

LEWIS CENTER FOR THE ARTS

Chair
Administrative Director

PROGRAM IN THEATER

Director/Thesis Advisor
Faculty Advisor
Faculty Advisor
Faculty Advisor
Faculty Advisor
Producer
Production Stage Manager
Resident Musical Director/Composer
Theater Operations Specialist
Costume Shop Manager
Costume Shop Assistant
Costume Technician
Technical Director
Assistant Technical Director
Theater Technician
Prop Master
Scenic Artist
Master Carpenter
Academic Support
Director of Communications
Visual Communications Specialist
Web & Multimedia Strategist
Communications Assistant
Interim Communications Associate
Multimedia Specialist

For more information about the Lewis Center for the Arts visit arts.princeton.edu
Or contact: Director of Communications, Steve Runk at srunk@princeton.edu

UPCOMING LEWIS CENTER EVENTS

Cloud Nine

By Caryl Churchill. Directed by R. N. Sandberg, lecturer in Theatre and English and featuring seniors Victoria Gutenberg, Tyler Lawrence and Will Plunkett. Cloud Nine is a classic British comedic satire and features gender-bending characters and a time-warping exploration of political and sexual oppression.

December 4, 5, 11, 13 at 8 p.m. and December 12 at 2 p.m.

Marie and Edward Matthews '53 Acting Studio, 185 Nassau Street

Princeton Dance Festival

Featuring repertory works by renowned choreographers Trisha Brown (staged by Vicky Shick and Eva Karczag) and Bill T. Jones (staged by Stuart Singer), and new works by Loni Landon, Dean Moss, Jimena Paz, and Brian Reeder.

December 4 at 8 p.m., December 5 at 2 & 8 p.m., and December 6, 2015 at 1 p.m.

Berlind Theatre at McCarter Theatre Center

For more information about these and other events, please visit arts.princeton.edu

Michael Cadden
Marion Young

Tim Vasen
Jill Dolan
Brian Herrera
Robert N. Sandberg
Stacy Wolf
Darryl Waskow
Carmelita Becnel
Vince di Mura
Rob Del Colle
Keating Helfrich
Julia Kosanovich
Caitlin Brown
Timothy Godin
Jesse Froncek
Torrey Drum
Allie Geiger
Melissa Riccobono
Michael Smola
Joseph Fonseca
Steve Runk
Tracy Patterson
Justin Goldberg
Hope VanCleaf
Frederick Greis
Zohar Lavi-Hasson

the Lewis Center for the Arts' Program in Theater presents

MIKHAIL BULGAKOV'S

ZOYKA'S APARTMENT

TRANSLATION BY NICHOLAS SAUNDERS AND FRANK DWYER
DIRECTED BY ALEXANDRU MIHAIL

NOVEMBER
13, 14 & 19-21, 2015 • 8PM

Zoyka's Apartment is presented by special arrangement with SAMUEL FRANCH, INC.

LEWIS CENTER
PRINCETON
THEATER arts

ZOYKA'S APARTMENT

Written by **Mikhail Bulgakov**
Translation by **Nicholas Saunders** and **Frank Dwyer**
Directed by **Alexandru Mihail**

CAST (in alphabetical order)

Third Lady, Second Stranger	Carey Camel '17
The Dead Body	Matt Chang '19
The Poet, The Cutter	Blaine Crabtree '19
Goose	Tom Dowling GS
Ametistov	Sam Gelman '16
Zoya	Evelyn Giovine '16*
Madame Ivanova	Kasia Kalinowska '19
Manyushka	Hope Kean '18
Cherubim	Changshuo Liu '19
Alla	Ugonna Nwabueze '18
Aliluya	TJ Smith '16
First Lady, Lizanka, First Stranger	Justin Sansone '19
Abolyaninov	Feyisola Soetan '19
Second Lady, Third Stranger, The Robber	Luke Soucy '19
Marya Nikiforovna	Avanthika Srinivasan '16
Gandzalin, The Seamstress	Katherine Zhao '17

PRODUCTION TEAM

Set Design	Kristen Robinson
Costume Design	Montana Levi Blanco
Lighting Design	Masha Tsimiring
Composer/Sound Design	Chad Raines
Stage Manager	Fran Rubenstein
Choreographer	Adin Walker '16*
Assistant Director	Arianna Lanz '17
Assistant Stage Manager	Alice Terrett '16
Sound Engineer	Josh Friedman
Deck Run Crew	Jesse Parsons
Assistant Stage Manager	Alice Terrett '16
Wardrobe	Caitlin Brown
Costume Stitchers	Pia Kristjansen, Lisa Raymond, Christine Petty, Jessica Sanders
Student Costumers	Remi Shaull-Thompson '19, Alex Vogelsang '18, Cara Cavanaugh '16, Kasia Kalinowska '19, and Annabel Barry '19
Berlind Stage Operations Manager	Matthew Pilsner
Berlind Master Electrician	Justin Hoffercker

* indicates a certificate student in the Program in Theater.

Run time is approximately 2 ½ hours with one 15-minute intermission.

ZOYKA'S APARTMENT AND BULGAKOV'S 1920S

Mikhail Bulgakov (1891-1940) wrote eleven major plays—on the post-1917 Civil War in his native Kiev, on Moscow theater life, on Molière, on the dying Pushkin, on the young Stalin—and they all ran into trouble. Yet few Russian playwrights were as deeply, successfully involved in all aspects of theater. Bulgakov adapted, directed, coached, even acted. His plays were adored by the public even if abused by Party-minded reviewers. He called *Zoyka's Apartment*, which premiered at the Vakhtangov Theater in 1926, a “tragic buffonade,” a drawing-room farce containing “profound grotesque and elements of a crime thriller.” Its plot was a cliché of the NEP [New Economic Policy] era, which re-legalized some private enterprise in the first decade of Bolshevik rule. How do Old-Regime aristocrats and bourgeois, whose apartments had been confiscated, subdivided and redistributed by the government, hang on to their living space and to some vestige of their former privilege? Zoyka’s way is to masquerade as a socialist sewing cooperative—while in fact providing higher-paying, more decadent services to her clientele.

Satire and black comedy are abundant in *Zoyka's Apartment*, but it is not really an anti-Soviet play. The crooks are caught in the end; social justice triumphs. But Bulgakov’s farce cut too close to the bone. Even weak, corrupt characters are sympathetically portrayed (either as helpless relics or as pragmatic survivors; Bulgakov remained a monarchist until the end of his days); the seamy drug-dealing side of Moscow life is too graphically presented, and the allure of free capitalistic Paris too openly dreamed for. By 1929, not only Zoyka but all of Bulgakov’s plays had been removed from repertory. Bulgakov, in debt and deeply depressed, wrote a letter to Stalin in 1930, requesting permission to emigrate. This was denied him, but Stalin did secure Bulgakov employment. His plays lingered on, censored, re-written, constantly obstructed. By the mid-1930s Bulgakov was devoting most of his creative energy to his great (and wholly unpublishable) novel, *The Master and Margarita*. In 1939 he diagnosed himself with fatal liver disease (Bulgakov had trained as a medical doctor) and, blind, he dictated the final chapters. Until the end he stayed in control of his own script. — Caryl Emerson

A NOTE FROM DIRECTOR ALEXANDRU MIHAIL

1927. Moscow. The year Stalin came to power. The old world order still resonates with ghostly notes from requisitioned pianos, while the future is being built with loud hammers and banging noises. What you hold onto today, it’s gone tomorrow. Personal freedom is, to quote Zoyka, an “elastic notion.” How far can people go to preserve what’s left, if anything, of their personal freedom? 1) A passport – to escape out of this hell. 2) A room with a green lampshade – to survive, obscured, within the hell. These are the only two options, and one has to be more creative than the devil to still hope for either.

2015. Princeton. What is the cost and color of our freedom? 6000 francs, en couleur de lilas!

SPECIAL THANKS

Caryl Emerson, A. Watson Armour, III, University Professor of Slavic Languages and Literatures, Emeritus; Professor of Slavic Languages and Literatures and Comparative Literature, Emeritus; and Lecturer with the rank of Professor in the Department of Slavic Languages and Literatures
Alisa Ballard, Ph.D. Candidate in the Department of Slavic Languages and Literatures
Mason and Hamlin piano donated in fond memory of Thomas H. Land by Martha Land and Larry Greenberg
Princeton Frame Shoppe

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Zoyka’s Apartment is presented by special arrangement with SAMUEL FRENCH, INC.