by which he can wear his Bush/Cheney ’04 yarmulke proudly and without shame. He hearts all things New York, including B. Spears’ “Toxic,” mushy walks in the woods with his 6th grade teacher and The Republican National Convention. He aspires to play the role of Lakme, Hindi priestess, at Madison Square Garden. Thanks, cast and creative team, for such an awesome process. Love you all!
BENJAMIN ELLIOT YELNOSKY SMITH
(C’06) On October 5th, 1984, Ben assumed his role as second-born of Jesse Smith and Jesse’s girl Maryann Yelnosky. Their kindness instructed his toddle-essence, prepub-essence, and finally adol-essence, upon completion of which he set out to create a new, independent essence here at Columbia. Laughter, thoughtful discussion and really too much peanut-butter characterize this essence; he feels lucky to greet its continual redefinition with the support of his closest friends. Ben devotes his academic hours to Music and Foregin Languages, either of which he can pleasantly imagine himself teaching. Rosam izzystizzykizzybizzydizzlizzyfizzy: ich finde dich immer ganz kuessbar.

ALANA WEISS (C’07) is thrilled to join the Varsity Show cast for her first production at Columbia. A New York native, Alana has been performing since age six and has been featured in numerous professional and community productions. She has particularly enjoyed performing at the Horace Mann School and French Woods Festival for the Performing Arts in Into the Woods (Little Red), Little Shop of Horrors (Audrey), Really Rosie (Rosie), and Oliver! (Nancy). Alana is a member of the Columbia Clefhangers, and is pursuing majors in History and Art History. Love and thanks to family and friends.

KRISTA WORBY (B’07) This is Krista’s theatrical debut at Columbia. She is a beautiful Barnard woman who hails from a ranch in New Mexico, where she spent years talking to animals and her mom. She has played on stage for a while and enjoys every minute of it. Her most memorable performance was as MERE UBU in “Ubu Roi” at Northwestern University’s summer program. She would like to thank her family and friends for their support and love, Trixie for her complex philosophies, her pretty girl-friends, without which, Krista would never feel so...beautiful, and her V-Show hos, for their encouragement and humor.

PAUL WRIGHT (C’05) was born sunny side up with the umbilical cord wrapped around his neck. His acting career has been similarly awkward, with over fifty theatrical productions including King’s Crown, improvised comedy, and last year’s V-Show. He hopes to one day play Bernadette Peters in Gypsy or Into the Woods with a similarly talented cast as this one- but none of the same people. Only slightly disfigured 21 years later, Paul would like to thank his family and friends and the amazing cast and creative team that made this show possible. I would have less people to make fun of without you guys.

PATRICK YOUNG (C’05) is the cast member that no one recognizes from last year’s show. He doesn’t quite know why, since his performance as the melancholy St. A’s boy Blaine, the world-renowned sleuth McGruff, and the rather bland Gerald was anything but undistinguished. ’Guess he just has a common face… Beyond the Varsity Show, at Columbia Patrick has played Vladimir in “Waiting for Godot”, and Roderigo in “Fuente Ovejuna.” He also made his directorial debut in the fall with the critically acclaimed “Trojan Women”… what? It was ACCLAIMED, okay?… I have clippings!… well, my mommy thought it was good.
Creative Team

DAVID PAUL (Director, C’04) is a graduating senior majoring in theatre with a specialization in directing. The Varsity Show is his 11th production at Barnard and Columbia as either actor or director. Thank you so much to Denny for all your help, Becky for your advice and support, the production team, cast, and this irreplaceable creative team for making the show happen, and my wonderful friends at the Deuce and beyond for everything else.

PAUL CELINAS (Co-Producer, Set Designer, C’04) is excited to be back at Columbia after two years off. While away, he worked as an apprentice at the Santa Fe Opera and designed sets in San Francisco & NYC before running away to China to design and open a cafe and an English school. They are still open, if you happen to be in Beijing and need a place to eat or study English. At Columbia, Paul directed and designed the musical How to Succeed..., and produced and designed sets for the 107th and 108th Varsity Shows. Thanks to Miso, 4028, Anand, Peter, Erik, Jeewon, Jeewon, and, as always, to Mr. Keitel, who makes everything happen.

CHRIS KEITEL (Co-Producer, C’04) has worked on the Varsity Show in various capacities for the past four years. After light designing and tech directing, he was fooled into producing. The inevitable purchase of a cell phone followed, and the obsession of producing quickly consumed 28 hours a day. He would like to thank his unstoppable counterpart Paul for his passion for Columbia and his bold vision of the Varsity Show. Chris is proud to be making his debut as a Broadway producer with the newest version of Columbia’s favorite tradition.

SPENCER KAPLAN (Writer, C’04) is a history major from West Hartford, CT. This is his first theatrical experience at Columbia, and he is grateful to have been broken in by such a talented group of people. He would like to thank David for the perpetual faith in his writing and his jump shot. He would also like to thank his co-writer Chris for teaching him the value of a little word play. Spencer wants everyone to enjoy the show and to remember that if they are laughing at a joke, C. Mason probably wrote it.

C. MASON WELLS (Writer, C’06) is a film major from Chicago. This show is his first theatre experience at Columbia and the first time he has written something an audience will actually see. He hopes people without the last name “Wells” will enjoy it. Also, he would like to thank everyone in the cast and on the creative team for making the last six months such an incredible experience, especially his cowriter SBK, without whom this show would not have been possible or funny. He dedicates the show to his family and thanks them for their emotional (and financial) support.

ELLEN REID (Lyricist, C’05) To the tune of Yankee Doodle:
It’s her junior year in CC
She hails from Oak Ridge Tennessee.
Started a fine arts camp for local kids
to encourage diversity.
Wrote, composed, and then directed
The show “Captain, my Captain” too.
Cheers to Becca, Scott, and Austin,
Mom, Dad and “the family.”
My life is full because of you.

JAIME MADELL (Composer, C’06) is absolutely thrilled to have been part of the 110th Annual Varsity Show. He would like to thank everyone for their support, encouragement, and patience during the past semester. Special thanks go out to (obviously) the amazing cast, crew, orchestra, creative team, his parents, Negisa, and Darren.

SARABETH BERMAN (Choreographer, B’06) is from Boston, MA and is majoring in Urban Studies. Sarabeth has been dancing since she was 4, and began choreographing in high school. She has performed with Columbia’s Orchesis dance group since her first semester and now serves as a board member. Sarabeth would like to thank the Cast and Chorus for their fabulous ability to shake-it like a Polaroid picture. She is extremely grateful to have had this opportunity to learn from her talented co-members of the creative team. She would like to thank the Berman family, her wonderful friends, f5, and 10n, for their love.

JESSICA HERTZ (Assistant Producer, C’07) is so glad that she had the chance to work on a project as amazing as the Varsity Show.
This is the second production she has been involved with at Columbia (she also stage-managed LateNite’s fall anthology). She is considering majoring in English, although, as a first-year, she keeps telling herself that she has “plenty of time to decide.” She wants to thank her parents for all of their support and love, her friends for always being there for her, and everyone who worked on Varsity, especially the rest of the creative team, for making this such a great process.

Production Team

MARYBETH DUCETT (Stage Manager, C’07) This is Marybeth’s first production since arriving at Columbia. She’s thrilled to be considered important enough for bio consisting of fifty magnificent words. After a short bout of acting, she has conceded the fact that her savoir faire is wasted on stage and will henceforth remain where she belongs, calling the lighting and sound cues for those with immense talent.

PHILIPPA AINSLEY (Assistant Stage Manager, C’07) loves skiing, writing, helping the varsity show, and organizing ticket reservations for four thousand people.

JILLIAN APFELBAUM (Assistant Director, B’05) loved helping out with this craziness. thanks to dp for the opportunity and the cast and creative team for all the laughs!

ANNA GOODKIND (Assistant Stage Manager, B’07) is excited to be assistant stage-managing the Varsity Show. She loves listening to the melodic voices of the cast from backstage, and sometimes even attempts to sing along (she apologizes to anyone unfortunate enough to overhear). Varsity Show rocks Anna’s world, and she hopes to be a part of this amazing CU tradition for years to come. (Barnard girls are cool too.)

AUBREY HB (Props Mistress, B’05) plans to take over New York, one theater at a time. Since transferring, she has contributed endless props and talent to many shows. She likes eating cheese and chocolate. Not at the same time, though. She wishes to thank her network of people that take up the world’s population of packrats for all their help in donating props for this and other shows. Thanks to her parents and friends for putting up with random requests. Special thanks to her biggest fan, David Paul. Congratulations to the cast and crew for another amazing V-Show.

JENNY LURIE (Costume Designer, B’04) is currently looking for post-graduate employment and would happily be your personal stylist. Find her after the show for more information... She is honored to be involved in 110th Annual Varsity Show.

JOSH MASON (Head Scenic Artist, SEAS ’02) After defecting for 2 years from the school of engineering to theater, he is now attempting to get paid what he is worth, with little success. Intelligent, artistic, and incredibly good-looking, he’s not worried because he’s also a serious alcoholic. He plans to be the next William Hung of architecture.

PHIL COAKLEY (Lighting Designer, SEAS ’04), a proud homegrown Jersey-boy, is a senior who has been around the CU theatre block. Proverbially, that is. He can’t believe it’s 110 already! Recent lighting credits include Arcadia, Orchesis: On the One, Rosencrantz & Guildenstern are Dead, and Final Countdown (Balkan Blues) with the NYC Fringe Festival. Hats off to the crew, team, and cast. See you on the flip side.

Chorus

GABE BEDOYA (C’07) is a freshman from North Palm Beach, Florida and is very happy to be a part of the 110th Varsity Show. Gabe has been in Li'l Abner (Speedy McRabbit), Joseph and the Amazing Technicolor Dreamcoat (Reuben), Grease (Danny Zuko), and Footloose (Ren McCormack). This year at Columbia Gabe has taken part in CMTS’ Kiss Me Kate (Paul) and in King's Crown's Romeo and Juliet (Montague Thug #3). Later this semester Gabe will also be appearing in The Tempest. Gabe would like to thank his family, friends, and the cast and crew.

DAN BILLINGS (C’06) is super-hyped to be in his first college musical performance. Hailing from Philadelphia, he has performed in musical theatre for 7 years. After many classes at BDC and a one-year hiatus from theatre, performing for the Columbia community is a great excitement. This sophomore/political
science major may not seem the dancing type, but he’s a tried-and-true dancing machine.

CAROL CHEN (B’04) is a native Texan with a major in psychology, a minor in economics, and a passion for dance (and shopping). She has been a part of AAA, APAAM, Community Impact, CSC, CTV, Dance Marathon, ECASU, KSA, Orchesis, and Raw Elementz and now concludes her Columbia adventure with the V-Show.

GRETA GERWIG (B’06) is a sophomore at BC majoring in English and Philosophy, and she is thrilled to be part of this show. She is appearing in two other productions this spring, All in the Timing and The Tempest, and also serves on the board of Columbia Parliamentary Debate. Love to 10N.

DANIEL ROBLES (C’06) CMTS Board, SONDHEIM REVUE, O Captain My Captain (assistant director), a cappella, UPTOWN VOCAL ROCKS!! Bucket of thanks to life for giving him the best of the best: family, friends, and talent!! Jules, Buddha, Whauren, Amazon, and the rest, mwah! I ain’t done...

DARCY SHIBER-KNOWLES (B’06) is loving her Varsity Show debut. Earlier campus performance exploits include Orchesis, King’s Crown Shakespeare Troupe, and her beloved a cappella group, Bacchantae. She moonlights as an Environmental Science major when she’s feeling punchy, and on good days she showers.

MARY STEFFEL (C’04) is thrilled to be a part of the Varsity Show. Her favorite roles at Columbia include Woman 1 in Songs for a New World, April in Company, Crystal in Little Shop of Horrors, Vicki in A Chorus Line, Barnard girl in A Sondheim Revue, and Stormtrooper #4 in Late Nite’s The Reproducers. Mary would like to thank her parents, friends, and teachers for their inspiration, love, and support.

HADLEY SUTER (B’07). Hadley is very excited to be in the Varsity show! From San Francisco, she spent most of her time dancing with Bay Area Youth Ballet, but has since discovered that musicals are a lot more fun. Last semester, she was in BCMT/CMTS’ production of Kiss Me, Kate and this semester she will also be in Orchesis. Love and thanks to the cast, crew, friends and family!

ASHLEY WALKER (C’05) was born on April 15, 1983 - which means that she’ll be turning 21 on the opening night of this absolutely wonderful production. Aside from that accomplishment, she dances professionally downtown, runs the NYC Synchro team, and coaches figure skating. Thanks to Sarabeth and DP for getting me involved, and love to family and friends as always.

CHARITY WRIGHT (B’06) is majoring in English and Political Science and minoring in Dance. Life goal: to heal the world, southern style, and become “witty” funny. I want to thank my ever-loving mom and family, my #1 stud, and my eternal friends who see every “artsy fartsy” show I do. To my heartbeats, thanks for making me this cheesey!
What was the most memorable moment of your audition?

SPENCER: The most memorable moment of my audition experience was walking into the waiting room and finding out that like 8,000 people wanted to write the show. Obviously, it's an awkward dynamic when everyone in the room is competing with each other. There was lots of polite bragging going on, where you'd ask someone what position they were going for and somehow the response would turn into a brief summary of their credentials. But among all the bullshit, the guy who took the cake was this 35 year-old General Studies student who was auditioning to write music. He had his boom box and demo tape ready to go and was happy to push play whenever asked. I wish that I could have been a fly on the wall for his interview.

The lyrics for the play were written by Ellen Reid. Did she put your plot to music or did you have to adapt your scenes to her words?

CHRIS: Ellen Reid put our plot to music. Spencer and I devised a plot outline - several, in fact - and we noted places where a song might fit. I love puns, so I went crazy making up song titles: “Declaration of Independence” for a song about declaring your major, or “A Brand New Prospective” for a song about high school seniors visiting Columbia. I think it was hard for Ellen at first, because few of these song ideas were set in stone. We didn't want to have her go off and write a song only to have to cut it from the show. So, she began with some of the more random, jokey numbers or character-based songs that we could fit into any plot we came up with. Then, the burden fell on Spencer and me, because it took a long time to settle on exactly what the show was going to be about.

Our initial idea was to have an epic Varsity Show, something that spanned all four years at Columbia and covered the hallmarks of every year. It followed a tour guide through his long strange trip through Columbia life. After trying to make this plot work for over a month, we scratched those plans. For a while, we were running with a story about a SEAS robot (Rob2004 - his name, UNI, and year of graduation) invented to destroy the curve in his classes and bring about the downfall of the Engineering School. The idea was based on the song Ellen wrote to audition for lyricist. After that one fell apart for a number of reasons - a musical about a robot? Does he have to fall in love and become a real Columbia student? We came back from Spring Break and wrote a comprehensive outline for a show about Columbia trying to get the Olympics, where Morningside Heights was competing against real cities like Tokyo or Stockholm. That was a crazy show: it prominently featured cricket, a rifle range, and Zeus and Hera at Symposium. Apparently, the ending - where Morningside Heights was, of course, rejected - was a bit of a downer.

Eventually, we settled on this current plot, which gave us enough freedom to make fun of several topical issues at Columbia while still maintaining a strong central idea. From that outline, Ellen ball-parked where she thought songs should logically go, based on the flow of the story and what ideas piqued her interest. On occasion, we had to move scenes around to accommodate her songs, but
she mainly worked with our suggestions, and Jaime, in turn, took her lyrics to compose the music.

You two clearly have distinctly different senses of humor. How were you able to co-author scenes?

SPENCER: Working with Chris was fun as hell. Our comedic instincts don’t really overlap, which made our writing better because when presented with the same set-up for a joke, Chris would usually take a route completely different from mine. Unfortunately for me, Chris would usually be right. When given enough time, we would usually work side-by-side, bouncing ideas off each other while writing separate scenes. After a while, we’d switch computers and finish what the other person had started. The idea was that this kind of process would ensure a consistency of voice throughout the show, so that scenes wouldn’t drastically vary in style from one to the next.

CHRIS: Spencer and I probably talk about our dynamic more than anything else. Last year’s show was the first to be put out on DVD…[and] you can see two different senses of humor at work in the writing of that show. We know a little about last year’s writers, Ashish Shetty and Ben Watson-Lamprey. Ashish, for example, likes the bigger, more absurd humor, whereas Ben favors the more verbal one-liners and clever puns. Last year’s Creative Team probably hired us to create that same dynamic, because Spencer’s humor tends to be more ridiculous and mine leans more toward the puns. We do have a lot of mutual respect for what the other person writes, though, and it was strange to see that after working together for so long, our senses of humor have started to blend together.

Once, we brought in a scene to a rehearsal and our producer Paul [Gelinas] said, “That’s a Spencer joke if I ever saw one.” It was actually something I wrote and I was proud that it wasn’t so easy to pick out which jokes were mine and which were Spencer’s. Some of our best scenes, I think, came about because we were sitting at the same computer, me typing at a pathetic 10 words per minute, and working out the scene together. Those scenes probably changed the least from creation to final product because they displayed a common sensibility. I think some of our funniest writing is in those scenes, but other people may respectfully disagree. Many of them were written late at night, when a lot of strange things would crack us up and we would just throw them in the scene. A lot of them failed, but some of them ended up working really well.

We also had to cut out the copious amounts of one-line characters who would make a quick joke, Simpsons-style, and exit. For us, it was hard to quell our shared film backgrounds and write scenes that last for multiple minutes without quick cut-aways. I still remember David Paul, our director, explaining to us how theatre scenes end with someone exiting. We nodded back like we finally understood how all this worked.

Who should be the most nervous during the production?

SPENCER: The actors have the most to lose. Of course, we’ll be incredibly nervous watching the show. We have invested so much in this show, and there’s no doubt that Chris and I will be biting our fingernails to the core every night. But in the end, the audience is watching the people on stage. If a joke just bombs, the audience associates that with the actor delivering the line, even though the writers are the ones responsible for it. But this cast is a bunch of can’t-miss kids. If we write them anything that resembles funny, they knock it out of the park.

CHRIS: I’d say the actors should be the most nervous. The show is out of our hands now. As of April 15, it is entirely their show. Of course, every night I’ll be a nervous wreck in Lerner, but if one of our jokes bombs, it bombs, but we’re not the ones who have to say it in front of 1000 people, and then try and make it work the next three nights. I’m nervous for them, because they only have three weeks to work with the completed script, to memorize all their lines, and dance moves and lyrics. I’m also nervous for Jaime, because while he’s already written beautiful music, he still has to perform it and conduct his orchestra for the performance. I’m nervous about other aspects of the show – the set not collapsing, for example – but it’s just in my nature to worry.
People don’t realize how hard it is to get into the Varsity Show. Auditions this year brought out an especially eclectic bunch. We assume, in fact, that even the most prominent and powerful members of the Columbia community sought Varsity Show stardom. Here’s why they were rejected.

Joseph Bizup, Director of the Undergraduate Writing Program: Ostensibly arrived for an audition but proceeded to suggest major changes to the program of the show based on a similar review at Yale. His version would downplay the importance of short scenes and instead subject the audience to one painstakingly unbroken act. The producers kindly, yet tersely informed Dr. Bizup that we do things a tad differently here.

Joseph Stiglitz, Jeffrey Sachs, and Jaghdesh Bhagwati, professors of economics: The trio insists upon auditioning together. They perform a three Stooges sketch on globalization. Can’t tell who is supposed to be Curly. Degrades into serious physical fight. Sachs fights dirty, knees Stiglitz in groin. Bhagwati pickpockets both of them and runs away waving their wallets, yelling: “Free Market! Free Market!”

Philip Kitcher, philosophy of science professor: DELIGHTFUL! Song, “I Am the Very Model of a Modern Major-General.” Adorable, but can he stay in character? Asked to explain Creationism, breaks into uncontrollable laughter...


Eric Foner, American history professor: Not an audition...lectures on the destructive role of theater in American history: “Theater has caused nothing but problems in our society...Lincoln was shot in Ford’s Theater while watching ‘Our American Cousin.’ Then, a few years ago, there was this Broadway play called the ‘Civil War,’ but it was riddled with historical inaccuracies.” Adjusts glasses, walks casually out of room.

Richard Bulliet, professor of history: Gave a dramatic reading of his most popular novel, Kicked to Death by a Camel, in an attempt to enthrall the V-Show panel with its gripping, two-fisted protagonist, wry references to Middle Eastern arcana, and racy sex scenes...The audition collapses in disaster, however, when Bulliet inexplicably pauses for 5 minutes, suddenly to intone “the donkey has disproportionately large genitalia... like four feet... it’s astounding... I know it’s indecent to talk about - but it’s an immense penis... we’re talking like baguette size... only wider around...” He then trails off, trails away...is not called back.

Lee C. Bollinger, Columbia President: Prezbo signed up for an audition, but never showed up. According to The New York Times, he was summoned to an emergency meeting of the Zulu tribal council in Africa. Upon his return, Bollinger apologized to the V-Show via email. “Dear Colleague,” read the email, “good relations with the Zulu tribesmen are invaluable to Columbia. I have, therefore, decided to learn their mysterious ways, and will not have time to participate in this year’s performance. Call Quigley or something.”

Illustrated by Cara Rachele
4000 BCE. Someone sings. Someone laughs. The Varsity show is born.


1894 V-Show founded. Professor Wm. Theodore de Bary declares that the nascent organization “has no staying power.” The Varsity Show accuses him of the same; the battle rages on.

1919 The V-Show performs the “Great Iberian Pox,” a play about the Spanish influenza. Throughout the performance cast members miss their cues, forget their lines, and trip over one another. It is later revealed that gamblers, who had bet that the V-Show would receive unfavorable reviews, paid eight cast members to intentionally throw the play. The Spectator dubbed the crisis the “Black Pox” scandal.

1924 A group of philosophy students, under the sway of Professor John Dewey, takes action on the philosophical principle “to seem is to be” by co-authoring the V-Show script. In the play, life at Columbia is portrayed as pastoral and idyllic, in an effort to make it so in reality. Yet after the performance, the writers return to their Wien housing to find it unaltered. Aghast, they unanimously agree to change their majors to economics.

1928 Zora Neale Hurston, Federico Garcia Lorca, Langston Hughes, and Isaac Asimov collaborate on writing the V-Show. A short excerpt follows:

T: Sammy, hows I gwine t’ansa ma ROLM fone?
S: Answer with celestial bells, Therese, as a man will not.
T: So smart Master Sammy somehow senses all my thoughts.
S: By the rhythmic clump-clump of your metallic tongue.

This play is widely believed by Columbia historians to be the worst V-Show of all time.

1936 Jean-Paul Sartre publishes L’existentialisme est un humanisme, to critical acclaim. The Varsity Show boldly decides to incorporate existentialist themes into its material. Two days are spent, fifteen brains are wracked, and twenty cartons of cigarettes are smoked, but no one is actually able to figure out how to do it. The project is abandoned; the rest of the world swiftly follows suit.

1938 The V-Show threatens to perform Macbeth: the Musical, thereby stripping the King’s Crown Shakespeare Troupe of its most popular title. Without consulting the Troupe, Student Council President Henry McKinsky negotiates a settlement with the V-Show producers: the V-Show is given the rights to Macbeth, in exchange for a promise to never
perform another Shakespeare play. “There will be theatrical parity in our time,” proudly exclaims McKinsky.

1939 The V-Show performs *Julius Caesar*.

1941 The Manhattan Project is created and begins researching nuclear fission in the Pupin laboratories. V-Show bombs.

1944 Margaret Mead declares “theater is not a biological necessity.” The V-Show points out that she wears a cape and carries a large wooden staff.

1957 Charles Van Doren, a Columbia professor and star of NBC’s quiz show “21,” agrees to play a minor role in the V-Show. The director, however, is forced to write Van Doren out of the script after the professor insists that his lines be fed to him from backstage.

1963 Barnard first-year Martha Stewart brings her vocal talents to the V-Show auditions with a planned rendition of the Steely Dan classic “Black Friday.” Unfortunately, she bails out of her audition after a clandestine phone discussion with the show’s producer over declining ticket prices.

1967 Inspired by the philosophical enlightenment they received in Contemporary Civilization, thirty CC students join together to form the CU Platonic Society. Their first order of business is to protest the theatrical arts and promote other diversions that were more amenable to discovering The Good. Clothed in togas and equipped with the Plato’s dialectic, they blockade the theater entrance on the V-Show’s opening night and interrogate people going inside, all the while carrying signs that read “The jokes are mere shadows!” and “Look away from the wall!” Their efforts bear no fruit, however, and Columbia students realize that Socratic harangue is, perhaps, the most ineffective way to influence the public discourse.

1979 After a stellar opening night for the V-Show, the *Spectator* prints a glowing review, writing that the cast “captivated the audience.” The Carter administration bravely attempts to “rescue” the audience, but is rebuffed by campus security. Two helicopters are downed during the failed mission.

1983 Columbia College begins admitting women, thus greatly augmenting female dramatic talent in the university and allowing the V-Show to rely less upon male actors in drag. V-Show director Hubert Brinklehoff predicts that the coming years will be “a Golden Age of Columbia theater” and foretells that future V-Show productions will “rely less upon lewd and flippant transvestitism and more upon serious theatre.” Ticket sales plummet.

2001 Visiting professor and former Vice President Al Gore, exhibiting a rarely seen emotional side, auditions with a moving version of Joni Mitchell’s “Big Yellow Taxi,” which he claims to have written. Gallup polls shows him the strongest candidate for the lead role, but he unexpectedly pulls out of the running when he learns that *The Blue and White* playbill is not printed on recycled paper.
Lee C. falls in love with a girl from Harlem – affirmative action.

Let’s just say no one ever confused “Who’s the Boss” with “The Cosby Show.”

“It’s the West End of the world as we know it (and I feel drunk)”

Shark in the pool during Swim Test has the fast talking cadence of Katherine Hepburn in a screwball comedy.

Ah, 87th and Amsterdam! I never thought I’d get away from that damned Upper West Side.

Columbia Lion – actually gay, blow-dries his hair.

Carman Chameleon
Carman Miranda

Bollinger takes over Hollywood, renames it “Bolliwood” – Bollywood style song-and-dance number

“Plenty of Fish in the SEAS”

“McBain of My Existence

“In fact, we invented Cubmail to put Pine out of business.”

Quigley wakes up next to somebody, wearing a beer helmet and blue foam hat.

Quigley wakes up in the rubble, Erykah Badu shows up.

Riverdance group led by Austin Quigley.

Quiggles
Quigalator

We could franchise Café 212! Just think – in Chicago we could have Café 312. And we could expand outside the United States! They could be eating Beef Mexicalis…in Mexico!

Dean Quigley actually faking his accent – adopts Brooklyn voice when not around students. “Man, fuckin’ talkin’ in dat accent all day is a strain on my vocal chords, knowhatismayan’?

“You’re a slut, just like your daughter.”

“I hereby crown myself the King of King’s College.” A huge poster of Quigley, like the one of Charles Foster Kane in Citizen Kane, rolls down behind him. A spotlight crown descends from the rafters and lands on Quigley’s head.

This piece is Jack Nicholson having a root canal. I call it “You Can’t Handle the Tooth.”

Jordan – Alma Mater’s son, really bitter, drunk guy fucked statue.

“Do I look like I’m made out of blue foam?

JEW-BILATION

Director: Eich heins sauerbraten!
Translator: Mr. Davidson thinks the West Side Story parody is both hackneyed and…” She looks at him, confuses, as if she wants him to repeat himself. Puts finger to ear.

Director: Sauerbraten!
Translator: Clichéd

Is Kenneth Jackson a lost member of the Jackson 5?

I look like Denzel Washington, only Scotch.

“Whoa! Protest! What are you guys marching against?”

“Well, we’re picket—”

“Great, I’m in.”

I am the rabbi blessin’ yo’ food. And guess what? I put pork in everything!

“Quigley, what are you saying? No, I will not call you Prezbo.”

It brings out the German in your eyes. You’re the father I currently have.

There’s a Me in MELAC.

King’s Crown: “Still goin’ weak.”

Talent scout talks to Quigley in the end.

Okay, Orca-bitches. I know this isn’t a dance studio, but Columbia wouldn’t give us any room to rehearse again.
16 The Blue & White

BEHIND THE CURTAIN
by Zachary H. Bendiner

The Varsity Show director’s sweat-stained foulard creeps out from beneath his wilting collar. The cast assembles, awaiting his charitable words before the curtain rises.

His right arm extends forward. Palm up, his fingers stretch and curl in upon themselves, as if pensively fondling a hard-boiled egg.

“Once more, dear friends, we go unto this audience, these Columbians, not as an end in and of itself but rather as an exercise, an exercise in, uh, what is the word?”

“Crude verbal humor, sexual innuendo and sight gags, all specific to Columbia?” an eager cast-member offers.

“Yes, but there has to be something slightly more to it than that.” He pauses. Looking down upon the dusty stage, he vigorously strokes his forehead with the heels of his palms. Lifting his head, he thrusts his chest forward. Eyebrows raised, he dashes to the corner of backstage left. Back demi plié, demi-pointe, side demi-pointe, pointing foot a la seconde. With a final sequito spezzato, he bounds back.

Pied en l’air, he concludes, “No, I suppose that’s about all. But let us remember that if our efforts fail, if jokes fall flat, we can always rely on one foolproof frolickingly mirthful modus operandi: sexual ambiguity. That’s farce. That’s theatre. That’s life.”

“What about Barnard quips?”

The director draws up the heel of his free foot to the opposing inner thigh.

“Certainly; the two go hand in hand. Now, let us breathe.”

As he pouts his lips in Gallic fashion, his nostrils broaden. Even amidst his spasmodic breathing, he manages to whisper, “Dress the stage.”

“And forget not, though you have no doubt grown tired of my fading bedside manner, you are nevertheless indebted to me. And if you fail, you shall reap the whirlwind. Energy. Poise. Facial mask projection. Mind-body connection. These are the actor’s tools. And if nothing else, remember that if you can see the audience, they can see you.”

Illustrated by Allen O’Rourke

Pedophiles of America: We do it for the kids.
CAVAcpter
Okay, Dean Acheson is very smart because he was a Skull and Bones society member at Yale – Commie, Commie, Commie
Quigley at cricket match, tailgating
Quigley consulting the Gods on roof of Mudd
Zeus + Hera appear!
Song: Z & H have a soft spot for CU because of the Core

Mime constantly yells “Silence!”

“Spectabulousical! If I had to choose between this show and oxygen, I would hesitate, think about it, and ultimately choose oxygen, but it would be a really hard choice.”

Act 1
Polka Dots
Alanis Morrissette
Pigeons
Act 2
Kate gets fucked up

Illustrated by Allen O’Rourke
In an episode *Family Guy*, Brian cracks a joke about Franklin D. Roosevelt’s inability to walk. To Brian’s chagrin, his wisecrack received a chilly response. He asked: “Too soon?” The phrase “too soon” thus became the favorite saying among this year’s cast and somehow found its way into nearly every rehearsal. The saying became so popular that the writers seriously considered adding a Vietnamese character named “Tu Sún” into the script.

At one point, the creative team considered using a Shakespearian arc for this year’s plot. The producers were quick to pursue Columbia’s very own accented thespian Dean Austin Quigley. But Quigs made it clear that he sought much more than a cheap laughs cameo. Indeed, he asked to perform a soliloquy at the end of the show. Much to our dismay, the Shakespearian frame was dropped. Where be your gibes now, Austin? Your gambols, your songs? Worry not. The *B&W* extends to you an open invitation to share your flashes of theatrical merriment at our weekly meetings.

According to the V-Show’s creative team, the cast was obsessed with the Britney Spears song “Toxic.” The following is a recreated dialogue from a typical rehearsal:

Cast member 1: “You know what song I love?”
CM 2: Toxic?
CM 1: Toxic!
CM 3: Did somebody just say Toxic? I love Toxic!
All: Toxic toxic toxic toxic toxic! TOXXXXIC!

For “Days on Campus,” our forward-thinking administration purchased 550 tickets for prospective students to see the V-Show. The production will undoubtedly dazzle the “prefrosh” with its adult humor and revealing costumes. But we doubt they will understand the Columbia-based plot and jokes. As one staffer put it, the pre-frosh will be as confused as “the Pope if he tried to read the Torah.”

Long used to the multi-colored play money of Canada, actor Pat Young’s ignorance of American currency came to the fore in this year’s Turkey Day performance for V-show alumni:

“Let’s go get you elected, son.”
“How?” the son asked.
Pulling out a crisp $100 bill, Young declared, “George Washington.”
Well, at least he didn’t say “Sir Wilfrid Laurier.”

Two *B&W* staffers recently ran into Columbia President Lee C. Bollinger. The staffers asked Bollinger how he felt about his nickname, “PrezBo,” which the 109th Varsity Show bestowed upon him last year. “Let me say that the nickname suits me just fine,” responded Bollinger. Smiling tactfully into the distance, he added: “And that’s all I have to say about that.”

Several characters originally in the V-Show script were scratched shortly before the performance. Among the scrapped characters was a homosexual Mormon named Alan Duke who, upon arriving at Columbia, quickly changed his name to “Alán Duké” because he felt it better expressed his innermost person. Several others were suggested, but we didn’t think any of them were particularly funny. Sorry.

The Varsity Show…It’s expensive!!!
Acknowledgements

CONTRIBUTING SPONSORS
We would like to thank the following organizations for their generous support of this production:

Activities Board at Columbia
Matthew Harrison & Columbia College Student Council
Mohan Ramaswamy & Engineering Student Council
Pavan Surapaneni & General Studies Student Council
Student Government Association
Columbia 250

SPECIAL THANKS
For special help and support throughout the long process of putting on a show, we would like to thank the following people:

Lauri Straney
Kevin Shollenberger
Dara Falco
Thomas Buczkowski
Honey Fishman
Sue Mescher
John Ricci
Scott Wright
Sal Bernadino
Martha Phelps-Walker
Erik Flatmo
Dean Mongillo

Julie Binder
Peter Koechley
S. Chris Sanseverino
Isabelle Levy
Sarah Fay Goldman
Lindsay Glabman
Annie Burke
Nate Bliss
Erin Moughon
Eileen Farrel
EC 820, Hogan 6G
& Hogan 2A

THE VARSITY SHOW: A CELEBRATION
The Varsity Show’s illustrious 110-year history has finally been told in the new book, The Varsity Show: A Celebration, edited by Anand Venkatesan C’03 and Telis Demos C’04. This beautifully illustrated volume is available tonight in the lobby and also at our website, thevarsityshow.com. A must-have for any Varsity Show fan.

DVD AND CD ORDERING INFORMATION
As erroneously proud fathers across the nation will confirm, there is no better way to remember an event than to capture it using digital video technology. With this year’s show, we intend to do just that. Off Broadway will be taped by an expert crew of videographers, and edited over the summer into a DVD. We will begin selling DVDs through our website in July or August.

We will also be making an Original Cast Recording CD, recorded live during show weekend, and mastered using only the most masterful of mastering technology. These may be available as soon as June.

If you are interested in pre-purchasing a DVD or a CD, or simply being notified when they are in the final stages of production, please email varsity@columbia.edu. Or check out our website at www.thevarsityshow.com.
We are the Undergraduate Housing Council, and for the last century our mission has remained simple: to promote and improve the quality of life here at Columbia University. We pursue these goals through two main channels, Policy and Programming. Next year we wish to reach out to every student to ensure that we are providing them with the best residential experience to compliment their career at Columbia University. While sponsoring policy initiatives we plan to simultaneously hold events in both residence hall and campus wide settings to promote a greater sense of community building and Columbia spirit. Furthermore, working together with the Office of Residential Programs and the Department of Housing and Dining, the UHC Executive Board hopes to utilize its experience to create a more effective student advocacy front.

The UHC recognizes that school wide change cannot easily be done alone. We plan to work extensively with the Columbia College Student Council and the Engineering Student Council, as well as the many organizations around campus for the common goal of building community and generally improving the experience of living at Columbia through event programming, physical improvements to the residence halls and policy changes.

If you have any questions, comments, or suggestions please do not hesitate to contact us at: uhc@columbia.edu or check out what we have accomplished and our newest contest at www.columbia.edu/cu/uhc/

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