THE 112TH ANNUAL VARSITY SHOW

“Misery Loves Columbia”

April 28, 29, and 30 in Roone Arledge Auditorium

ALSO: REHEARSAL MINUTES, A BRIEF HISTORY OF THE 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.
he Blue and White had been pouting in the corner, when we saw her across the room. A former lover. Graceful. Buxom. 112 years old. We had spent the springs of ’03 and ’04 together, whispering Barnard jokes to each other over a kosher Hewitt dinner. Yes, for those two golden years, The Blue and White was in charge of the Varsity Show playbill. Ah, love! But then the sweet, sweet creature known as the Varsity Show started to make eyes at that polychrome broadsheet Spectator. We had thought size didn’t matter, but with a heartfelt letter (and some soulful break-up sex) The Blue and White said a tearful goodbye and headed for our favorite gin joint. But as someone said at some point in time, “Absinthe makes the heart grow fonder.” And so, months later, when our eyes locked across that crowded room, our estrangement withered as our loins quivered. This playbill is the fruit of that glorious reunion (and some bangin’ make-up sex).

As we’ve learned, romantic relationships are unwieldy things. Like heavy groceries. Or large breasts. Of course, most Columbians don’t have to deal with such drama, because so few of us are actually in relationships. No, hook-up buddies from your freshman floor don’t count. Still, most students know the underpinnings of a relationship: heartache, drama, chafing. In short, relationships are rather, well, miserable. Or at least that’s what all of us not in relationships tell ourselves. It is in that vein that the sexually frustrated Varsity Show team presents “Misery Loves Columbia.” It’s sublimation at its finest. ✰
Misery Loves Columbia

The Cast of Characters
(in order of appearance)

Trish, a girl with a secret. ............................. Nessa Norich
Chas, a GS student of quality ......................... Mark Junek
Abby, his lovelorn sister in SEAS. ..................... Cally Robertson
Judy, a mascot on a mission ......................... Becky Abrams
Dylan-Justin St. James, a has-been child-star ........ Kieron Cindric
Laura Riley, a reporter who can’t talk so good. ..... Carly Hoogendyk
Jeffery Sachs, a man with a plan ..................... Zachary Bendiner
Ethan, a fencer with a point to make ............... Peter Mende-Siedlecki
Margaret Vandenburg, a Barnard professor ........ Sara Fay Goldman
Cupid, a metaphor with a frisbee .................... Nessa Norich
The Stalker, a man of mystery ....................... Zachary Bendiner

The Chorus

Thomas Anawalt (Hobo), Caley Bulinski (Dream Ballet), Alyssa DeSocio,
Noam Harary (Bear), Missy Hernandez (Dream Ballet), Tom Keenan (Wine Guy),
Michael Leibring (Bulldog), Bess Miller, Kendra Ann Moore (AlMette),
Marissa Palley (Dream Ballet), Kate Smith (Waitress), Will Snider (Barnard Joke Jerry).
Act I

Prologue

Scene 1 On 114th Street

Scene 2 In Ruggles

Scene 3 In McIntosh

Scene 4 On 114th Street

Scene 5 On the roof of Woodbridge

Scene 6 Outside Ruggles

Scene 7 In various eateries around campus

Scene 8 In Roone Arledge Auditorium

Act II

Scene 1 In cyberspace

Scene 2 In the Butler stacks

Scene 3 At the Earth Institute

Scene 4 In Duane Reade

Scene 5 In Ruggles

Scene 6 On 114th Street

Scene 7 At Columbia Cottage

Illustrations by Julia Butareva
The Cast and Crew

You might not know the following figures—no, that’s not true. You’ve probably seen them everywhere. These are the people that you think you know, because they’re some of the most entertaining people at Columbia. They’re like celebrities. Really, really easygoing (and easy to stalk!) celebrities. Go ahead, say hello, and creep them out with how much you know about them!

Becky Abrams

Becky Abrams, C’08, is about to do her signature look, “America’s Sweetheart.” She starts out a little pissy, a little pouty, and then her face lights up for the cameras as she throws her head back with a little laugh, and rolls her eyes ever so slightly back into her head in the way only celebrities can. It’s a complicated piece for sure, though no more complicated than other physical tics that she’s bestowed titles on, such as “Make ‘em Laugh,” a Gene Kelly slide that ends in a mouth fart. Have no doubt, there is method to her madness. “I have to do the looks to other people in order for it to count, it can’t just be me looking into a mirror being weird,” she says in a half-soothing, half-cutting voice particular to comediennes. That voice has served her well as both a grade-school Charlotte (of Web fame) and as a perfect vehicle for quoting ‘80s films with impunity. She calls this next look “Dirty Dancing I Love You.” —MSL

Zachary Bendiner

When Zachary Hays Bendiner, C’06, spent a semester in Cairo, his dad gave him a fake mustache to fit in. It looked good on him. Zach is here to save the day, even if said day never actually existed. He wears deliberate anachronism like a thrift-store suit, knows it, and knows you know he knows it. Still, like his charmingly short dress slacks, it works. “There is nothing a woman finds more attractive than art history,” he once told me. It’s a sign of elegance but not pretension. As a sophomore, he briefly dated his Art Hum teacher. He first smoked a pipe at age 6. My grandmother thinks he is “gorgeous.” These are not surprising revelations. The Blue and White staff and his Carman residents find him “mad weird,” yet revere him with cultish zeal. This populist appeal may stem from a childhood immersed in both French poetry and Miller beer. There’s no hipster irony involved: Zach may love frivolity, but he hates kitsch. He’s old school. —AZZ

Kieron Cindric

“My life is kind of a musical,” says Kieron Cindric, C’08, explaining his habit of ad-libbing Broadway-style numbers as he goes about his daily life. As a member of his rural Ohio high school swim team, his improvised cheers impressed the girls from a rival school so much that when he returned the next year, his starting block was covered with personalized decorations. It wasn’t the last time his spontaneity would win over an audience. Later in high school, he gravitated toward musicals, a passion that he brought with him to Columbia. Since arriving at school, he’s devoted himself to seeing as many musicals as possible, and studying French and art history. “I love to look at pretty pictures!” Never one for restraint, he doesn’t just act in musicals—he lives them. —BOP
Where have you seen Sara Fay, B’07, before? Maybe you haven’t seen her face, but perhaps you’ve seen her naked posterior. “I don’t mind,” Sara says of her bare-ass facebook profile, “as long as there’s anonymity, that strangers won’t be able to pick me out in a crowd. The picture should cut off below the neck or be blurry.” She reflects for a moment on the public nature of Facebook. “Oh, but I guess there’s that photo feature now—anyone could just click and see lots of pictures of me.” If you choose to stalk her, know that this Tae Kwon Do black belt will literally kick you to the curb. But she would rather use her skills for love, not violent face-smashing—she’s applied for the Peace Corps, and could be stationed in Africa or South America. There’s nothing like agricultural research. “Who knows, next year I might be hoeing in Guatamela.” —PBB

Carly Hoogendyk, C’07, insists she is not intimidating, despite her tallness and blondness, and rapier wit. She admits she’s blond on purpose but can’t really do anything about the tall. As for the wit, it took only a fiction class and an improv workshop at Upright Citizen’s Brigade to lubricate her entry into Fruit Paunch, where she has become its de facto crazy aunt. Appropriately enough, she also serves as the RA on the all-girls floor in Carman, keeping a close eye on her nubile brood. Still, even the tall can act small. Carly sleeps with a teddy bear, has a profound respect for Walt Disney, and gets really sentimental about fireworks. —KMG

When he was 12 years old, Mark Junek, C’07, made a darkroom in his sister’s closet. But the enlarger was broken, so the photos ended up blurry—“like the first photograph ever taken by man—barely the shadow of an imprint of something.” The same could be said of Mark—an ethereal man beyond time and place. Who woodworks these days? Who plays the oboe? Who, outside of Victorian novels, says things like, “I am my own best company”? Maybe this is what naturally happens when you’re six-foot-three and can cross a room with a single grand jeté. He can work his unwieldy limbs like a clown, and often does so as a member of the improv troupe Tea Party, but he doesn’t always want to play the fool. His dream role? “King Lear. I won’t do it until I’m 80. I hope to perfect my craft until I die, which hopefully will be after 30. But who knows…” —ZHB

As a child, Peter Mende-Siedlecki, C’07, aimed to be a Renaissance man. Appropriately, when I first meet him, he’s sword fighting. The son of university-types from Buffalo, Peter wears thin-rimmed glasses, thin sideburns, and on a chilly March night, a turtleneck. In an interview in which he
hardly looks at me, Peter is excessively excitable. In fact, he gets so riled up about his future in neuroscience, the names of literary characters, and his cat with 16 front fingers that later I feel compelled to ask someone who knows him better, “Is he for real?” The answer is yes. One can’t fake awkward charm like that. Peter the childlike adult tells me that as a precocious three-year-old he informed his father that he was dead, then, to ease his father’s nerves, added that he was only making use of a metaphor. And a Renaissance man was born. —JDS

Nessa Norich

“I don’t perform on command,” Nessa Norich, B’08, told me, smiling. About a week before we spoke, I saw her impersonate Jake Gyllenhaal in a Tea Party improv troupe performance—it was one of those uncanny embodiments where vast physical differences melted away. I had made the mistake of asking if I could see it again. But even if she doesn’t take orders, she has been passionate about performing at least since fifth grade. In high school, she played the mother in Pippin: a “sexy” part, she half-joked. Her most prominent role at Columbia was also as a mother in the Israeli play Neighbors. This is familiar territory for Nessa—she once performed a solo at Carnegie Hall in Yiddish (“I can fake my way through it”) and calls Israel her “second home.” She doesn’t have to fake her maternal Jewish instincts: “I’m good at playing manipulative characters.” Had she manipulated me during our interview? “Maybe.” —MSL

Cally Robertson

Make no mistake, Cally Robertson, B’08, is only as awkward as she wants to be. If needed, she can turn on a hipster deadeye or a befuddled stare with no more than a blink. This came in handy during a recent trip to Paris when a group of her friends decided to subtly unnerve the French metro riders by acting, well, odd at each new stop. How odd? She plucks a piece of paper from the table, considers it, and then rubs it only somewhat seductively all over her face. “Or I would be a conductor to the music in my head,” and for a brief moment she rocks out to music only she can hear. “Anything else?” Just like that, she’s back, her cool transparent gaze betraying nothing. —MAT

The Chorus

Thomas Anawalt (C’09) played Charlie Brown last semester in You’re a Good Man Charlie Brown. You may also have seen him as a sexy Spaniard in the First-Year Scene Lab’s performance of Blood Wedding at Barnard.

Caley Bulinski (C’08) is a member of the a cappella group Notes and Keys. Favorite past performances include Cabaret (Sally) at Columbia, and Songs for a New World (Woman #2) with Colloquial Theatre in Buffalo, NY, her beloved hometown.
Alyssa DeSocio (B’09) loves theater, singing, dance, piano, cooking, and travel. Thanks to family, friends, and teachers for love and support and everyone on the Varsity Show for their talent and this opportunity!

Noam Harary’s (C’08) birthday is today. You only turn 16 once. It’s my birthday… I’ll cry if I want to… cry if I want to… cry if I want to.

Missy Hernandez (Dance Captian, C’08) is thrilled to be a part of the 112th Varsity Show. This musical theater junkie has graced the Columbia stage thrice before, but is more likely to be seen and heard in some swanky NYC cabaret club.

Tom Keenan (C’07) eats at JJ’s Place often. Got a problem with that? Good. Cause if you did, he’d smack you with a pillowcase full of quarters and nails. He also played the Balladeer in Assassins.

Michael Leibring (C’09) is infinitely excited to be a part of V-show this semester, after making his Columbia Theater debut falling on his face in Assassins. Thanks to everyone who has kept me sane recently!

Bess Miller (B’08) is thrilled she got to work on this show with such wonderful people! She is also thrilled that the school year is almost over.

Kendra Moore (C’09) is thrilled to appear in V112! Hailing from Sacramento, CA, she is currently experiencing an existential crisis regarding her major, but enjoys sudoku, swiveling chairs, and temporary tattoos.

Marissa Palley (B’08) is always up for an impromptu dance party. Thanks to everyone involved in V112 for their brilliance, enthusiasm, hard work, and most importantly, for their killer moves on the dance floor.

Kate Smith (C’09) is known as a happy person, if at times incomprehensible due to her passion for accents. She also enjoys a good pun and a spirited jig. If you have one or more of these which you would like to share with her, please contact her people.

Will Snider (C’09) is not his real name. Enjoy the show.

The Creative Team

Deanna Weiner

Director

Sometimes, if she’s in a really good mood, Deanna Weiner, B’06, likes to make up words. Asked to describe herself in three words or less, “wonky” is one of the first that comes to mind. “It means exuberant and funny and passionate, but in a skilted way,” she says. “Wait, that’s not a word.” There’s nothing skilted, however, about Deanna’s theatrical career; she has already directed nearly a dozen full-length productions, including an original compilation of her own devising, and founded her very own theater company. As far as her tastes are concerned, she likes her theater like she likes her men—edgy, and with a dark side. “I think theater should freak you out,” she says. Anything to avoid mediocrity—her least favorite word. All of this lines up nicely with the other key word that she uses to describe herself: ambitious. “It’s a good thing and a bad thing,” she says, “but when I’m done, I’d better fucking be in textbooks.” —JRW

Grace Parra

Producer

Any conversation with Grace Parra, C’06, is likely to start out with her common form of greeting: “Meow?” Yes, this little lady has a habit of using cat-speak for salutation, at times resorting to various intonations, distortions, and meow-based compound adjectives to fully express her-
self. It might be difficult to miss her as she runs to her various meetings and rehearsals—Grace’s quick little trot, exuberantly curly hair, and carefully chosen fashion accessories constitute a beacon of sartorial light in Columbia’s sweat-hooded darkness. This producer has also managed to rack up quite a few theatrical performances here at Columbia, including a stint as a cast member of the 109th Varsity Show. Despite the seemingly perpetual spotlight, Grace lacks the typical self-importance so pervasive in this little school of ours. However does she do it? “I play the guitar, I improv. I meow a lot. I meow a lot.” —HRC

Olivia Gorvy
Producer

Olivia Gorvy, C’08, has lots of red hair, and is comfortable enough with herself to tell the whole truth on her Facebook profile. She thinks she’s awkward, but she’s over it. Anyway, she rather digs contradiction. Hailing from Richmond, Virginia, the capital of the Confederacy, she moved to Yankee territory for college, partly because of her love for Jewish boys and bagels. But she is unapologetically Southern, loves her cowboy boots, and doesn’t think there’s anything wrong with that. Her down-home gentility gets her what she wants whether she’s fundraising for the Spectator or seducing potential Varsity Show backers. One can imagine, talking to her, middle-aged Columbia grads melting as they write checks. —KMG

Addison Anderson
Writer

Addison Anderson, C’07, is a brainy, five-foot-eight joke who takes a little while to get. Though he first appears to be a classic Classics student, searching for somewhere to store his many, many scrolls for the summer, this impression changes upon the realization that he’s wearing a Columbia Women’s Business Society t-shirt. And Jay-Z sneakers. And, he starts Facebook groups like, “God Damn, Cobra Kai was Hard as a Motherfucker.” And, when he reads “If You Give a Pig a Pancake” to little kids, he points out the irony as he goes. And, that he owns the giant pizza costume from the 111th Annual Varsity Show, which occasionally leaves the closet for a field trip to Koronets. And, that he “doesn’t bring a lot of attitude” to the court when he plays basketball. Once you get him—or even if you don’t—he’s the funniest joke you’ve ever heard. —PLA

Chris Beam
Writer

Chris Beam, C’06, talks, walks, and looks like a Nice Guy. He’s patient, friendly, and has spent his senior year writing both an entire Varsity Show and a history thesis. What’s a Nice Guy have to hide? Well, he did appear in The Next Karate Kid. There also could have been the “abortion clown doctor” Halloween costume, but he never turned the idea into a reality. When the Washington Post sent him to Las Vegas to sin in Sin City and write about it, he tried (and failed) to eat a 9-pound burger and his friends tried (and failed) to get a Polaroid picture of Britney Spears when they accidentally stumbled into Kevin Federline’s birthday party. While writing a definitive guide to sex in Butler for The Blue and White, his journalistic ethics proved impeccable, and he did not receive a single library fine. Naturally, his initials are J.C. (Jacob is his first name) and his birthday is December 25. This could mean nothing. But don’t tempt him. —AZZ

Cody Owen Stine
Composer / Lyricist

On his first day at Columbia, composer/lyricist Cody Stine, G’08, swore that he would wear a tie to every class. This lasted a full semester, though it once required him to root through the bargain bin at the bookstore and tie a CU emblazoned hankie as a cravat. Like most suspiciously put together people in GS, one can’t help but wonder—where have you been Mr. Stine?
“Well, once you drop out of Bard, shipping third class to Shanghai as a pianist-for-hire just starts to make sense.” Other things that seemed like a good idea at the time: composing music for The Magic Golden Apple, a children’s panto (sample lyric: “You got to believe, believe, believe in the apple”), co-writing music for a dystopian dance piece at the Alvin Ailey Theatre, and conceiving the ill-fated Depression: The Musical. “There was one good song, ‘Young and Medicated.' The others were just too…depressing.” —MSL

Erin Debold, B’07, is a “turner” by nature. She has all the required elements: short stature, low center of gravity, boundless energy. Her first choreography gig was in the fifth grade, when she taught her entire class to jitterbug. But Debold’s career in dance was established when she first started twirling around in a tutu at age three. Today she still devotes her energy to girls in frilly bits, choreographing last semester’s scantily clad Cabaret. But little scandalizes this Kansas native, even in the big city. Bouncers may look twice at her ID, but she’s already off dancing on the bar. She also worked it in last year’s Varsity Show chorus, but now that she’s on top, expect the show to have a lot more dancing, fighting, and, of course, dance-fighting. This girl’s ready to move beyond mere jitterbuggery. —KMG

Liz Vastola, C‘07, was voted “most likely to hit an animal on the way to school and wear it,” a testament to both her driving ability (although she is mindful, and really trying to learn how those mirrors work) and her fashion sense. This fashionista’s closet includes a fox skin hat and an orange zebra print dress; there’s also a purple fur coat, described as “too overwhelming for most of the human population.” Equally distinctive are a big, radiant smile and a gaze so intense that one unfortunate soul got a bloody nose just by daring to stare for too long. She has also been known to dole out bloody noses more physically, i.e., smashing her head into others. But this is just part of what one friend calls “Liz Judgment,” an extreme lifestyle that, while it might discommode others, works just fine for the always impeccable Liz—who, heeding the advice of costume designer Elizabeth Caitlin Ward, “never goes anywhere unfinished.” —PBB

The Production Team

Hugh Gordon (Production Manager / Technical Director, E’07) There is a fine line between fishing and standing on the shore like an idiot.

Betsy Summers (Stage Manager, B’06) Even at her worst, Betsy’s always at her best. Aside from her stint as “stage mom” for these lovely Varsity kids, Betsy enjoys slaving away at her senior thesis, studying for her sailing license, rocking the musical theater casbah, and preparing for her life goal of becoming generally fabulous by age 45.

Molly Braverman (Assistant Stage Manager, C’09) is thrilled to be working on the Varsity Show after having stage managed CMTS’s Assassins and performed in the LateNite Anthology. Thank you to the Columbia printers for their endless companionship, her family, friends, and everyone who has made her smile. For Mommom always.

Gregory Keilin (Assistant Stage Manager, C’09) is thrilled to have a part in the creation of V112. Previous shows include Blood Wedding, Freedom Days, Twelfth Night, and How to Succeed. A million thank-yous to Deanna and Betsy for letting me into the cult!
Marybeth Duckett (Assistant Director, C’07) has loved being involved with the Varsity Show, “well, from the womb” (Grace Parra). She continues to adore the experience, but more importantly, the company. Thanks to everyone who offers continual support. Previous credits at Columbia include Varsity Shows 110 and 111, KCTS One Acts, Assassins, Egg and Peacock.

MaryAlice Parks (Assistant Director, Fight Choreographer, C’09) was the assistant director for The Laramie Project, volunteer theatre teacher with Artists Reaching Out, and is now excited to work on this notorious show. Last year she completed her British Theatre A-level, after co-directing and performing in Kvetch, Commedia dell’Arte: Moonlit Battlements, and a student-written show, The Leavers.

Colin Drummond (Assistant Producer, C’09) comes to the Varsity Show from Minnesota, where he completed grades K through 12. This was his first role as an assistant in a Columbia theater production, and he garnered immense admiration from cast and crew alike for his exceptional display of integrity and fortitude in every endeavor.

Philippa Ainsley (Production Coordinator, C’07) A three-year veteran of the Varsity Show, Philippa has spent her time this semester corralling alumni and scouting locations for the trailer. Congratulations to the cast and creative team, and especially to the writers; it’s not as easy as one would think. Many thanks to Kooneg, Buffalo, the great and illustrious empire of Britain, and Fruit Paunch.

Shruti Kumar (Musical Director, C’08) has never music directed a show before, but she’s been playing piano for 14 years, composing music for 10 years, and is very excited to have had the 112th Varsity Show be her first experience on the production side of things. Oh, and a thank you to Cody; she likes your Stine. And your music.

Production Build and Paint Crew: Syd Wolfe, Daniel Rinzler, Chris Keitel, Phil Coakly, Morgan Hardy, Rustey Corley, Yurika Sugimoto, Melody Chou, Michelle Mayer, Rickie Siegel.

The Design Team

Ian Anthony (Set Designer, C’06) is excited about making his Varsity Show debut with the V112 cast and crew! This production will mark his last here at Columbia, and Ian is definitely sad to part from his Columbia roots. Love and thanks to Shippa/McSweets! Tinaka/Allian, you’re the best! Aileen, I couldn’t have lasted without you!

Aileen Louie (Set Designer, B’05, E’06) is a Barnard and SEAS girl and super senior to boot (yep, I am that amazing). Much love to the dollar menu at MickeyD’s, asian fetish guy, the fabulous d-team/crew, and my crazy family. Better watch out for these man-eating jackrabbits and that killer cacti. WABAM! and End show.

John McGrath (Head Carpenter, E’06) worked on the set for the Varsity Show last year and decided to become more involved this year. He plans to pursue a career in construction management. He is also a member of the Columbia University Swimming and Diving Team, and an avid Boston sports fan.

Chiara McKenney (Scenic Painting, B’08) The discomfort Chiara feels describing herself in the third person makes apparent the unlikeliness of a future autobiography. She is a heavy sleeper who drinks a lot of milk.
Ben Isham (Assistant Scenic Painter, E'08) is a Civil Engineering major, and is excited to be painting for his second Varsity show. He would like to thank everyone, especially anyone who helped paint.

Andy Coppock (Lighting Designer, C'06) God created man in his own image, but before he did that he created dinosaurs...using the image of his cousin Ted, who was not the black sheep of the family, but rather the big fucking monster of the family.

Jimmy Fry (Lighting Designer, C'09) thinks that 30 words is not nearly enough to adequately capture what an amazing, talented, fabulous human being he is, and furthermore, he would like it to be known that Victoria Johnston (Master Electrician, C'06) started playing with lights three years ago, and has worked on the Varsity Show for the past three years. She enjoys sleeping in the sun, which is bizarre considering how much time she spent inside in the past week.

Erin Moughon (Master Electrician, C'06) thinks the designers and crew are hot, especially the lighting team. She also thinks her thesis work is done. Or on fire. One of those.

Benji Jack (Sound Designer, E'07) Philosophers say, 'Why are we here?' I'll tell you why: I'm here for the show. —George Carlin

Beck Pryor (Sound Technician, C'09) This is Beck's first show at Columbia. She is excited to be involved with the Design Team, and hopes the show sounds awesome.

Brigid Abraham (Properties Designer, B'07) is very excited to be working on the props team this year. She is majoring in Architecture. In her spare time, Brigid enjoys watching mobiles and shopping sprees at Jack's five and dime store.

Libbie Hayward (Properties Designer, B'07) Straight out of the backwoods of Washington, Libbie is psyched to work with D-Team 112. She is forever indebted to Inflatable Rat, the ultimate prop and a true source of inspiration.

Stacey Berman (Costume Designer, B'09) is studying Art History. Favorite high school credits: Volpone, Antigone, Unraveled, A Memory of Two Mondays. At Columbia, assistant to designer on The Laramie Project and Assassins.

Kelli Hogan (Costume Designer, C'06) The 112th Varsity show is Kelli's third time costuming at Columbia. Last year she assisted with the 111th V-show, and this past fall she designed costumes and make-up for Cabaret. Other interests include but are not limited to: cheese, cats, Eddie Money, and Saved by the Bell.

Lauren Glover (Assistant Costume Designer, B'09) likes to play dress-up. This is her first official venture into theatrical design; she was last seen as an actress/amorphous blob in LateNite's “Gremlins.”

Madeleine Stokes (Make-up Designer, C'08) is so happy to have the opportunity to work with all these pretty-pretty faces! Many thanks to close friends Chico and the Man!

Meredith Milstein (Box Office Manager, C'08) Merrie is proud to be a member of the 112th Varsity Show family. She has enjoyed working with Eva, Grace, and Olivia over the past few weeks. Congratulations to the cast and crew!

Eva Peskin (Box Office Manager, B'09) loves Barnard, Columbia, V-Show, and managing box offices. She has a lot of love. Enjoy the show!

Ben Weinryb Grohsgal (Web Designer, C'08) doesn’t hate you.

Dan Billings (Publicity, C'08) is the publicity director of the Varsity Show.

Michelle Lecro (Graphic Designer, B'05, SOA'08) has hidden a series of clues within the design of this playbill that, when deciphered, will eventually lead you to the body. ☬
Acknowledgements

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The C-Team of V111
TDF Costume Collection
Materials for the Arts

And endless love to our families & friends, who we may now actually get to see.
The Glossary of the 112th Varsity Show

(your source for understanding what the hell is going on)

- Tulane students came to Columbia after Hurricane Katrina, teaching us about suffering and beer pong.
- The School of General Studies (GS), is an undergraduate school for older, more suspicious students.
- SEAS is the School of Engineering and Applied Sciences.
- Child stars and B-list celebrities often attend, and rarely graduate, from Columbia.
- The Bwog is The Blue and White’s blog.
- The Spectator publishes a weekly sex column.
- Fencing is the one and only sport at which Columbia excels.
- Ruggles is the cute name of a decidedly uncute dorm on 114th Street.
- Margaret Vandenburg is a popular English professor at Barnard College.
- Jeffrey Sachs is a CU economics professor and renegade anti-poverty crusader. Recently, he appeared on MTV’s “Diary” with Angelina Jolie.
- CU is invoking eminent domain to take over Manhattanville. This is a fancy legal phrase for “gimme gimme.”
- CAVA (Columbia Area Volunteer Ambulance) is a student EMT service that drives drunk students approximately 50 feet to the hospital.
- The West End, a popular Columbia bar, has been replaced with a Cuban restaurant.
- Casino Night is a formal event where students gamble with fake money.
- Barnard Jokes are a favorite hobby of many Columbia students. As are Barnard girls. Ha-cha!
- CTV is the Columbia television station. A visiting mascot recently did a backflip into one of its few cameras during a basketball game.
- AIM (AOL Instant Messenger) is an online chat program with a complex etiquette system.
- Roar-ee the Lion is Columbia’s mascot.
- Columbia Cottage is a local terrible Chinese restaurant that serves free wine.

Illustrated by Elizabeth Ferguson
### THE SHOWS

#### 112 Years, 112 Shows (Almost)

<table>
<thead>
<tr>
<th>Year</th>
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<td>His Majesty, the Queen</td>
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<td>Hit the Road</td>
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<td>1982</td>
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<td>1996</td>
<td>Devil in a Light Blue Dress</td>
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<td>2000</td>
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<td>2001</td>
<td>Sex, Lions, and Videotape</td>
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<td>2006</td>
<td>Misery Loves Columbia</td>
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ADDISON ANDERSON AND CHRIS BEAM:
HIGHLY ENTERTAINING CHAOS

Last year at this time, Chris Beam conducted an interview with Philippa Ainsley, Addison Anderson, and C. Mason Wells, the writers of the 111th Annual Varsity Show, for the playbill. This year, Chris is co-writing the 112th show with Addison, so it felt only natural to THE BLUE AND WHITE that Mr. Wells should return the favor.

B&W: I know this year’s show is more character-driven than the past few shows. How did you arrive at that decision?

CB: One of the things I think is funniest about Columbia is the social life. We talked a lot about having the humor arise from the interactions between the characters and from the situations, less than having some overarching premise.

AA: All along we knew we wanted the final show to be really frantic, a lot of collisions and crashing together. There are a lot of things in the story we got from other places, like Cyrano de Bergerac. Big farce scenes are fast, crazy, really fun to write.

CB: A controlled but highly entertaining chaos.

AA: There’s the idea that you shouldn’t take particular students and make fun of them. But we’re dealing with many ideas of celebrity in the show and wanting to be known, so basically anyone who puts themselves out there at Columbia—

CB: —is going to spend the weekend crying.

AA: Well, not crying. We aren’t that good. But if you’ve been on TV, or if you’re a big musical performer—

CB: I don’t think there’s really anything off-limits in terms of humor. The stuff people tend to get offended by is usually because it’s done in a less funny way.

AA: I mean, what happened this year? We had Tulane kids first semester. What can you not say about that?

CB: I think we will have to go through the script and give it a once-over towards the end and put in a lot of Columbia reference jokes, because if anything, it’s a little light on that. And those jokes make us feel a little dirty sometimes, but it’s kind of

Illustrated by Julia Butareva
necessary, because it’s what the audience looks for.

AA: It’s weird, though, because even now, there’s a
shelf life to events on campus. Even this year, some
stuff wasn’t big enough. Like the Ashcroft protest
or Finkelstein.

CB: We were kinda hoping for something there. At
least an assassination attempt.

AA: Yeah, you could at least try. But our sensibility
is probably in line with a lot of people who come
to the show.

B&W: That’s great about V-Show. It’s entirely
created by students, people who are just your friends,
who aren’t that much more qualified to make the Show
than anyone else. I mean, who are any of us to have
drawn a Varsity Show? We’re not playwrights. We
know nothing about musicals.

CB: Oh, they’ll know.

AA: I think you’re usually going to have really good
sketch writers do the show. But you need someone
who’s been hanging out. You need someone who’s
just a doof like everyone else.

CB: The best possible research for writing the
Varsity Show is just basically doing nothing for a
couple of years.

B&W: Addison, how did you like the two-person writ-
ing dynamic this year versus the three writers last year?
Basically, was it better working with me or working
with Chris?

AA: Pick a Chris. [Laughs] I think three people is
really good for editing, but not as good for idea
generation, because it’s a lot easier to tap into a
common joke idea with one other person. But
then, it’s you two with your common idea, and you
don’t have a sniper to shoot you down.

CB: That’s the rest of the Creative Team. I think
it’s good having two, because it’s collaborative and
not overly critical the first time around. But when
we go back, there’s a mentality of being hypercriti-
cal of what’s there on the page.

AA: With three people, you can settle into a role,
but this year that’s happened much, much less.

B&W: So, Chris, why did you want to write the Varsity
Show? Especially as a senior?

CB: It was a choice between spending my time in
this room creating something awesome—

AA: —and doing the Varsity Show.

CB: And spending my Wednesday nights at the
West End on Senior Night.

AA: And getting the shit kicked out of you.

CB: I would’ve wasted my senior year otherwise.

AA: So this is another way to waste it.

CB: Yeah, I think this is the best possible waste of
my time.

AA: And we spend money doing it. A lot of
money.

CB: It’s like going out in a blaze of glory. It’s me
falling into the fountain [like in Scarface—Ed. note].

AA: It’s sucks you won’t get all the people next year
going, “Dude! The show was really great.”

CB: That’s your impression of them?

AA: “No, dude, it’s so smart! I loved it!”

B&W: I like how you mock people who call your work
smart.

AA: Idiot! No, but I mean, doing it as a senior is
tough. It’s really altruistic.

CB: I had no idea what I was getting into.

B&W: I tried to warn you.

AA: I could’ve just written it by myself.

B&W: Yeah, an eight-hour show.
CB: It'd be great! It'd be non-stop laughing.

AA: Yeah, for eight hours.

CB: It'd be like Angels in America.

AA: But, like, the funny side of AIDS. Sorry, no AIDS joke this year.

CB: No AIDS, but lots of starvation, poverty, sex.

AA: Lots of misogynistic characters...I mean, clearly, you should make fun of it.

B&W: *And, the great thing is, Columbia pays lots of money to have you make fun of it.*

CB: Apparently they like it.

AA: Yeah. Plus, everyone gets to work their ass off. Even though everyone doesn’t come from a big production background, and we didn't write a whole lot of sketch comedy before the Varsity Show. You just have to be really funny and work really hard and be able to come up with good ideas.

CB: Over a long, long period of time. I learned a lot.

B&W: *What did you learn?*

CB: How hard it is to work on one thing for this long and still remain dedicated to a vision of it.

AA: Coming back a second time, I just wanted to know I could do a high-level, high-quality comedy. And it’s been good to find places to experiment with stuff I haven’t tried before and pull off something new. I think we expanded the idea of what the Varsity Show can be about, so next year, it'll be wide open.

CB: And we’re in such a great position, where all of our work basically comes from sitting in a room together and talking to each other. We don’t need to deal with money or all the logistics of things. It seems so undeserved and privileged a position for someone whose main qualifications are going to Columbia and have snarky things to say about it.

AA: It’s a little more than that. You have to give a shit about telling a story. I mean, who does that anymore? It’s an attempt at an interesting story structure with a lot of intricacy.

CB: Intricacy, with fart jokes.

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**ACTUAL REJECTED TITLES FOR THIS YEAR’S SHOW**

| Les Miseruggles | Struggles: The Musical! |
| Fence and Fencibility | CAVArella |
| Foiled! | Morningside Knights |
| The Shape of Flings | Days of Blunder |
| Flings Fall Apart | Sachs and The Single Girl |
| The Fruit of My Lions | 114th Street Blues |
| The Four Yearitch | Swipin’! |
| That’s Amorningside | Love is a Tulane Street |
| It’s Complicated | Save the World by the Bell |
| Touch Me in the Morningside | Your Friends and Sabers |
| How I Learned to Take a Dump | Flirty Rotten Scoundrels |
| Ruggles is for Lovers | A Streetcar Named Desperation |
| Exes and Ohls | By Any Wiens Necessary |
| I Need to Have an Orgo | Morningside Bites |
- Plot ideas: hatefuckers vs. lovemaking
- Publicity: remote control cars
- Someone eating from a tub of chipotle mayo
- Presentation of genitals
- “I’m old. You know what happens when a person gets old. My naked body smells like furniture.”
- RA on an all-boys floor wants to fuck her residents - believable
- Abortion - scene
- CU acronyms are funny
- Ferris Booth cannibalism
- “Stiffer” than Kerry - will defeat “Bush”
- Stuff falling out windows (like vomit)
- Hang on him like a sick little heterosexual monkey
- Sachs on Sax
- Cock-block --> “shlong wrong”?
- Your eyes...they me
- Needs skinny cokehead and fat rugby player who cries a lot
- What goes on in University Senate when no one’s around? Crazy rituals. Like Parliament.
- Which is funnier, a drowning welfare mother, or an investment banker in freefall?
- Autistic, or Asian?
- I’m tolerant! I swear
- Scene in Mudd
- no one’s happy in Mudd
- Amsterdam is romantic
- Crazy mouth twitch
- Orientalism: it doesn’t exist outside Columbia!
- A capella groups: always that one guy who does the beatbox and mimes the drums and I fucking hate that shit
- LATEX GLOVES
- African dance class - all white kids
- I knew from the moment you said “pull over!”
- Is it I who screams louder than the monkeys?
- Going to Strokos: masturbation
- Gnome, ok!
- Sucking the blood out of a five-year-old girl
- Moral - relationships make you worthwhile!
- Jeffrey Sachs on a segway
- Expectation <-> reality
- Roofie jokes
- Condom-buying is funny
- Kill you fucking suck
- Look out for John Ashcroft!
- Kills a hobo with impunity during his dream sequence
- “Friends” with faculty members
- “I’m starting to understand why most of our parents are divorced.”
- Is a burrito a small burro?
- I like your hair and I like to touch it with my hands
- Grace period: Grace’s menstrual cycle
- African vs. African’t
- Chicken fingers are squirrel
- Love or stability?!? Gah!!
- Jeffrey Sachs crucified
- Explore time travel replay possibilities
- Memories
- What I like about sorority girls: EFFORT
- Bollinger is gay? Please?
- Staring is funny
- Name of the monkey? Chim-chim?

*Illustrated by Julia Butareva*
Rehearsal Minutes
by Michelle Legro

What exactly goes on behind the red curtain? It is a well known fact that the art of making art is hardly glamorous. But what if art is the last thing on your mind? What if you’re just trying to survive five months of closed rehearsals? An intrepid B&W editor breaches the inner sanctum of the people who live the Varsity way of life and finds out that social interaction is the least of their problems.

8:00 P.M. The chorus is released from its holding pen by remote timer. They roam freely and nuzzle each other affectionately before being hearded into John Jay lounge by the stage manager.


8:15 P.M. The cast arrives. Warm-ups consist of improvisational games, mind games, Boggle.

8:30 P.M. Work begins on the dances in the first act. The choreographer is insistent upon perfection, beating the counts out with her ivory tipped cane. “But Mistress Debold, we have danced so that our feet do bleed,” insists a cast member. He is promptly silenced by the cool kiss of ivory.

9:23 P.M. While waiting endlessly for the director to get to their scene, two of the cast members go feral and have to be released into Morning-side Park.

9:40 P.M. A bear attack sequence in the dream ballet is not going smoothly. In order to motivate the actors, a live grizzly bear is released. Unfortunately the bear didn’t have time to print out the new version of the script and is lost for most of the scene. After fumbling the lines for the third time, it is right on cue. Three dead. Three scenes to go.

10:05 P.M. Realizing that the chorus is starting to look a bit thin, writer Anderson dashes outside and puts three students waiting to swipe into John Jay in sleeper holds. He explains that after the branding, and the seven years of indentured servitude, many members of the chorus will go on to become wealthy burghers and model members of the community.

10:42 P.M. Composer Stine becomes frustrated with the chorus girls, who insist that there is no logical reason the Act I finale should be topless. “Come on! Tits out girls! You want to be famous don’t you! Well let’s see ‘em! You think people come to see this show for its gleeful parody and biting satire of Columbia student life? No! They come for the girlies!” he barks, glass eye lolling back in its socket.

11:03 P.M. The two feral actors return, pressing their noses to the window of John Jay. They are shooed away by the stage manager. “If you do their scene, they’ll start to think they’re people,” she advises.

11:25 P.M. The cast is released and the chorus repenned as the Creative Team meets behind closed doors.

12:50 P.M. Eight monkeys with eight typewriters are seen leaving John Jay.
A Brief History of the Varsity Show

BY MICHELLE LEGRO AND VIJAY IYER

Men in tight dresses with blue satin sashes, these were a few of their favorite things.

Come April, our campus is witness to a strange sight: thousands of students eagerly lining up to fork over their dollar to purchase tickets for a student-written musical. Such a scene manages to bring together two things that everyone insists are dead—Columbia school spirit and musical theatre—and somehow manages to create new life. It’s the perfect Columbia tradition in that it’s the only Columbia tradition, a distinctive break from collective apathy that still surprises even the most embittered student year after year. But it’s a history of breaking with tradition that defines the Varsity Show. Today the show hovers somewhere around contemporary sketch comedy and old-fashioned musical, but its roots are firmly planted in the song and dance halls of an era long since past.

To start at the beginning I guess we could, for once, thank Columbia athletics—it was for them that the Varsity Show was originally conceived. The 1894 show, an all-male interpretation of Joan of Arc, was a fundraiser for the purchase of equipment for the crew team, and while no one probably remembered how the crew team fared that year, what they did notice was that students mincing about on stage was really rather amusing. Why not do it again next year?

With a single sex cast and important involvement from both alumni and theater professionals, the Varsity Show of the early 20th century reflected a very different Columbia. In its heyday, the show was a bona-fide New York event: it boasted lavishly decorated sets, was staged at venues like the Waldorf-Astoria, and was even covered in The New York Times. And there was plenty to write about—including
the work of such luminaries as Richard Rodgers, C'23, and Lorenz Hart, C'18, (who would together eventually write *A Connecticut Yankee, Babes in Arms*, and *Pal Joey*, among others) and Oscar Hammerstein, C'16, who would go on to collaborate with Rodgers on such immortal works as *Oklahoma, Carousel, South Pacific,* and *The Sound of Music.*

Early Varsity Shows were topsy-turvy fantasies with features like exotic harems (*The Khan of Kathan*) and swashbuckling pirates (*The Buccaneers*). But starting in the 1920s, shows such as *Fly With Me,* Rodgers, Hart, and Hammerstein’s send up of the Russian Revolution, inaugurated a tradition of political satire. *Half Moon Inn* of 1923 (from which the song “Bold Buccaneers” was transformed into the school anthem “Roar, Lion Roar”), broadly attacked the anti-intellectualism prevalent in America between the wars, and *Off Your Marx* (1936) featured cameos from no less than Stalin, Hitler, and Mussolini.

This isn’t to say that the Varsity Show ever skewed entirely serious. Like most college shows of the time, it knew the power of a man in an ill-fitting dress. The Pony Ballet has been a staple of most of the shows, even through the turn of the millenium. (Muted versions of ballet have been featured in productions as recent as the 108th Varsity Show, and in a updated nod to the tradition, a co-ed dream ballet will feature in the 112th show.) What began as a sincere attempt to mime women as a necessity for the plot, devolved into what most would expect—big, horsey men in drag, sometimes drunk, who nevertheless could be counted on to bring down the house. When it was announced that women would appear in 1936’s *Off Your Marx,* the negative response was such that females were booed in the 1937 show, and would not appear on the Varsity stage for good until 1956.

The student riots of 1968 resulted in a more than ten-year absence of the show, only to be revived with a tip of the hat to the university’s troubles in *The Great Columbia Riot of ’78.*

The Varsity Shows of the 1980s came closest to the model we have today—a show based on improvisation with an emphasis on student life. Sketches interspersed with songs characterize this period. Only recently has the show been transformed once more into a traditional full-book musical, starting with 2001’s parody of reality television, *Sex, Lions, and Videotape,* and continuing on through tonight’s performance.

Perhaps the Varsity Show may never relive the golden days of the 1920s, or transcend the environs of Morningside Heights, but the community it creates for a few days each spring suggests that we’re longing for that local spirit. Maybe the street-wise and cynical Columbian, divided from the city and sub-divided once more by schools and affiliations, isn’t entirely apathetic. Go ahead, enjoy the show. We won’t tell.®
The social and academic suicide experienced by those who write the Varsity Show means that for most, once is enough. However, I.A.L. Diamond would pen the show all four years of his undergraduate career, and would go on to write the screenplays for The Apartment and Some Like it Hot. In the author's note from the 1939 show Fair Enough, Diamond reveals the reasons for his devotion (it involves men in women's clothing) and why living on your reputation isn't all it's cracked up to be.

You wrote last year's Varsity Show just because you liked to hear the little typewriter bell ring. But there were ulterior motives, too. You just picture yourself distributing roles in the production in return for certain specified female favors. Unfortunately for your high-minded schemes, however, a bunch of mercenary managers began wrangling over the distribution of the profits accruing from coins tossed at the authentic females during the performance. As a result, “You've Got Something There” went on the boards with an all-male cast.

All summer long you brooded over this rank injustice. At the end of which period you reached a momentous decision. What-the-hell, you said to no one in particular, the next best thing to a woman in the flesh is one in the spirit. (Many a man who has been forced to choose the latter alternative has developed a sudden unselfish interest in himself.)

Your plan of action was based on the following assumption: that one way of identifying a woman is by her name. (There are better ways, no doubt, but these do not fall within the scope of this discussion.) As a result, this year's cast of characters is literally peppered with names and half-names of sundry individuals of your acquaintance. Any resemblance to actual persons, either living or otherwise eking out an existence, is impurely coincidental.

Complications developed when it became evident that there was only one virtuous female character in the show. (All women agree that virtue is a very fine thing...to talk about.) The others were all of questionable morals. (The question is usually: “Do you, or don't you?” with leeway for individual variations.) The dilemma of selecting one girl out of four to portray the embodiment of innocence appalled you. You knew that whichever one you picked would never forgive you.

The same contaminating influence of purity was also at work when it came to whitewashing the script. With sickening regularity, lines, phrases and even scenes succumbed before the onslaught of the great god Redpencil. Lyrics suggested the same fate. “Pitching Woo in an Igloo” was mangled beyond recognition. The original words are now circulating around the Campus as part of a well-organized whispering campaign. Even simple, poetical lines like, “And we'll try our hand at couplets / Which produce Dionne quintuplets,” went the way of all the other fleshy bits in the show.

But what-the-hell, it was grand fun. True, you didn't have much time to enjoy it. You didn't eat, you didn't sleep, you didn't go to classes, and for at least two months you weren't fit for human consumption. But it was swell to get back to the grind after eight months of living on your reputation.
COLUMBIA UNIVERSITY

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*Varsity plotlines so bad, we obviously made them up ourselves.*

**Don’t Tell Lee, the Administrator’s Dead** Bollinger goes to visit his sister in Secaucus for the day, leaving a stern but feeble old woman in charge of the university. When she suddenly dies after tripping on College Walk, Quigley and the other deans invite all the strippers, bikers, and presidents of former Soviet Republics that they know to an awesome backyard bash. Wait, is that Lee’s car in the driveway? Busted!

**The Core** What lies at the center of Columbia? Four intrepid undergraduate mercenaries hired by the student government drill deep below College Walk in a last ditch effort to learn something before they graduate. Will they find danger? Romance? China? Or something far more sinister?

**Debbie Does Dormitories** Barnard University has fallen on hard times. The car wash hardly raised any money for the endowment and the old radiators in the classrooms make it so hot that it’s hard to wear clothes. And the only way out is to admit icky boys!

**Barefoot in Morningside Park** Two quirky newlyweds who love to banter and argue are ready to start out on their new life together, but first they are shot and stabbed.

**The Scarlet Letters** Hunted down by the puritanical specter of grade inflation, students who receive B’s are outcast and forced to wear the letter as a symbol of their everlasting shame. Barnard girls find the letters cute, and wear them voluntarily. The Columbia administration does not stop them.

**Two IDs to Live** A spirited gangster saga where the Administration institutes prohibition at Columbia, bringing down the Heights and closing Lerner Speakeasy. Can a motley gang of EC residents save the day with their suspicious bathtub gin?

**Swipe Access Babes 9: The Glass House is Rockin’** What happens on the ramps, stays on the ramps.

**The Miserables** On the run for not signing out of a dorm, our hero must navigate an undergraduate underworld on the brink of revolution, all the while pursued by the security guard who still has his ID and will stop at nothing to find him. Songs include “Empty Chairs at Empty Classes,” “On My Phone” and “One Gay More.”

**Weekend at Larry’s** Bollinger heads up to Boston for his friend Larry’s clam bake, only to find him more cold and lifeless than usual. Unsure of what to do with the body, Lee dresses it up in a tracksuit and makes it head coach of the swim team.

**The Varsity Show…on the Moon!** Lerner is still inefficient, Columbians are still socially inept, John Jay still sucks, but only, like, on the moon.

**How to Succeed at Columbia Without Really Trying** This one pretty much writes itself.

*Illustrated by Matt Franks*
So, what really goes down at a Varsity Show party? Due to various chemical impediments, we may never know. However, like intrepid scientists, we can look at the remnants to reconstruct what once was. Among the items left at the Varsity Show’s December party, as chronicled in a brief e-mail from the party’s host:

- An inhaler
- A Gap peacoat
- The virginity of several of our peers
- A black-on-one-side, plaid-on-the-other scarf
- A strain of mono (Babrams)
- A heart-shaped rock
- A brown sweater (Olivia)
- A navy blue sweater (Caley)
- The processed contents of someone’s meals yesterday (sorry, couldn’t save those, had to clean ‘em off the toilet)
- Just about everyone’s dignity.

Set up for the Varsity Show’s West End preview displaced a group of mourners fresh off a memorial service. The dearly departed was none other than Grandpa Munster himself. The actor, that is. Grandpa reportedly lied his whole life about earning a Columbia Ph.D, so we’ll assume he wouldn’t mind sacrificing a little dignity for his pseudo-alma mater.

Apparently, in the beginning stages of the show, when the relationships and secrets between all the characters were still being formulated, a designer pitched the idea that an elephant should wander on stage whenever a certain closeted gay character was talking. This pitch came up so often that phone calls were actually made to determine the cost of shipping and feeding a baby elephant for the duration of the show. When the numbers came back at approximately half the cost of the entire show, the idea was sadly scrapped, and eventually the closeted character was too, leaving no trace of the three-ring V-show that might have been.

The creative process is one of trial and error... much error. For the first months of rehearsal, cast members created monologues and scenes to inspire the writers. About 95 percent of these characters went to the wind. Among them?

- Hans: A Nazi who works at Dodge Gym and hopes to unleash an uncircumsizing machine upon Morningside Heights.
- Captain Columbia: a bow-legged, middle-aged Jewish superhero named Artie.
- Constance: An African American Studies TA with a speech impediment who teaches gym at a local grade school.
- The Carman Twins.
- The Butler Masturbator: The voices tell him to do it!
- A fat lady on crutches.
- The guy who mixes the tunes at Morton Williams.
- An anthropology prof who’s fond of taking quaaludes with African natives.
- Ira: a French-speaking gay Orthodox Jew.
- A lesbian who likes big dicks.
- A Facebook makeover artist with a ferret.
- A rich kid with an imaginary friend named “Jeffrey.”

The Varsity Show... it’s diverse!
CONGRATULATIONS,
Varsity Show &
Welcome, CLASS OF 2006
to the Columbia Alumni Association—
a remarkable cast of characters