THE 113TH ANNUAL VARSITY SHOW
“Insufficient Funds”

April 27, 28, and 29 in Roone Arledge Auditorium

ALSO: CAN YOU MAKE A VARSITY SHOW? THE WRITERS’ NOTEBOOK
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The Varsity Show was born in 1894, four gloriously quiet years after The Blue and White emerged from Alma Mater’s iron womb. As the bookish older sibling sat doodling in the corner, the Columbia family gathered around the precocious little runt. The Show, as it was known, could make “spirit fingers” before it could sit up, inspired the invention of the phonograph, and hung out with way too many socialists. It may have started as a sibling rivalry, but it soon turned into a sibling rout: this jealous rag, paralyzed by the onset of modernity, lay silent for more than a century.

But 100 years of solitude can ameliorate the pain of favoritism, if not a despicable addiction to mediocre puns, and our partnership should stand as a monument to the genderless, eternal principle of siblinghood.

And while this new utopia—magazine and musical, hand in hand!—may spring eternal, an evil bogeyperson looms on the horizon. It goes by the name of “debt” and it shimmies into the spreadsheets of Columbia student groups like a bespectacled virus, laying precise waste to all pretensions of success. We cry for help, accuse the paymasters of withholding money, feel guilty for the opportunities this fine institution grudgingly provides, and then we give up. For there are insufficient funds, and, as a wise genderless man once said, “when funding gets insufficient, the insufficient get funding.”

We must fight this injustice, but not tonight. This night shall be different than all other nights (unless you plan to see The 113th Annual Varsity Show more than once), so please forget about your debts for a moment, turn the page, and enjoy the show.
The Cast of Characters
(in order of appearance)

NEAL, a Postcrypt member and the best poet at Columbia. .......................... JOSH BRESLOW
CATHERINE, the lead actress on CTV’s The Gates. ............................. CAITLIN HARRITY
GRAMPS, an evicted Manhattanville resident and grandfather to Neal. ........ THOMAS ANAWALT
ALEX, a first-year CCSC incumbent seeking re-election. ....................... MICHAEL MOLINA
VIVIENNE, prime minister of the French Cultural Society and cultural aesthete. ...... BECKY ABRAMS
MAXINE FORTUNE, president of the Activities Board at Columbia. ................. JORDY LIEVERS
GOLDBERG, Maxine’s right-hand woman and ABC enforcer. .................... CAITLIN SHURE
DAVID HELFAND, astronomer extraordinaire. ........................................ MARK E. ROSENTHAL

The Chorus

Emily Bickford (Ms. Lynch, Script Girl, the Sun), Gilli Messer (Ms. Merrill), Eva Peskin (Tour Guide), Ross Ramone (Mr. Stanley, Tour Kid, Hamilton Statue), Michael Snyder (Lehman Brother, Chuck the Drunk), Benjamin Velez (Lehman Brother)
Act I

Scene 1: College Walk
ABC Boardroom

Scene 2: The Set of The Gates

Scene 3: The Sundial

Scene 4: The Maison Française

Scene 5: Carman RA Room

Scene 6: ABC Boardroom

Scene 7: The Sundial
VanAm Quad
Hamilton Hall
Earl Hall

Scene 8: ABC Boardroom

“We Need the Money”

“Catherine, You’re the Best”

“Old Manhattanville”

“Drooling Over You”

“Holey Moley”

“E Pluribus Unum”

Act II

Scene 1: ABC Boardroom

Scene 2: Health Services

Scene 3: Earl Hall

Scene 4: Havana Central at the West End

Scene 5: The Maison Française

Scene 6: The Sundial

Scene 7: Schermerhorn Quad

“David Helfand’s Cosmic Ballet”

“A Cough Drop and a Condom”

“Bienvenidos”

“Drooling Over You (Reprise)”

“Insufficient Funds”
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

Fanny Brice. Gilda Radner. Sarah Silverman? Not if Becky Abrams, ’08, known as “Babrams” by her adoring friends and fans, has anything to say about it. Becky proudly carries the torch of the comedienne, but behind the spontaneity lies a workaholic. For instance, a lot of people want to learn to tap-dance, but when Becky got the urge, she bought a pair of Capezio Mary Janes and spent a day shuffle-ball-changing in her dorm room, keeping time with Youtube tap videos.

Becky’s stage debut was in the title role of a 2000 production of Charlotte’s Web in her hometown of Atlanta, Georgia, and, after a stint as a stage manager for the 111th Annual Varsity Show, she starred as Judy in the 112th.

Becky toils on her trademark faces—winks, pouts, an “America’s sweetheart” smile—and maintains her impeccable timing with the improv troupe Fruit Paunch. Other hobbies include social niceties and the flask of butterscotch schnapps in her garter. –HGG

East Campus one late evening. The incident involved him carrying the woman’s bags and a discussion of Einstein’s advocacy of vegetarianism. She even offered him a job at an animal hospital. “I don’t know why she hasn’t followed me up on that,” the charming Californian wonders out loud, “I gave her my number and everything. It just goes to show how you can get kicked out of your home and—” he breaks off, “I don’t know, it kind of makes you wonder.”

In our interview, he doesn’t say much about himself, but Thomas is a born storyteller, and delights in telling the tale of his grandfather, who purchased three tractors in two years, survived a burning cabin, has encountered many a near-death experience, and inspired his performance in tonight’s show. What will his grandfather (“Gramps”) think of the story Thomas is telling tonight? It’s unlikely that he’ll be here to find out; the man hates New York. –MIP

Josh Breslow

Josh Breslow, ’08, spent his childhood acting and singing, but did not join the Columbia theatre scene until the end of his sophomore year, when he starred in an Egg and Peacock production. As if to make up for lost time, he wore a dress and heels for his debut. He then wrote two plays for LateNite Theatre Anthologies before joining the 113th Annual Varsity Show.

Currently Josh is recharging his testosterone by taking fencing for PE. This comes in handy during rehearsal breaks, when he is prone to dueling sans foils with a fellow cast member who previously took fencing. Often, the duels end up as brawls, with flying furniture.
But the pen is mightier than the sword, and Josh—an English major—envisions a future as an actor or a playwright. For now, Josh is grateful that he is old enough to play adult characters...and that he no longer has to wear a dress. –SEE

Caitlin Harrity

Had you been in the right place at the right time, you may have seen Caitlin Harrity B’07 as Lady Macbeth, or scuba diving in the British Virgin Islands, or table dancing in a Venetian tavern, but until this winter you had probably never heard her sing. Though she has been performing all her life, her performance this past December as Mrs. Claus in Xmas! A Secular Spectacular was her first time singing in a Columbia production. Caitlin isn’t afraid of much—take wading through a flooded Piazza San Marco with a bottle of whiskey, for example—but, for her, “musical theater is still scary. Singing is the only thing I have real stage fright for.”

But, she assures, her headfirst dive into song-and-dance land “has not disappointed.” With one big fear taken care of, Harrity is ready to move on to Juilliard, where she will study acting for the next four years. “I’m not scared at all,” she says, “I’m excited to find things that will make me scared.” In the mean time, she says, “I’m trying to hone my accordion skills and backbends so that one day I may join the Russian circus.” –MPS

Jordy Lievers

Over instant messenger, Sue Lievers, mother of Jordy Lievers, C’07, tells me, “the true Jordy is sweatpants and a messy ponytail.” If Jordy had her druthers, she’d snag her black Columbia hoodie and lurk in the shadows, jotting notes for her blog, which is the 16th result if you Google “blonde New York rat spiders.”

Sadly, Jordy is much too tall to lurk effectively. And “The Laugh” does not help (it makes young children go deaf). Then we have the golden locks, the winning smile and, the rest of it—she was just born unlucky.

Of course, Jordy hates the attention. Really. She hasn’t “known how to apply fake eyelashes since she was six or seven.” And she hasn’t tried to “climb to the top of the swing set and look over the fence to make sure the neighbors were in their yard and then belt out ‘God Bless America’” since she was four. It wasn’t her favorite song, according to her mother.

I find Jordy attempting to lurk in the Heights on a Thursday night and ask her what her favorite song was as a kid. She merely cackles. Outside a child grips his ears and screams in pain. –BPM

Michael Molina

I recently spent a rainy evening in Café 212 with Michael Molina, C’10. This energetic Colombian-American deserves to be quoted in your Facebook profile, and his wisdom must be tasted.

On manliness: “When I was in tenth grade, I told my father I was quitting soccer to focus on theater. He asked me why I didn’t have a girlfriend.”

On home: “If I had to describe Cleveland in two words, it’d be guns and Pogs.”

On this article: “Basically I want people to read my bio and think, ‘Maybe one day, me and Michael can get a bagel in the mall and hang out.’ Not that I’d ever want to do that with anyone, but I want them to think it’s possible.”

A talented actor, musician, improv artist, cartoonist, and good guy, Michael is almost always very tired. This year, he joined the rugby team for five minutes, before deciding to go back to theater. He also found a girlfriend. His final words to me: “I’m 300 pounds of man.” (Give or take 140.) –WSS
MARK E. ROSENTHAL

Mark E. Rosenthal, G’07, is history. Like historical notables such as John F. Kennedy and former Columbia president Dwight D. Eisenhower, he deserves his middle initial.

Not only is Mark the first General Studies student to star in the Varsity Show, but he was also a part of that landmark early 1990s episode of “Saved By The Bell” that featured the legendary Casey Kasem. Mark, an aspiring director stole the show as dancer, silencing the voice of Scooby-Doo’s Shaggy.

Anyone who meets Mark knows his dramatic flair comes from the E (although being an only child and spending those years in Los Angeles probably didn’t hurt). The E drives his wish to be the PoSatCotU, or “Piece of Shit at the Center of the Universe.” To prove himself worthy of such a title, Mark, a self-described “misanthropic lover of humanity,” has worked with star dramatists Tony Kushner, Luis Alfaro and Kate Bornstein as a co-editor and contributing playwright to COOTIE SHOTS: Theatrical Inoculations Against Bigotry. Cootieshot.org has incited white supremacists to send hate mail from what Mark calls a “delightful hate site.” Shaggy would be scared, but, then again, Shaggy doesn’t have a middle initial. –PJF

Caitlin Shure, C’07, proudly straddles the threshold between two kinds of geek. She memorizes functions of the frontal cortex like a good neuroscience major (and Psychology TA), and then, by night, morphs into a spunky improv comedienne.

A native of Westport, Connecticut, Caitlin came to Columbia to study film, but the science requirement stimulates her Mind, Brain, and Behavior, and she quickly switched fields. Around the same time she discovered Fruit Paunch, the improv troupe, where she developed a talent for speech impediments.

Could graduation bring an end to the straddling? She probably doesn’t want to prod the brain, or to act. Her post-graduation plans right now involve trying to live somewhere in Manhattan with Varsity Show writers Tom Keenan and Peter Mende-Siedlecki.

She thinks she’ll resist the urge to move to Brooklyn at least until she’s 25 and has a boyfriend. “I think that I think a lot,” she says, neurons firing. “I kind of wish I was a philosophy major.” –SEV

The Chorus

EMILY BICKFORD (B’09) would like to thank her soul mates (they should know who they are), and Orchesis friends (of course there is some overlap), for giving her up for a semester. Sh’d like to thank Shmoo for the scrumptious pancakes, constant wit, and general loving. She’d like to thank her Varsity Show friends for being so damn funny. And of course she’d like to thank her family for...everything.

GILLI MESSER (B’10) is not very good at sports, and consequently never thought she’d be involved with anything having to do with the word “varsity.” She is excited to have the chance to “play” in the big league! On that note, Gilli would like to congratu-
late everyone who worked on the show. Past productions at Columbia include Nomads’ *Everything Different* and Orchesis.

Eva Peskin (B’09) was box office manager for last year’s Varsity Show, and is happy to return to the team as a member of the chorus. She has been in many other shows both on and off campus, but that is neither here nor there. All that really matters is that she has had a great time participating in the 113th Annual Varsity Show and hopes you enjoy it as much as she does!

Ross Ramone (C’10) is a member of the Men’s Swim Team and sings in the Notes and Keys a cappella group. Some of his favorite high school performances include Freddy in *My Fair Lady*, Cinderella’s prince in *Into the Woods*, Sancho in *Man of La Mancha*, and J. Pierpont Finch in *How to Succeed in Business Without Really Trying*. Though he signed on late, Ross is pleased to be a part of the 113th Annual Varsity Show.

Michael Snyder (C’10) will probably major in English in order to continue being a student for the rest of his life. Other than that, Michael has nothing in particular to say other than thank you to everyone involved in the 113th Annual Varsity Show.

Benjamin Velez (C’10) is excited and proud to be a member of the 113th Annual Varsity Show. A Miami native, Benjamin enjoys warm weather, composing music, and singing with his amazing and supportive a cappella group Nonsequitur. Other performances at Columbia include *Urinetown: The Musical* and *Xmas! A Secular Spectacular*. He would like to thank the talented and loving people behind this show for making it so damn awesome!

### The Creative Team

#### Mark Junek

**Director**

Mark Junek, C’07, could spend his days basking in his own glow if he felt like it. He’s king (and director) of this year’s Varsity Show, last year he nimbly danced his way into Varsity Show memory as Chas, a “GS student of quality,” and he’ll be studying acting at Julliard next year. He’s also tall. But instead of going home to bask after a long rehearsal, Mark instead chooses to tell me how he sometimes would stay and help build the set. (He’s particularly proud of the steps he worked on this year.)

“The Varsity Show is bigger than you are,” says the Minnesotan with impeccable skin. “You take a bite out of it and just keep chewing and chewing and chewing.” If that’s the case, then Mark is an especially prodigious chomper: along with his amateur carpentry, he’s memorized the last three shows, is prone to rereading his dogeared copy of the official history of the Varsity Show, and reverentially alludes to the show’s superstars of yore.

Mark is also a member of the comedy group Tea Party, president of the Columbia University Performing Arts League (CUPAL), and this year played fellow carpenter Jesus in *Xmas! A Secular Spectacular*. He politely deflects the suggestion that he’s a campus personality—if he was an inanimate object, he says, he’d be an ordinary “outdoor plant”—and claims to have enjoyed the shift to working behind the scenes. Although, he’s had to confirm to his parents multiple times that he will not be on stage this year. —JSI

#### Olivia Gorvy

**Producer**

Olivia Gorvy, C’08, finds no shame in the fact that she is a peppy person, even if she does go to a school where misery is the new black. In a typical encounter with another person, odds are she’ll find a reason to jump up and down with joy at least once, her voice as exuberant as her trademark red hair. What comes out has a life-affirming energy, part of the reason why everyone seems to like her.

The result of that energy is a serious propensity to overuse the phrase “I am obsessed with...” Possible endings to that sentence range from “avocados”
to “Columbia,” from “Thomas Friedman” to “other people’s jawbones.” Her interests are an inexplicable mix of the frivolous and the substantial; she’s equally comfortable writing a history of the Conscription Bill of 1940 for her poli sci professor’s new book as she is flipping through the copy of *Vogue*, which she carried to our interview. Her work ethic and unapologetic ambition never get in the way of her party schedule; she’s never handed a paper in late in her life, yet she always seems to be at 1020, where she’s slowly becoming a part of the furniture. Rounding it all out is an almost unexpected faith; she goes to synagogue, alone, almost every Friday night, and calls her belief in God “the staple of my existence”—but only if you ask.

“I’m pretty happy most of the time,” she says. The funny thing is, she’s telling the truth. –JRW

CHRYSTIE L. MEDINA

Writer

Chrystie Medina, C’07, is more than a small-time gossip columnist. Her interests are an inexplicable mix of the frivolous and the substantial; she’s equally comfortable writing a history of the Conscription Bill of 1940 for her poli sci professor’s new book as she is flipping through the copy of *Vogue*, which she carried to our interview. Her work ethic and unapologetic ambition never get in the way of her party schedule; she’s never handed a paper in late in her life, yet she always seems to be at 1020, where she’s slowly becoming a part of the furniture. Rounding it all out is an almost unexpected faith; she goes to synagogue, alone, almost every Friday night, and calls her belief in God “the staple of my existence”—but only if you ask.

“I’m pretty happy most of the time,” she says. The funny thing is, she’s telling the truth. –JRW

GEOFFREY KARAPETYAN

Producer

Geoffrey Karapetyan, C’07, knows that presentation matters. As the Varsity Show’s first-ever sophomore producer two years ago, he wore a shirt and tie to every rehearsal and meeting, without fail, to distinguish himself on a Creative Team full of upperclassmen. “I think that when you wear a tie,” he says, “you’re saying ‘I command authority. I demand authority.’” It’s a habit that has stuck with him up to this very moment. Find him in the audience tonight, in fact, and you’ll see that he’s wearing a tie. It is absolutely guaranteed.

This instinct towards a controlled and immaculate self-presentation, however, extends far beyond his dress. When asked about how others see him, he references “this personality that I’ve created.” That personality is half gentleman (he’s the rare breed of man who will hold the door, buy a drink, and hail cab for you, all in the same night) and half asshole, at least when it’s time to get shit done (“People don’t need to like you to respect you”). I ask how many people in his life actually know him: “You mean really?” He thinks for a moment. “Maybe four,” although before the end of the interview, he’s changed his answer to three. It’s not that he’s reserved, per se—it’s just that he wants to be able to control how everything comes across.

This is why he’s such a good producer. He sees it as his job to preserve what he calls the “grandeur” of this particular tradition—“V-Show is larger than life, and you have to give that impression”—and he does it with the strictest discipline, at least until the curtain goes up. “When you let it go, that’s scary,” he says. Shaping the show is one thing; shaping reaction is quite another, which is why these next few days are going to challenge his nerves. “You can’t control people’s thoughts,” he says. “But you can do your best to try.” –JRW

TOM KEENAN

Writer

If you haven’t slept next to Tom Keenan, C’07, lately, you may have missed him waking up babbling about an underdeveloped V-Show character.

Keenan is a fully developed nice guy whose reputation precedes him. And it should. He’s so pleasant that it’s hard to imagine him digging his claws into Václav Havel, or Barnard girls, or whomever else he plans to lampoon in this year’s show.

An English major, Tom will spend next year as a New York Teaching Fellow, where he probably will not lampoon his charges. He will, however, finally get a chance to explore the city; until now, he’s been too busy recording a CD with the a cappella group Notes and Keys and co-penning last winter’s *Xmas! A Secular Spectacular*.

A chorus member in last year’s show, Tom deflected to the ranks of the scribblers thanks in part to the Creative Writing Program. He calls this production his thesis. As with yours, he consistently stayed up ‘til 5 a.m. writing it. Unlike yours, it’s actually supposed to make people laugh. –JDS

PETER MENDE-SIEDLECKI

Writer

Watching Peter Mende-Siedlecki, C’07, talk is like watching a play in miniature. The Buffalo native and 1020 partisan rapidly delivers one-liners while his hands swirl and pinch as if shaping playdough. Maybe that’s what landed him a spot in last year’s Varsity Show cast. Or not. “I’m really a terrible actor,” Peter says. Lucky for him, creativity comes easy—as does hockey, which he played upon arriving at Columbia, and neuroscience, in which he’ll do research when he leaves. The human mind as a possible vocation sort of surprised his “terrify-
ingly brilliant” librarian mother and musical-writing English professor father, but he assured them of the brain’s cosmic greatness. “It just takes the world and pulls it together for you,” he says.

For Peter, ever the playwright, cosmic significance abounds. Recently, he rediscovered a poem his dad had written about him finding a dead pigeon at the age of three. A few days later, he saw a pigeon get run over by a car, and the confluence of beauty and time and death prompted him to call up his dad. “That’s the universe, man,” the wise father replied. –LBD

**Rob Trump**

*Writer*

Back in January Rob Trump, C’09, put his Facebook profile up for sale on eBay—his status, interests, activities, and religion would be dictated for three months by the highest bidder. “What I really wanted to have happen was to have some crappy home business buy it, so that my home page would be these ridiculous product endorsements.”

Unfortunately the only company to bid for Rob’s profile was the Cadbury-Schweppes Company, whose slogan was, “Next time you’re eating a Cadbury cream egg and spill some cream on your shirt, be sure to use some Schweppes soda to wash it out!”

Rob figured out pretty quickly that it wasn’t the real Cadbury-Schweppes, but his friend Jacob Weaver, C’09. That would have been fine, and Cadbury-Schweppes could have gotten the advertising space, except Jacob got outbid. The winner was fellow Fed editor Chas Carey, C’08, who spent five dollars for the right to advertise Trumpster, a music downloading and online bridge playing service.

Rob was disappointed that only imaginary companies wanted to use his advertising venue. “It was really cheap for the amount of exposure that a Facebook profile gets.” Besides, “I wanted to sell out before I got famous.” –BCB

**Henry Pedersen**

*Composer / Lyricist*

Henry Pedersen, C’08, spent his first semesters at Columbia sampling humanities majors. Then he decided to major in Biological Anthropology. Then he decided to fly to India for a summer. After spend-

ing last summer studying Sanskrit, Henry found a camel and a guide, and left school for a two-week journey in the desert.

“I thought it would be this awesome Lawrence of Arabia thing. I got a sweet costume, with a turban. But it sucked so much. It was uncomfortable and so lonely. It was sweet!” he says enthusiastically. The solitude led to some soul searching, and Henry renewed his dream to be a pilot, put on hold when he “discovered video games and girls. All of the sudden it wasn’t cool anymore to have a big book of airplanes.”

Amid the bustle of self-discovery, music has remained a relative constant. Henry composed several mini-musicals for events at his high school in Seattle, where he first heard about the Varsity Show from Latin teacher Bret Federigan, C’99, who composed the V-Show as an undergraduate. The first thing Henry said in our interview is that he wanted to thank his wonderful, talented band for all their hard work and help in crafting the music you’ll be hearing, so we’ll end with that. –PBB

**Erin Debold**

*Choreographer*

When Erin Debold, B’07, was 18 months old she rushed the stage in the middle of a cousin’s beauty pageant to give an impromptu dance performance. “I somehow waddled up there, bright-eyed, mimicking all the little dance moves she did.” Bubbly, carefree, with a tendency to bounce, she’s still busting a move, 20 years later.

“I’m a little obsessed,” she’ll say, after talking about dance for a half-hour straight. Add on nearly two decades of physical training, as well as upcoming degrees in dance and sociology, and she’s got the tools she will need to reshape musical theater in America. “I’m ready for an overhaul,” she says, longing the days when dance advanced the plot, instead of interrupting it. “A good musical is one in which the actors are so moved that the only thing they can do to express their emotions is sing—then, when they need a bigger medium to express those emotions, they dance.”

So, while she may be blond—very, very blond—don’t dare call her dumb. Just call her crazy. “I’ve never really found a reason to be super-serious all the time,” she says, her big earrings dangling. “You’re probably pretty boring if you’re not a little crazy.” –JRW
As a child, Brigid Abraham, B’07, excelled at floral design competitions. You’ll notice the influence of her natural green thumb sprinkled throughout this evening’s performance. It convinces me once and for all that she is the perfect art director with her subtle but necessary attention to detail.

She has great bangs—her “senior haircut.” During our conversation, as a reflex, she flips the collar of her emerald Lacoste shirt up and down, up and down, as if she’s casually having a fashion debate with herself. She wears those sockless boat shoes, indicative of her classic sense of style.

A basement-dwelling architecture major, Brigid was never involved in a campus activity until she joined last year’s Varsity Show as props designer. Her behind-the-scenes sensibility is evident by her reticence as the subject of an interview. But she’s deftly in control of her hand-picked 16-member design team, bringing them snacks and encouraging them to cruise both Chelsea and YouTube for inspiration. And, of course, she practices what she preaches: this year, she found her muse in a Björk video. –JDS

The Production Team

Erin Byrne (Assistant Producer, B’09) is proud to be part of the 113 family. Previous Columbia theater credits include You’re A Good Man, Charlie Brown, The Wild Party, Two Weeks!: A Musical Showcase, and LateNite Theatre. Congratulations to everyone, especially the A-Team. Thanks to Olivia and Geo for being the best dates and most incredibly amazing producers ever. Ever.

Luciana Colapinto (Alumni Coordinator, C’07) was in the cast of the 110th Varsity Show and is happy to be back in the family. She hopes you enjoy the show. Break a leg cast and crew!

Jessie De Luca (Box Office Manager, C’09); Italian-born, Jessie grew up in Brussels and somehow stumbled across the greatest city in the world! Always seeking out new experiences, she came across the Varsity Show at the preview show party and is thrilled to be involved in it. From acting to ticket sales, theater gives Jessie an excuse to be crazy and spontaneous.

Marybeth Duckett (Production Stage Manager, C’07); This is Marybeth’s fourth and final year with the Varsity Show. While she’s sad to be leaving, she looks forward to enjoying the outdoors during the month of April in future years. Thanks to V110 for giving her a shot and to V112 for giving her a shot glass. This bio is dedicated to Benji and Hugh, the other four-year Veesh gems.

Caroline Englander (Stage Manager, B’10) is so glad for the opportunity to work on this year’s Varsity Show. Previous productions include ENDZONE at Barnard (ASM), as well as various technical/design positions in high school. Love and thanks to the C-Team, D-Team, cast, and chorus…Cheers!

Heather Englander (Stage Manager, BC’10) has had a blast working with everyone on the 113th Annual Varsity Show. Past productions: ENDZONE at Barnard (Prop Master/ASM), SM/ASM/SetDesign/Everything-else-backstage in various high school productions. Thanks to Olivia, Geo and Mark for saying, “Yes!” and to all the C-Team, D-Team, cast, and chorus for making this semester loverly.

Hannah Kass (Assistant Director, B’09); Broadway: The Boy From Oz (Production Assistant). Off-Broadway: Summer Play Festival 2006 production of The Fearless (Asst. Director); NYC International Fringe Festival 2006 Melo-llama: A Melodrama (Production Stage Manager); SPF 2005 productions of Wild-life and Welcome to Arroyo’s (Asst. Stage Manager); Adirondack Theatre Festival and NYC International Fringe Festival 2005 productions of Mimi Le Duck (Asst. Stage Manager). Columbia University: Stop Kiss (Asst. Director), Merrily We Roll Along (Producer). Mazel Tov, V113!

Jeff Schwartz (Publicity and PR, C’10); Even though
Jeff is from sunny Florida, people often mistake him for a New Jersey boy. Jeff overcompensates for these mistakes by spending way too much time the beach. Being in charge of publicity, Jeff takes complete credit for every person who attends the 113th Annual Varsity Show. If you are reading this: you’re his.

KYRA SETTLE (Vocal Director, B’07) can’t believe it took her four whole years to finally work with all of the talented, fabulous people involved in the Varsity Show. She enjoys torturing the cast and chorus with diction exercises and filling their brains with her eccentric yet earth-shattering approach to vocal technique. Not convinced? Try singing “double bubblegum” up a scale during intermission.

ALANA WEISS (House Manager, C’07) joined the Varsity Show family as a 110th cast member and likes smiling and being helpful. She hopes your seat has a good view!

The Design Team

SUMAIYA AHMED (Graphic Designer, C’09) is a French major, slave to Arabic, arts editor of The Columbia Current, illustrator for The Blue and White, and one lucky girl.

TYSON BRODY (Head Carpenter, C’09) wants everyone to show his profile some thug love at www.myspace.com/pinkgurlz4eva.

KATE BROWN (Costume Designer, B’08) is excited to be involved in her first ever Varsity Show! Her dramatic streak first emerged when she was five and used scissors to add leafy greens to the end of a carrot, à la Bugs Bunny. That production ended with a trip to the emergency room. Hopefully the Varsity Show will be more successful and less bloody.

COLIN DRUMMOND (Technical Director, C’09); It’s turtles all the way down. Also, I invented a superhero called the Nickler (and his horse, Sterility). Imagine the adventures they might have!

JIMMY FRY (Lighting Designer, C’09) has never experienced anything quite like the Varsity Show, which might be why he’s returned for a second year. He has probably been awake for 72 hours, suffered two or three serious burns, and forgotten what natural sunlight looks like. He loves every second of it, though, and that’s why he’s back. He also feels awkward writing in the third person. Enjoy!

Hugh Gordon (Production Manager and Co-Technical Director, E’07); This is Hugh’s fourth, and final, Varsity Show. Thanks to Benji and Marybeth for being there all four years. It’s been fun.

LIBBIE HAYWARD (Properties, B’07) is effing excited to work alongside the brilliantly creative minds of the 113th D-team! This Sammamishite enjoys unspicy chai and crafting with the P-team, which has given her the opportunity to ruin all of her clothes and papier-mâché her heart out. She owes thanks to the Inflatable Union Rat: the ultimate prop.

CARLY HOOGENDYK (Graphic Design, C’07) serves on far too many university, government, and American Astronomical Society committees for her own, anyone else’s, good. She believes she is a better cook than astronomer and those who have sampled her gastronomical undertakings ambiguously agree.

BEN ISHAM (Assistant Art Director, E’08) is very excited to be working on this, his third Varsity Show! In the past, he has done build crew for V111, been the charge scenic painter for V112, and most recently art directed for CMTS’s Merrily We Roll Along. He would like to thank the design team for being amazing, Floridita and McDonald’s for supplying him with Café con Leche and McFlurries, respectively, and his amazing friends for missing him so.

BENJI JACK (Keyboard and Sound Design, E’07); “We’re down to just the bare minimum of meetings with the ABC executives, so I think things are heading in the right direction. Though I’m sure I’ll do something stupid and everybody will be mad and then there will be a lot of meetings again. Really, my
main goal on a day-to-day basis is to avoid meetings at all costs.”–Jimmy Kimmel

BETSY MCIVER (Set Designer, E’07) is a combined-plan student in Mechanical Engineering at SEAS. She is thrilled to be designing for The Varsity Show for the first time! When Betsy is not working on the Varsity Show, she enjoys eating, sleeping, and thinking about the Varsity Show. After graduation, she plans to go into entertainment engineering and eventually become a Walt Disney Imagineer.

CHIARA MCKENNEY (Scenic Painting, B’08) is woon-dering itf this wil bee chekked four typo;s. (Editor’s note: No.)

MAIA MURPHY (Scenic Painter, B’08); Before joining Varsity Show as a set painter, the only large-scale painting Maia had done was her family’s chicken coop. She is a fun papier-mâché partner and wants you to come to the art parties thrown in the common room of whatever dorm she lives in. That includes you, Varsity Show cast and crew, since she likes you a lot.

JUSTINE RACZKIEWICZ (Set Designer, B’07) has trained as an actor at Jacques LeCoq in Paris, ACT in San Francisco, co-produced campus shows, studied graphic design at Parsons, and worked for local off-off Broadway theaters. She thanks the C-team for their D-team support, Brigid for bringing her on, and Betsy, Ben, Hugh and the rest of the Design team for their dedication and hard work.

MADELEINE STOKES (Make-up Designer, C’08); Maddy is excited to work on her second Varsity Show. Past make-up credits include Assassins, Everything Different, Merrily We Roll Along and Eight Rooms. She would like to thank the cast and chorus for being so pretty. It really makes her job easier.

BENJAMIN WEINRYB GROHSGL (Properties, C’08) likes to make things for plays, especially out of paper ma-che or trash. He also enjoys tofu, elevated subways, and believing in the future.

ALBERTA WRIGHT (Costume Designer, B’10) is excited to be working on her first production at Columbia and to receive a whole new wardrobe on the Varsity Show’s tab! Thanks guys!! Thank you everyone involved for giving me a chance and making me a part of the V-Show family. Thank you KATE, all of my friends, to my parents and to my love Gilladria for starting me with this crazy thing.

The Band

JOSHUA DICKINSON (Tenor Sax, C’09)

MADS DYRHOLM (Guitar); Viking, 30. His style of playing is greatly influenced by his own little viking son “Otto” who is constantly screaming for more funk. There is currently no “dah-dah” pedal on the market, so he went with the wah-wah instead. Hope you like it. Post.doc at Columbia, biomedical engineering, check it out at ~md2581.

GA VIN HARRIS (Trumpet, C’08) had a teacher in high school who claimed that artists work the best under stress, that writers often spill out the most absurd, subversive, fantastical stuff when they are pressured and forced to be creative. The secret to this success is unfiltered Camel cigarettes, RC Cola, and Doritos. You know what the combination tastes like? Death. Make every note count, or it’s not worth it.

ANDREY KAZACHKOV (Lead Piano and Keyboards, E’07); When Andrey is not busy with algorithms and science, he is playing the piano. When he’s not playing the piano, he is, eating, sleeping, or performing some other action essential to life. A schedule full of SEAS and music doesn’t leave much time for other activities. But, against all odds, Andrey has friends, and loves filling the gaps in his schedule with friend-oriented activities such as basketball, discotheques, and fun.

VISHAL KUMAR (Drums, E’08); Hailing from the music scene of Akron, Ohio, Vishal Kumar started drumming at the age of six. Since his professional start in the Cleveland studio scene, he has performed in ensembles all over the globe, including Ja Rule, Ashanti, and the Doves. Vishal is studying Electrical Engineering.

CAROLINE OTT (Woodwinds, B’09); Recent musical theater experiences include playing piano for Hotel with the Barnard Theater Department and assistant music directing this fall’s production of Urinetown: The Musical. Caroline has played flute, clarinet, and saxophone for Merrily We Roll Along, The 112th Annual Varsity Show, The Wild Party, and Assassins.
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The Junek Family
The IAL Diamond Family
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Jerry Sherwin
Miriam Tribble
Anthony Roman
Iris Grossman
Annie Leibowitz, Beyonce Knowles, & our special teacup

And endless love to our families & friends, whom we may now have time to see.
The Glossary of the 113th Varsity Show

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

- Postcrypt is an organization that meets in the basement of St. Paul’s chapel to host readings of student-written poetry as well as campus music. The poetry is about as good as you’d expect.

- The Gates is a new student-created soap opera on Columbia Television (CTV). It is known for hilariously terrible acting and completely unnecessary references to the Core.

- The Maison Française is the oldest building on Columbia’s campus and the center for the French Cultural Society. An annual Eurotrash party is held there.

- The Columbia College Student Council (CCSC) nominally exists as an advocate for undergraduates. Most members put more effort into getting reelected than they do into effecting any institutional change.
The Activities Board at Columbia (ABC) recognizes other student groups and provides them with funding. Nobody ever gets as much money as they want.

David Helfand is the chair of the Astronomy Department. He developed a new addition to the Core Curriculum called Frontiers of Science. The class is trying, but Helfand’s beard rules.

Columbia University is planning to expand into a 17-acre slice of Harlem known as Manhattanville. The university has declared the land “blighted” and threatened to invoke eminent domain in order to purchase land from owners who do not want to sell.

Carmen is a first-year dorm built in 1960 that can produce fiercely insular floors. A Resident Adviser is a junior or senior that resolves conflicts and holds poorly-attended floor meetings.

Health Services at Columbia theoretically solves medical problems, but is much more likely to ask cloying questions about a patient’s sexual history and offer nothing more than a cough drop and a condom.

The West End Bar, a campus fixture for many years, closed down last year, returning as a Cuban restaurant called Havana Central at the West End.

The Sundial at the center of campus is a popular meeting place.

Children of professors often attend Columbia. Their social ineptitude is borne of a life that never strays from Morningside Heights.

The Columbia hockey team almost had its season cancelled this fall after putting up recruitment posters that advised potential recruits, “Stop being a pussy.”

Vandalism on Carman this spring declared, “Queers Rape.” The powers that be quickly washed it off and sent a generic form letter about “bias incidents” to the student body.

The Nintendo Wii is a new gaming console that utilizes a controller that senses your hand’s motion. To play it, one straps on the remote (the “Wiimote”) and waves his or her hand around until something bad happens.

Several controversies have brought Columbia national attention this year. The New York Post and Ann Coulter criticized a perceived sex-crazed campus, conservative GS student and ROTC advocate Matt Sanchez admitted to a past career in gay pornography, and an angry student protest of the border patrol group the Minutemen brought two students all the way to the O’Reilly Factor in its wake.
The first time I asked Tom Keenan C’07, Peter Mende-Siedlecki C’07 and Rob Trump C’09 lame questions off a piece of paper, I was interviewing them as applicants for the V113 writing team. Who would’ve thought I’d get them together to do it all over again? WHO WOULD’VE THOUGHT SUCH A THING? Here’s what happened out our mouths.

**B&W**: Why did you want to write the 113th Varsity Show?

Tom Keenan: It was gradual for me. I liked 110… When I saw 111 I really wanted to get involved. After being in the chorus for 112, I knew I wanted to write.

Peter Mende-Siedlecki: I was always interested. I was in the cast for 112, and the writers could say, “Okay, you were doing this, but now we have this other thing”… It’s a Machiavellian thing, but I wanted to do that. And in the small pond of Columbia theatre, you’re attracted to an institution that gets so much attention. I was a detractor but I came around.

TK: Peter had beef with V-Show his freshman year. He said, “They always pick on Orchesis, but those girls work really hard.”

Rob Trump: Last year was my first show, and I was really impressed just seeing great actors selling good jokes well.

**B&W**: How is the show’s process different this year?

TK: We started with the story and characters, then added funny. That doesn’t work. [Laughs] We’re still really committed to strong plot and character through-lines. Past years had really funny things sort of patched together.

PM: Columbia’s inherently funny, but if you can find what’s poignant and funny, I’d love to make that show. Like in V110, part of the love song goes, “When I came to school, I wanted to find / Someone who gets what’s in my mind” and yeah, that’s beautiful. If we can have one or two, or even five of those—

RT: Cap it at five. Aside from that, we’re trying to find satire organically instead of saying “X is evil, let’s vilify it.”

TK: V112 was interesting because it said “Here, Columbia is sorta messed up, but we’re okay with it.”

PM: Rather than having everything at Columbia
be ideal, then some wacky external force shows up, then it’s defeated and everything’s okay. That’s not really about the Columbia we go to.

**B&W: How do you write Columbia jokes?**

**RT:** The wrong way.

**TK:** By force.

**RT:** By writing them in later.

**TK:** Real Columbia students don’t walk around comparing things to other things at Columbia. The best way to do it is to have the scene be the joke, and get four or five really good jokes out of it naturally.

**PM:** Like we had a scene at Lehman Library. When you go there, seems a lot like a children’s library. Their Rare Books section is all Archie comics. I had an ex who worked there and just sat and ate ice cream.

**TK:** And rather than lampoon something directly, it’s cool to set up a parallel. Like in V111, the “Columbia Unbecoming” parody was just a plot element and never directly referred to the actual documentary.

**B&W: How do you all work together?**

**TL:** Rob has a face when he doesn’t like something. I trust that.

**PM:** I’m the most positive, allowing member.

**RT:** That’s a lame thing to say.

**PM:** It was self-criticism.

**TK:** Peter gets us to keep going and finish scenes.

**PM:** So we can get beer.

**TK:** One time we needed an exit line for someone who had to visit Gramps. We came up with a whole page of “I hope Gramps…” lines.

**PM:** “I hope Gramps doesn’t answer the door in wicker armor.” Now when we get stuck one of us will say “I hope Gramps…” and we move on.

**B&W:** Tell me some of the bizarre stuff you’ve had to throw out.

**TK:** We had a tacit lesbian character who would say double entendres—

**RT:** But it would slowly just get really obvious.

**TK:** Like, “Oh, Philolexian? I thought you said Philo-lesbian. Because I love lesbians. I am a lesbian.”

**PM:** There was Shamps, the pesky clone of Gramps.

**TK:** And everyone just called him “pesky.” Another line was, “I haven’t had my AIDS shots.”

**PM:** I started out with the full intention of writing “Gore, Lion, Gore,” the zombie Varsity Show.

**RT:** But zombie humor already exploded, and we want to write what’ll be huge next year—

**PM:** —Werewolves… Rob’s favorite thing is for people to throw up in their mouths or knock over cans.

**RT:** Yes.

**B&W:** What does the Varsity Show mean to Columbia?

[long silence]

**TK:** To the institution or to the people here?

**PM:** —I thought you said Philo-lesbian. Because I love lesbians. I am a lesbian.”

**TK:** Well, different things to different people. It’s the one show with a lasting impact outside the the-
atre community, and that’s cool. People will talk about it and refer to it for the next year.

PM: Or longer, like with “PrezBo” from V109. And it’s fun to wonder what “thing” we might come up with.

RT: I want to write the “makin’ copies...” of Columbia.

PM: For certain people in the theatre community, you see V-Show and that’s what you want to do, so that’s why you go and do other stuff. You have to have other writing credits before you can do it...

[Rob and Tom both shrug, having no prior playwriting experience]

TK: For Columbia as a serious Ivy League school, it’s an ego check, a tradition about not taking things too seriously.

RT: It says a lot that this is such a big tradition—that one of the things people at Columbia are most attached to is making fun of themselves.

PM: It’s the perfect embodiment of Columbia’s really adorable inferiority complex.

TK: At least we’re better than [Harvard’s] Hasty Pudding.

B&W: What’s your cap for the f-word?

TK: We’re very cautious with it.

RT: Not so cautious about the word “shit.”

PM: Or the phrase, “He’s really worked up!”

B&W: If the Varsity Show had the budget that people suspect it has, what would be on your dream list of purchases?

RT: How many hookers can we fit onstage?

TK: I’d want Rock’em Sock’em Robots, but enormous. They’d fight, and the story would change depending on who won.

PM: A herd of purebed geese. [Editor’s note: “flock”]

RT: I’d be interested in doing a Varsity Show in 3-D.

—Addison Anderson

REJECTED TITLES FOR THIS YEAR’S SHOW

Founder’s Keepers
All About the Hamiltons (Baby)
The Hunt to get out of the Red by October
The Treasure of the Sierra Morningside
Manhattan Money Mystery
Carmanifest Destiny
Scholars, Prank Callers, Dollars
Drunk, With Power
Quarters, Nickels, and DOOM
The Lion, the Bitch & the Francophobe
The Cheap Bastard’s Guide to Columbia University

Dead White Men Talk
Get Your Novelty Croissants!
Hipster’s Paradise
The Bucks Stop Here
The Invisible Handout
The Gates’ Depression
The Red and the Black
E-forms in the Rain
Dead Residents
Save Me Please
Scientemology
Redundancy Now
From the Writers’ Notebooks

Writing the Varsity Show means writing a few dozen Varsity Shows’ worth of ideas, jokes, scenes, stories and characters. Here’s some of what never made it from the page to the stage.

- Zombies – everybody knows this already, but it’s genius for several unexplored reasons – allows unexpected straining of relationships….Helfand would be amazing and fit so well in this theme.
- (Low light up on stage right down on left, zombie on computer, mashing keys)
  ZOMBIE: Hrhhghhalrhgrhluhrbabrl!
- this scheming bitch character that gets hit on the head
- GOOD GOD I WANT SOMEONE TO JUMP INTO A MAIL CHUTE
- Old people, golf carts
- SAM: My poem was the phrase “potato semen” written fifty-seven times.
- THE PILFERED DREAMS OF THE POOR!
- Say, for example, Jack Kerouac pushed Columbia’s secret agenda of making everyone take drugs.
- I’m just not sure there’s conflict in “WANT TO KNOW A SECRET? COLUMBIA ROXORS!”
- i-banking is secret and evil
- Sundial ball – giant cannon-ball (or cannon-ball?)
- the sundial was actually THE ATOMIC BOMB
- I’m so sick of Chris Kulawik jokes but whatever
- especially if she can hit people IN THE FACE WITH A BAT
- Ritualistic whack shit
- The Civil War flew off into space never to be heard of again. That’s why elephants can’t jump.
- quite a few hard drives filled with god knows what
- Keeping Aaron Burr alive with pomegranate juice
- Philo vs. Napoleon vs. me vs. the music
- Guillotines onstage
- mexican standoff?
- He thinks he sees them having sex, but in reality they are just stretching because they are about to have sex.
- At least we can beat Fordham…that’s no consolation!
- Glass House Rocks—does anyone come sober to this? I swear, every year, one of those SABOR kids looks like they’re going to fall over the ramps.
- Health Services: We’ll keep you alive…for a while
- Blood starts to come out of my pores
- Rider Strong must die
- Shay-Shay, Bol-linger’s daughter, raised at JJ’s —> transsexual
- “I got knocked up by Barack Obama and then I got frozen!”
- Their genitals are their votes
- Oh, my tailbone!
- Ways to make V113 more like The Departed: More gunshots to the head
- Wanna go have a Joyce Kilmer Bad Sex Contest?
- A gang of people who steal skin from the wounded
- My impetus is sweet

—Compiled by Addison Anderson
THE SHOWS

113 Years of Varsity Drama

1894 Joan of Arc
1896 Buccaneer
1897 Cleopatra
1899 Varsity Show
1900 The Governor’s Vrouw
1901 Princess Proud
1902 Vanity Fair
1903 The Mischief Maker
1904 The Isle of Illusia
1905 The Khan of Kathan
1906 The Conspirators
1907 The Ides of March
1908 Mr. King
1909 In Newport
1910 The King of Hilaria
1911 Made in India
1912 The Mysterious Miss Apache
1913 The Brigands
1914 The Merry Lunatic
1915 On Your Way
1916 The Peace Pirates
1917 Home James
1918 Ten for Five
1919 Take a Chance
1920 Fly with Me
1921 You’ll Never Know
1922 Steppe Around
1923 Half Moon Inn
1924 Old King’s
1925 Half Moon Inn (again)
1926 His Majesty, the Queen
1927 Betty Behave
1928 Zuleika, or the Sultan Insulted
1929 Oh, Hector
1930 Heigho Pharoah
1931 Great Shakes
1932 How Revolting!
1933 Home James
1934 Laugh it Off!
1935 Flair-Flair: The Idol of Peace
1936 Off Your Marx
1937 Some of the People
1938 You’ve Got Something There
1939 Fair Enough
1940 Life Begins in ’40
1941 Hit the Road
1942 Saints Alive
1944 On the Double
1945 Second the Motion
1946 Step Right Up
1947 Dead to Rights
1948 Streets of New York
1949 Mr. Oscar
1950 Wait for It
1951 Babe in the Woods
1952 Streets of New York
1953 Shape of Things
1954 Sky’s the Limit
1955 When in Rome
1961 Streets of New York
1962 Guys and Dolls
1963 Elsinore
1964 Il Troubleshootore
1965 Varsity Show
1966 The Bawd’s Opera
1967 Feathertop
1978 The Great Columbia Riot of ’78
1980 Come Fly With Me
1982 College on Broadway
1983 Fear of Scaffolding
1984 The New U
1985 Lost in Place
1989 Sans Souci, Be Happy
1990 Behind the Lion Curtain
1991 The Silence of the Lions
1993 Lion Game
1994 Angels at Columbia: Centennial Approaches
1995 Step Inside
1996 Devil in a Light Blue Dress
1997 Enlargement and Enhancement: The Scaffolding Years
1998 Love is Indefinite
1999 Beyond Oedipus: Leaving the Womb
2000 Mo’ Money Mo’ Problems
2001 Sex, Lies, and Morningside
2002 108th Annual Varsity Show
2003 Dial “D” for Deadline
2004 Off Broadway
2005 The Sound of Muses
2006 Misery Loves Columbia
2007 Insufficient Funds
When I visited the Varsity Show rehearsals in early April I was shocked by the low-key, low-intensity atmosphere. Someone was fooling around on the piano in the Wien Hall lounge; a couple of people were play fighting; someone else was making a sign with marker saying “Lakes.” And they were really shocked that The Blue and White was covering them: “Really? That’s great,” I was told. Considering we were doing their program, this fact shouldn’t have been so surprising.

About three minutes into rehearsal I realized I wasn’t with Varsity Show—I was with the sketch group Chowdah—and though I’m sure they deserve an article all their own, I had to excuse myself and go to the Wien annex next door, where the VShow was meeting.

This was a very different atmosphere, not least because everyone in the room was wearing black tracksuits with “113” and the V-Show logo printed in bright yellow. We just got new merch,” writer Peter Mende-Siedlecki, C’07, told me, showing off his new Varsity Show t-shirt. Maybe they don’t always show up to rehearsal in uniform, but given the aura of professionalism in the room, it was not out of the question.

Varsity Show rehearsals look like fun, but in a focused, almost obsessive way. No one is just fooling around—each line, each word, everything is being reworked:

“Is sociopath better than maniac?”
“Yes, definitely.”

And each scene is practiced over and over again. At the rehearsal I watched Caitlin Shure, C’07, in her role as ABC’s henchman, Goldberg, practice tying up and dragging away Professor David Helfand, played by Mark E. Rosenthal, C’07.

“No! But I did the calculations! I was done!” yells Rosenthal, as Shure ties an imaginary rope around him.

“Wait!” the director, Mark Junek, C’07, yells out. “This would be better if it was a little more grounded,” he tells Shure, and then shows how he wants her to tie the imaginary rope, prancing around Rosenthal while kicking his legs out as if performing a Russian Boot Dance.

They start the scene again, and this time Shure dances more as she wraps the rope around Rosenthal and pulls him to the floor. But Junek stops her again—Shure is cradling Rosenthal wrong. “It’s better if the audience can see him,” and again, Junek demonstrates, this time taking Rosenthal’s head into his hands, kneeling to face the imaginary audience, and stroking Rosenthal’s hair. They start again from the top.

The same jokes, practiced a dozen times in an hour, somehow remain funny. “You know, people do them in different ways,” Josh Breslow, C’08, said, and that’s probably what keeps the lines interesting: “Your pregnant pause just miscarried,” must have been said ten different ways in under half an hour, and each time it was a little funnier. The process of repetition and revision can create a collective giddiness, and something like the mention of “Duck Tales Season 3” went from just being a line to being a joke in and of itself.

So the rehearsal kept going as before, stopping and starting, and each bit got a little better and a little funnier—this is how the show gets made.

“You!” Junek yelled out, “You can be a little more obvious.”

“You! You can be a little more suspicious – say ‘I know you from somewhere.’”

Junek jumps from his chair.

“mmmmMmmm – yeah! Let’s go let’s go let’s go!”

—Brendan Ballou
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References: What’s your show’s sharpest joke?
1. Every few scenes, a chorus member running along the apron of the stage gets drop-kicked in the head.
2. During your College Day scene, a Matthew Fox look-alike oils up and poses out for ten silent minutes.
3. “You have a more mysterious past than that GS guy who was in porn and no longer has a mysterious past.”
4. “This nefarious scheme is uglier than the extensive amount of scaffolding on Butler Library.”

Characters: What’s your show’s wackiest side character?
1. Loko, a wise-cracking robot-ninja who jumps out of network printers whenever someone uses the CUIT NINJa printing system.
2. Tasti D-Lilah, a giant, talking cup of fake ice cream that torments a kid on acid.
3. Giles, the Skinny Kid with the off-putting beard.
4. Farts O’Farty, the Flying Fart Fairy that can only speak in a secret language called Huge Actual Farts.

Songs: The Varsity Show has done hit songs about AIM and Facebook. Pick the title of your show’s hit song about a wacky techno-phenomenon at Columbia!
1. “Am I the Only Guy with a Zune?” (solo ballad)
2. “It’s Not Me, It’s YouTube”
3. “They’re Puttin’ Out a Warrant, ‘Cause I’m on BitTorrent!” (reprise)
4. “I Swear to You, Artificial Intelligence Will Be Our Doom” (finale)

Choreography: What daily college routine do you turn into a dance number?
1. “The Weeknight,” in which half-naked students dance to the same song on their headphones in a line of single rooms – multiple air guitar solos.
2. “The Walk of Shame,” in which a street scene of average, busy pedestrians is broken up by The Girl in the Yellow Dress and the One Shoe.
3. “The Stacks Search,” in which Butler patrons repeatedly slap the aisle lights while writhing and sweating, turning the folio section into a pulsing, strobe-lit “choreorgy.”

Moral of the Story: What does your audience walk out of Roone thinkin’ ‘bout?
1. “Columbia can be pretty ridiculous, but we love it anyway!”
2. “Columbia sucks, but at least the Varsity Show said it cleverly.”
3. “Why would anyone target Ken Torrey with such vehemence?”
4. “Artificial Intelligence will be our doom.”

CALCULATE YOUR TALENT!
Add up the numbers of your answers and see if you’re right for the job.
Fewer than 6: You have yet to finish this quiz.
6-10: Your choices are strong and innovative. You’re a loose cannon with a genius complex. We are sorry.
11-15: Pretty good answers, but you’re not pushing the envelope enough. We are sorry.
16-20: You’re just a step above awful. We’ve got enough of those. We are sorry.
21-24: You are terrible. Be satisfied with your previous involvement with the show. We are sorry.
More than 24: You have taken some other quiz besides this one.
BALLS IN A BOX

At the end of winter break, the Varsity Show cast and crew held a “Varsi-ski” retreat at a cast member’s cabin in Vermont. They skied, watched musicals, and almost ate testicles.

During a break from the slopes, an unnamed, Y-chromosome’d crew member surreptitiously cut a hole in the bottom of a box of Entenmann’s donut holes and stuffed it with a little bit of manliness.

No one actually bit, but the success of the prank was cause enough for retaliation. That night as the culprit slept—face-up—another anonymous male crew-member found an appropriate resting place for his own two skin-colored donut holes...

AND YOU THOUGHT THE CATHOLIC CHURCH LIKED INDULGENCES

The Varsity Show held a company booser this spring with the theme being “VS.” For better or worse, this did not mean cage-matches, but rather that everyone had to come as a character with the initials “VS.” No one took on the mighty task of coming in auditorium decorum as the actual Varsity Show, but the other adopted personas are as follows:
- Venereal Spelunker
- Van Gogh Sunflower
- Virgin Suicide
- Vain Sailor
- Vandalized Sidewalk
- Very Sorry
- Vietnamese Socialite
- Voodoo Sorceress
- Valedictorian Slut
- Vasectomy Surgeon
- Virgin Sacrifice

When two B&W staffers came to visit rehearsals in search of backstage gossip, they were coming in search of the heavily hyped Iris Grossman. “She’s amazing,” they were told by one producer. “You NEED to meet her, you’ll get all the dish you need,” said another. Facebook profiles celebrated her greatness.

Unfortunately, producing can induce dementia. Iris Grossman doesn’t exist.

SEEING DOUBLE

Stage managers and identical twins Caroline and Heather Englander can only be told apart by the color of their glasses, which makes it difficult when you’re drunk and trying to figure out which one of “Team Caroleather” is snapping at you with a Polaroid camera. Earlier this year, they made it their goal to get every member of the V-Show team to use their insta-photographic exploits as their Facebook profile picture. They almost reached their goal at the aforementioned VS party but exact numbers—other than two (as in, “it takes two”)—were unavailable.

ADVENTURES IN PRIVILEGED HOMOEROTICISM

Snowed in at a gloriously suburban mall during a spring break retreat in Middletown, New York, the ever-masculine creative team (six boys, three girls) decided to indulge their Spartan urges and watch 300. As the team cackled with delight at the skimply dressed warrior kings frolicking through Thermopylae, the other Middletown Middle-American moviegoers glared at them with scorn. Or was it envy?

The stage...don’t rush it!
COLUMBIANS ACT DIFFERENT

CONGRATULATIONS
Varsity Show &
CLASS OF 2007

From the Columbia Alumni Association
a remarkable cast of characters