

LEWIS CENTER FOR THE ARTS

Lewis Center for the Arts' Program in Theater presents

Chair Michael Cadden
Executive Director Marion Friedman Young

PROGRAM IN THEATER

Director	Jane Cox
Producer	Darryl Waskow
Production Manager	Chloë Z. Brown
Production Stage Manager	Carmelita Becnel
Resident Musical Director/Composer	Vince di Mura
Assistant Stage Manager	Rob Del Colle
Costume Shop Manager	Keating Helfrich
Costume Shop Assistant	Julia Kosanovich
Costume Technician	Caitlin Brown
Technical Director	Timothy Godin
Assistant Technical Director	Jesse Froncek
Theater Technician	Torrey Drum
Lighting & Stage Supervisor	Matt Pilsner
Prop Master	Alexandra Geiger
Scenic Artist	Melissa Riccobono
Master Carpenter	Michael Smola
Sound Engineer	Kay Richardson
Academic Support	Joseph Fonseca
Director of Communications	Steve Runk
Visual Communications Specialist	Tracy Patterson
Web & Multimedia Strategist	Justin Goldberg
Communications Assistant	Hope VanCleaf
Communications Associate	Jaclyn Sweet
Multimedia Specialist	Zohar Lavi-Hasson

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

Tune Every Heart: The Princeton and Slavery Project in Song

Students from the Lewis Center's Atelier Program share a staged reading of original musical theater works inspired by the history revealed through the Princeton & Slavery Project. Free and open to the public, but seating is limited.

January 13 at 1 & 5 PM

Faculty Room at Nassau Hall on Princeton University Campus



A Play by KARA LEE CORTHRON

JANUARY 11, 12 + 14 AT 8 P.M.
JANUARY 13 AT 9 P.M.

Wallace Theater at Lewis Arts complex

ETCHED IN SKIN ON A SUNLIT NIGHT

A Play by KARA LEE CORTHRON

Time: 2008

Setting: Various places –real and imagined– in Reykjavík, Iceland

CAST

JulesUgonna Nwabueze '18*
Ólafur/ManAnna Zabel '19*
KinaImane Mabrouk '21
WartonHaydon John '21
Jónsi/Guy on the StreetAndrew Tye '21

PRODUCTION TEAM

Director Abigail Jean-Baptiste '18*
Set Designer..... Lawrence Moten
Costume Designer Sarita Fellows
Lighting Designer Megan Berry '18*
Sound Designer Zara Jayant '19
Projection Designer Kathleen Feng '18
Stage Manager Michele Montas '20
Assistant Stage Manager Abigail Rettew '20
Assistant Stage Manager Annan Timon '19
Stitcher Elisabeth Harmor
Run crew..... Meagan Raker '18*
Icelandic language coach Guðrún Valdís Jónsdóttir '18

FACULTY ADVISORS

Directing advisor..... Elena Araoz
Directing advisor..... Shariffa Ali
Lighting advisor Tess James
Design advisor..... Jane Cox

* Denotes a certificate student in the Program in Theater

Run time: approximately 2 hours, 40 minutes with 15 minute intermission

Please turn off all electronic devices including cellular phones, beepers and watches for the duration of the performance. Please refrain from text messaging during the performance. Video recording, audio recording, photographing, and use of flash photography during the performance are prohibited.

DIRECTOR'S NOTE

"I feel most colored when I am thrown against a sharp white background"

–Zora Neale Hurston

Etched in Skin on a Sunlit Night hooked me as soon as I read the description – it seemed weird and scary and fascinating and so incredibly relatable. I wasn't disappointed. Exploring topics like internalized racism, white exceptionalism, interracial relationships, virtual reality, exoticism, self-mutilation, and the lingering trope of blackface, the script kept my mind whirling. Although tackling many heady topics, for me, at its heart *Etched* is about black bodies in white space. This is something that resonates strongly at Princeton, which often feels like the sharp white background Hurston talks about.

I love how messy *Etched* is. Corthron refuses to hide from the disgusting, painful, absurd and uncomfortable. It is within this inexplicable and unavoidable mess that we must look for beauty, clarity and hope. In a world that often feels hopeless what do we do to keep going? What do we do when we get lost in the mess?

This show has been my own (very rewarding) form of self-exile, a creative haven filled with the best company I could ever ask for. To my lovely cast – Andrew, Anna, Haydon, Imane and Ugonna – it has been a pleasure to share a room with such brilliant and talented folks. A HUGE thank you to my design team – Kathleen, Lawrence, Megan, Sarita and Zara – for bringing this world to life and being the most supportive, inspiring collaborators from day one. Jane, Elena, Shariffa and Chloe – I cannot thank you enough for fielding all my fears, insecurities and constant questions. And to my powerful stage management team – Michele, Abby and Annan – you are the true backbone of this production, I couldn't have done this without all your hard work.

I invite you to dive into the mess with us and find some greens, reds, purples and blues to help color all the sharp white backgrounds of your lives.

Special Thanks to David Bengali, Kara Lee Corthron, David Mendizábal & Deadria Harrington, Abigail Ruth Melick, Professor Brian Herrera, Professor Stacy Wolf, THR 400, The Peter B. Lewis Fund, the African American Studies Department for their endless support and all the incredible Theater Department faculty & staff.