

In commemoration of **Yom HaShoah/Holocaust Remembrance Day**
The Laboratory at Harvard,
The Harvard University Center for Jewish Studies,
and Harvard University Pforzheimer House proudly present



ZALMEN or "THE MADNESS OF GOD"

a play by

**ELIE
WIESEL**

directed by Guila Clara Kessous

Sunday, May 1, 2011, 5 PM

at The Northwest Building, Harvard University
52 Oxford Street, Cambridge, MA 02138

**Official Selection
of the 2011
Harvard Arts First Festival**

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IN COMMEMORATION OF YOM HASHOAH/HOLOCAUST REMEMBRANCE DAY

**THE HARVARD UNIVERSITY CENTER FOR JEWISH STUDIES
THE LABORATORY AT HARVARD
& HARVARD UNIVERSITY PFORZHEIMER HOUSE
PROUDLY PRESENT**

"ZALMEN OR THE MADNESS OF GOD"

A PLAY BY ELIE WIESEL

PRODUCED & DIRECTED BY GUILA CLARA KESSOUS

SUNDAY, MAY 1ST, 2011, 5:00PM

THE NORTHWEST BUILDING

AT HARVARD UNIVERSITY

52 OXFORD STREET

CAMBRIDGE MA 02138

<http://www.zalmentheplay.com>

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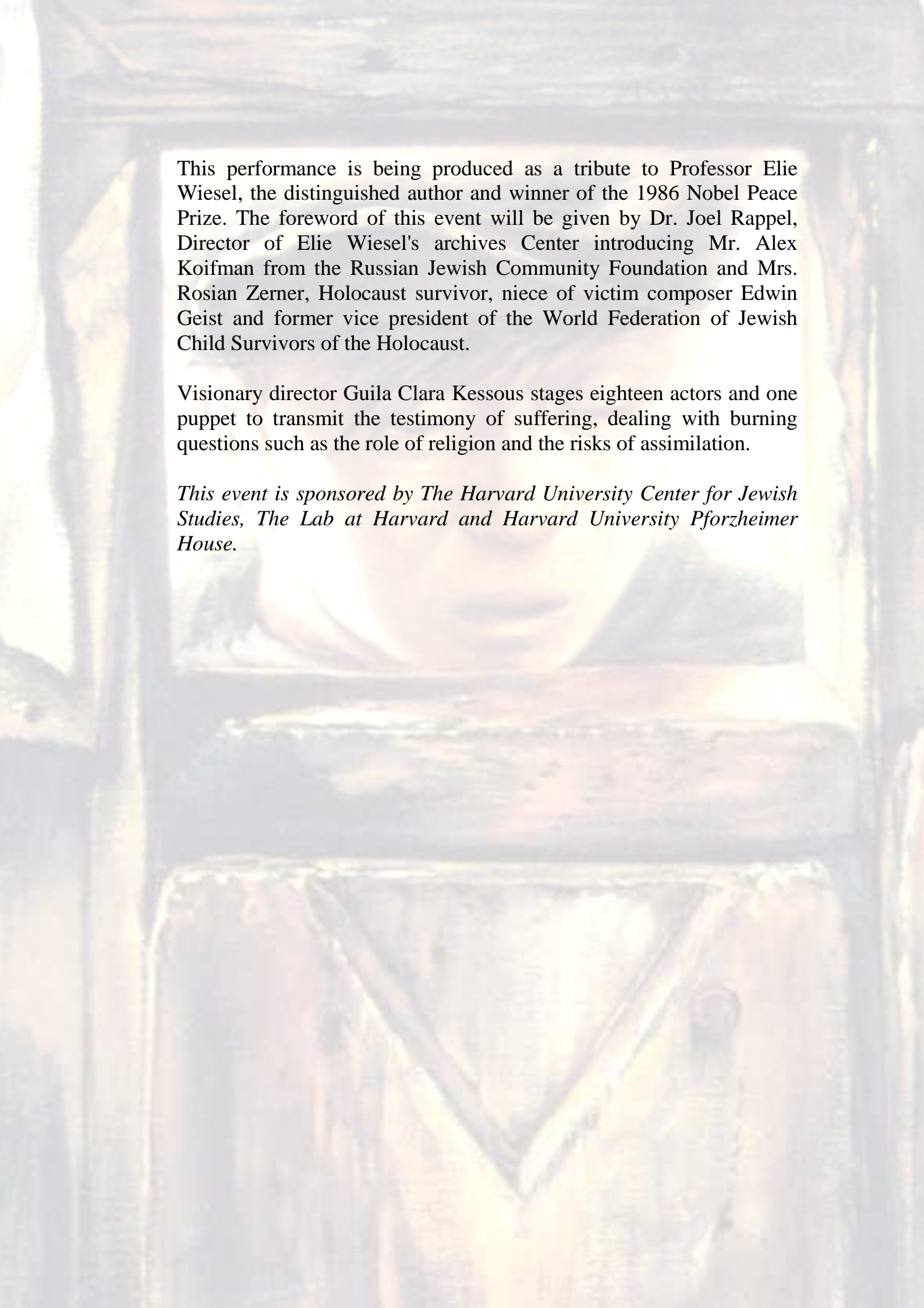
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This performance is being produced as a tribute to Professor Elie Wiesel, the distinguished author and winner of the 1986 Nobel Peace Prize. The foreword of this event will be given by Dr. Joel Rappel, Director of Elie Wiesel's archives Center introducing Mr. Alex Koifman from the Russian Jewish Community Foundation and Mrs. Rosian Zerner, Holocaust survivor, niece of victim composer Edwin Geist and former vice president of the World Federation of Jewish Child Survivors of the Holocaust.

Visionary director Guila Clara Kessous stages eighteen actors and one puppet to transmit the testimony of suffering, dealing with burning questions such as the role of religion and the risks of assimilation.

This event is sponsored by The Harvard University Center for Jewish Studies, The Lab at Harvard and Harvard University Pforzheimer House.

SYNOPSIS

Set in a post-Stalinist Russian synagogue on the eve of an appearance by a Western acting troupe, Elie Wiesel's play has been described as a cry of anguish about the collective guilt of "the Silent". The old Rabbi of the town has nearly given up hope of ever seeing his people breathe the pure air of freedom. As he, his neighbors and congregants alike kowtow to the local officials who gently coerce them to comply and remain silent.

Most who are familiar with the works of Elie Wiesel will think of his memorable semi-autobiographical novels, his two-volume memoir or his long and unflagging effort to bring the issue of human rights--not only Jewish human rights--before the eyes of the world. Here, we see a different Wiesel, even different than the man who stood up to Ronald Reagan when he urged him (unsuccessfully) not to visit Bitburg. It is not so much that his theme--the plight of oppressed Jews-- is unfamiliar. Rather, it is how it is revealed. It is not only a theatrical work but a prospective of post-World War II history and the struggle of Jews in a recently established post-Stalinist Russia.

ABOUT PROFESSOR ELIE WIESEL



Nobel Peace Prize winner and BU Professor ELIE WIESEL has worked on behalf of oppressed people for much of his adult life. His personal experience of the Holocaust has led him to use his talents as an author, teacher and storyteller to defend human rights and peace throughout the world. His more than forty books have won numerous awards, including the Prix Médicis for *A Beggar in Jerusalem*, the Prix Livre Inter for *The Testament*, and the Grand Prize for Literature from the City of Paris for *The Fifth Son*. He has written two volumes of memoirs, *All Rivers Run to the Sea* and *And the Sea is Never Full*. After the war, Wiesel studied in Paris and later became a journalist in that city, remaining silent, however, about what he had endured in the death camps. During an interview with the French writer François Mauriac, Wiesel was persuaded to end that silence. He subsequently wrote *La Nuit (Night)*, which has been translated into thirty languages and has sold millions of copies since its 1958 publication. Since 1976, Wiesel has been the Andrew W. Mellon Professor in the Humanities at BU, where he also holds the title of University Professor. He is a member of the faculty in the Departments of Philosophy and Religion.

ABOUT THE PRODUCER & DIRECTOR



Recipient of the State Diploma of Performing Arts among other awards, GUILA CLARA KESSOUS acted, directed and produced in major theatres in the US and Europe. She conceives drama as a socially conscious reflection pervading multiple aspects of society and culture. Her approach to theater as a cultural marker is multifaceted. She received a PhD in ethics and aesthetics under the mentorship of E. Wiesel, an MBA in cultural business, and a cross-disciplinary MA in comparative dramaturgy, cinema, and pedagogy. She has taught at Harvard, Boston University, the Sorbonne, and the Wiesel Institute. Her sponsors include UNESCO (director, "Hilda"), the UN (director, "Tribute to Human Rights"), and the CNRS among others. She has collaborated with artists including John Malkovich, James Taylor, Marissa Berenson, Daniel Mesguich, Marie Christine Barrault and Theodore Bikel at BU, where he also holds the title of University Professor. He is a member of the faculty in the Departments of Philosophy and Religion.

NOTE FROM THE DIRECTOR

Zalmen, the madman, physically intervenes very little throughout the play. However, he incarnates the very presence of God: he is at the same time the Rabbi's conscience and the underground voice of an entire population: the voice of God that someone hears at the exact moment when they cover their ears.¹

“Zalmen or the Madness of God” is Elie Wiesel's only play that does not directly deal with the Shoah. Written after a trip to Moscow in 1968, the play brings to life the celebration of *Kippur*—the Jewish holiday of Atonement—by the great Rabbi Yehuda-Leib Levine in which Elie Wiesel participated in 1965. Wiesel had been struck by the terror of the Russian Jews, a group of people who, twelve years after the death of Stalin, still remained powerless in their isolation from the rest of the world and were subjected to perpetual surveillance by the Russian authorities.

Elie Wiesel had already done his “duty” as a witness writing about this subject in novel form in *The Jews of Silence* in 1966. However to “more effectively” testify to courage of Russian Jews he decided to stage it for the theater in 1968 on the advice of his friend, the director, Hy Kalus. In “All Rivers Run to the Sea: Memoirs”, Wiesel describes his meeting with the great Rabbi Yehuda-Leib Levine:

During our first meeting – the evening of *Kippur* 1965 --, I was seated to the left of the platform (the *bima*), with the Israeli diplomats and foreigners. I didn't dare speak to him: twenty years before the hesitant beginnings of the *perestroika*, it was too dangerous for him; there were too many spies in the audience. [...]

While I was studying him, I suddenly had a brilliant idea: the silence had to be broken, a silence which for decades had suffocated his community; his will had to be liberated, his anger had to erupt [...]

It was while thinking about the play that I was going to write that the tormented and resigned face of the great rabbi reappeared in my mind. If Malraux was right, it was literature's responsibility to correct, to repair injustice: so, on the stage, I will attempt to correct the injustice that the Rabbi Lévine faced; he would accomplish on stage what he never dared to undertake in the synagogue in Moscow. Such would be the theme of the play¹.

The writing of *Zalmen or the Madness of God* was thus another way for E. Wiesel to bear witness, making use of the stage as a new method of communication to “repair” and “correct” reality...

Therefore, my own work with the actors has been focused on their acceptance of Zalmen’s madness which erupts onto the stage and has no boundaries. An infinite number of actions are at Zalmen’s disposal even if he maintains a course of action that leaves him able to invent and reinvent the role at any moment. The actors must accept the element of surprise and remain ignorant as to what awaits them from Zalmen, who leaps up from out of nowhere and is capable of the most ridiculous reactions. In the story, it is he who guides the plot; because he is the one telling the story, he is the Witness.

I also wanted the dramatic intensity centered on the character of Misha, who for me is at the heart of Elie Wiesel’s play. What will become of the new generation? What will become of the young Misha torn between his father who refuses to instill in him even the most rudimentary Judaism and his grandfather, the Rabbi, keeper of the Jewish tradition, towards whom he feels inexorably drawn? In order to better understand this dilemma, I chose to make Misha a puppet... so as to better show the manipulation at play.

“To correct reality” ...to end the cycle of productions of Elie Wiesel’s plays with *Zalmen or the Madness of God* carries a certain amount of symbolism for me... it is in line with the idea of “Tikkun Olam”, the desire to “repair” the world, to redefine it, to make it better...through the duty of testimony via the stage.

**Guila Clara Kessous, PhD
Producer & Director**

THE CAST (in alphabetical order)



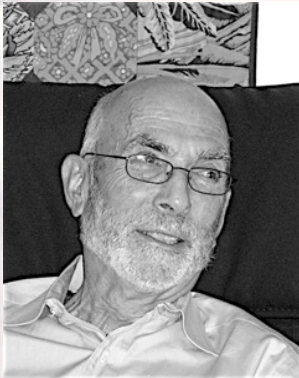
MELISSA ALEXANDER hails from Birmingham, Alabama, where she began training in classical ballet at age 5. In addition to ballet, she learned several other styles of dance—such as jazz, modern, African, and flamenco. Melissa became involved with theater as a singer, dancer, and actor in her high school's production of *Cabaret*. When she entered Harvard College as a freshman in 2006, she joined Candela Hip Hop, an on-campus hip hop and Latin American dance troupe. In spring of 2009, Melissa choreographed a solo, contemporary ballet piece “Wild is the wind,” which she performed at the ARTS FIRST Dance Festival. That same year, she directed and starred in her own short film called “Through the eyes of Irene: The curious case of Clare Kendry,” which is based off of Nella Larsen's *Passing*. In her senior year (2009-2010), Melissa performed in principal roles in “Take the Zen Train!” (The World of Fred Ho) and *Budzyn and the Show of Shows*, both produced at Harvard University, and performed in Cecilia Raassina's piece “The Transport” in the Shared Choreographers' Concert at the Dance Complex the following fall. In 2011, she joined a modern dance company led by choreographer Kelley Donovan in Boston and choreographed a solo piece entitled “captivité.”



YAVNI BAR-YAM is an actor, scientist, and artist. He was most recently seen on the stage as a "misery" in the ART/MIT Media Lab US premier of *Death and the Powers: the Robots' Opera*. Other Boston acting credits include *The Visit* with Chelsea Theater Works and *Richard III* with the Actors' Shakespeare Project. New York appearances include *Mr. Peachum* in Václav Havel's *Beggar's Opera* at the Miller Theater. As a puppeteer, his most recent creation was a puppet accompaniment to the song cycle *Ayre*, by composer Osvaldo Golijov.



CHANNAH BARKHORDARI is a recent graduate of Emerson College, where she studied Writing, Literature & Publishing with a minor in Philosophy. She is an avid theater buff, and has previously acted in plays and musicals such as *The Complete History of America*, *Hamlet II*, *A Woman of No Importance*, and *Relative Values*, as well as *Charlie and the Chocolate Factory*, *Annie*, *Little Shop of Horrors*, and *Beauty and the Beast*. Most recently, Channah played the role of Sister Sophia in *The Handyman* at the Pico Playhouse with LeftBrain Productions. Channah is honored to be filling the role of Zender in this production of *Zalmen, or the Madness of God* under the visionary direction of Guila Clara Kessous and feels only gratitude to its author, Professor Elie Wiesel. She thanks him for having composed this, and for all of his life's work—both written and unwritten—with especial affection for the invaluable insights she gleaned as a student in his classroom this past Fall. Channah hopes to continue fulfilling her given roles both in the theater and as an actor on the stage of life as she pursues a Ph.D. in Israel Studies.



JAMES BECK is a professor of psychiatry in the Harvard Medical School, on the staff of the Cambridge health alliance Department of psychiatry, and a non-resident premedical tutor at Pfoho, an undergraduate residence at Harvard college. He is widowed, the father of two and is a grandfather of three. He is a rower. His theatrical experience is extremely limited. He played the felon in "Lily the felon's daughter" as a member of a cast consisting of parents of sixth grade children. He also played Tom Thumb on his knees as an undergraduate to a 6 foot six Huncamunca in in "Tom thumb" .



JAMES BOCKOCK is very excited to be a part of this production of Zalmen or The Madness of God, and excited to be able to share this story with such a fun and talented cast and crew. Some favorite roles include Earl in Book of Days with Bad Habit Productions; Kev in Mammals with Apollinaire Theatre Co.; R.P. McMurphy in One Flew Over the Cuckoo's Nest with Showtimers Theatre; and Mercutio in Romeo and Juliet with The Vagabond Players. James would like to thank everyone involved with the show, as well as everyone in the audience tonight for taking the time to share such an amazing story. And of course you, Liz, for your love and patience.



HENDI BOGART graduated from New England School of Acupuncture when her youngest of five children turned 9. Until then she put all her energy into raising her children, fostering their creativity. She found she had a talent for entertaining children with puppet shows at her children's birthday parties. She performed puppet shows teaching moral values from Chassidic stories at various Jewish schools and temples. She raises her children holistically, using homeopathy, cranial sacral therapy, and very nutritious, whole foods. She continues to share her knowledge of holistic medicine with her clients and community. Hendi has given workshops on Chinese medicine, aromatherapy, and wholistic lifestyle. She performs as part of the Sharon womens choir, Arbah Kanfot. Besides her passion or healing, she has interest in causes for social justice. Having grown up in a home of Holocaust survivors, Hendi has searched for meaning in the face of deep suffering. She was drawn to understanding Chassidic culture and sacred texts in Israel. She is excited about being part of a theatre production which brings attention to injustice and has the potential to change the world.



YOCHANON BOGART is a designer and co-founder of a company that makes color typesetting equipment. Trained at MIT in electrical engineering, in the 70's he switched to software design, coincidentally with discovering chassidism, quantum physics, and the Unity. His drama experience consists only of participation in camp skits and Purim shpiels. With a spectator's love of all the arts, he is humbled to be a part of the excellent and experienced cast. Yochanon and his wife, Hendi, also in the play, have been married 30 years, have five children and four grandchildren, and live in Sharon, Massachusetts.



JANET BUCHWALD holds a B.A. in theatre from Tufts University. She was a founding member of the Boston Shakespeare Company and served as its Associate Artistic Director for four years. She then worked as Artistic Director of the Rhode Island Feminist Theatre, collaborating on original plays exploring women's experience. She has served as High Holy Day Cantorial Soloist at Wellesley College and at MIT. Recently, she co-authored *The Mikveh Monologues* with writer Anita Diamant and *The Colors of Water: An African American Jewish Journey* with Diamant and Yavilah McCoy. She has appeared with the Harvard Yiddish Players in *Di Gantse Velt iz a Teater* and *Shulamis*. Having performed last spring in Budzyn (and the "Show of Shows"), she is thrilled to be working once again with Guila Clara Kessous.



STEVE BURSTEIN has appeared in *Treasure Island* with Makeshift Theatre, *Bells are Ringing* and *Oh, Kay* with North End Union Company, *Antything Goes* at Arlington Street Church, has done Stand Up Comedy at Stitches and Catch a Rising Star, and was a member of the Improv Troupe the Angry Tuxedos. He is also seen in the video "Don't Spill the Eggs".



JULIA FEIN is proud to be a part of the Zalmen production. Most recently, Julia played “Squirrel and Duck” in the Boston Children’s Theater’s production of A Year With Frog and Toad, and “Otilie” in The Visit at Beaver Country Day School. Julia would like to give a gigantic thank you to her friends, family, and directors for all of the great experiences!



JENNIFER GJULAMETI is a writer, independent film producer, SAG actress, educator, and former talent manager working in the New York, Boston, and Los Angeles markets. An Alumna of New York University, she did her B.A., M.A., and advanced graduate studies towards her Ph.D. on Shakespeare. She has taught literature and writing at New York University, The Cooper Union (in NYC), and Clark University in Worcester, Mass. Jennifer is the lead actress for the horror/supernatural thriller, BACK TO THE BEYOND, which recently got picked up for world wide distribution, all media. She has a supporting role in the feature comedy, THE RUDE, THE MAD, AND THE FUNNY and has appearances in ZOOKEEPER (Sony Pictures) and WHAT’S YOUR NUMBER? (20th Century Fox). Jennifer is starring in and producing the feature film, ABSOLUTE TANGERINE, a drama/thriller by the award winning New York writer and director, Tomax Aponte. She is an Associate Producer for the feature film, SNOWFLAKE. Additionally, she is an Associate Producer and Assistant Director for BLUR: a New Web Series that deals with the vision loss and disability of a young female artist. Jennifer is currently writing a feature length script called THE FORGOTTEN, a family drama based on her father’s battle with Advanced Alzheimer’s. She is excited to be part of the ZALMEN production, which is her first endeavor at theater acting. For more about Jennifer Gjulameti, see: <http://www.imdb.me/jennifergjulameti>



MARIA NATAPOV is thrilled and honored to be part of this amazing production which is very near and dear to her heart. Born in Russia, her family immigrated to America shortly after her 8th birthday largely because of the oppressive communist regime, and its particularly cruel treatment of the Jewish people, which is beautifully explored in the touching story of *Zalmen, or the Madness of God*. A little over 2 years ago she summoned the courage to dip her feet in the tantalizing waters of a childhood dream and explore her love for acting, recently having made her stage debut playing Jennet Jourdemayne in the Theater@First Production of *The Lady's Not for Burning*. Most of her other acting experience consists of roles in independent films, such as *Turkel*, in *Tame: Episode I*; *Katherina*, in *Palmiro*; and *Mary*, in *Teenage Jesus*. Having been bitten by the acting bug she continues to explore the depths of a burgeoning passion.



ALEX PORTENKO is 18 years old and was born in Tashkent, Uzbekistan. He is a senior at Brookline High School. He has participated in several productions including: *Frankenstein*, *Much Ado About Nothing*, *The Rimers of Eldritch*, and *Macbeth*. He also appeared at the Lyric Stage this past summer as part of the Lyric First Stage program in *Two Gentlemen of Verona* and *Jane Eyre (The Musical)*. He designed the set for Brookline High's winter musical *Bat Boy* and directed several pieces as part of the high school's student directed festival which included: *Laundry and Bourbon*, *Stage Directions* and *The Spotted Man*. He is very excited to be a part of *Zalmen or the Madness of God*. He is honored to be part of this production and to be surrounded by so many wonderful and talented people. It is a privilege to share Mr. Wiesel's words through this medium.



DIANA RICE is versatile in theatrical experiences including working as Magician's Assistant with World Master Magician, Richard Volcane. Other credits include Psycho Beach Party as Bettina Barnes directed by Kevin Fennessy; Those Were The Days as Helen Kane/Sally Rand at the Averof at the Wilbur Theatre; Band Wagon as Ivy Meredith and Watch Your Step-Irving Berlin as Estelle in American Classics Theatre in Process Co.; Boy in Manhattan Je Vous Dis with Theatre Redux; Three Penny Opera as Sally with the late Sarah Caldwell at the Opera Co. of Boston; Vaudeville Revisited with Bob Gautreau at the Starlite Theatre, CT as various vaudeville characters including Gracie Allen, Sophie Tucker, Mae West; Helen Kane. Waiting for Gautreau as Louise/Crystal with Centastage; Sgnarelle as Celie with Brookline Theatre in which she received Best Actress Award by The New England Theatre Conference; Mimix with comic Bob Gautreau at the Comedy Connection; MGM Grand Casino & Theme Park in Las Vegas as Betty Boop and Cyndi Lauper lookalike and including Nightmare with Magician Loren Christopher Michaels as Magician's Assistant. She has often performed in costume as Blue Clues Dog; Sponge Bob; Tommy The Rugrat and Power Puff Blossom. Singer in the Festival of Light & Song Co and performed as Befana and Joey & Maria's Comedy Wedding as Pregnant Bridesmaid with Darylne Franklin Productions. Winner of King Feature's Betty Boop Contest in NY and Most Original Act in Talent America, NY. She was seen on the Oprah Winfrey's Show in 2006 Oprah & Gayle's Big Adventure Part 1, a surprise visit with Celebrity Lookalikes Convention in Las Vegas as Cyndi Lauper lookalike. She has also appeared in numerous films including The Bostonians as Day Maid directed by James Ivory; Against The Law Series as Reporter; XGames as Betty Boop on ESPN Sports; also seen as Cyndi Lauper lookalike on CMT and Travel Channels and and performed with the Downtown Divas by John Stuart in Las Vegas.



EFRAIM SHAPIRO first got involved in theater 25 years ago in Amherst, acting and building sets for both the Hampshire Shakespeare Company and Hampshire College. He has been the head of set construction for the bi-annual South Area Solomon Schechter all-school production for the last eight years. He finds a unique fulfillment and passion in the challenges and rewards of theater. In his other life, he runs Aspects of Wood, Inc, a residential remodeling and custom woodworking company. He lives in Sharon with his wife Bracha Leah, his children Ari, Moriah, Ezra, Rebekah, and Amital, and their dog Zevi.



EMMANUEL STRASCHNOV's experience on stage started in high school as a chorus member singing a Requiem and later in college. Originally from France, Emmanuel spent three years in China before coming to study at Harvard. He is very excited to be a part of Zalmen The Play.



LAURI WOLFF has a Masters in Education for the Speech and Hearing Handicapped. She is certified in Special Education, Early Childhood, and Elementary School as well. She recently retired from being a Speech Pathologist and Special Education Inclusion Specialist in the Everett Public Schools for 32 years. She now works with Gateways as a Special Education Teacher and Speech Pathologist in private Jewish day schools as well as being a private Speech Pathologist. She assisted with directing plays for 4 years in Maimonides Elementary School and co-directed plays for 5 years in the Whittier School in Everett. She played the Rabbi in the Everett Theatre Company production of Fiddler on the Roof. She loves to sing and directed a choir in Congregation Tifereth Israel of Everett and sang in choirs at CAJE conferences with the late Debbie Friedman. She is honored to be filling the role of the Secretary in this production of Zalmen, or the Madness of God, under the creative direction of Guila Clara Kessous and is grateful that its author Elie Wiesel has allowed it to be produced publicly. She has admired Elie Wiesel for many years and is proud that her husband, Nehemia Polen, received his doctorate at Boston University under the guidance of Elie Wiesel. Nehemia Polen was also privileged to be invited to speak at Elie Wiesel's 70th and 80th weeklong birthday celebrations which Lauri was thrilled to attend. Lauri has attended many of Professor Wiesel's public lectures and is always deeply moved by them.



ROSIAN BAGRIANSKY ZERNER survived the Holocaust in the Kovno (Kaunas) Ghetto, Lithuania and in hiding. Miraculously her parents also survived in a country that murdered about 96% of Jews - over 10% of the total population of Lithuania. She is the niece of Lyda and Edwin Geist, the composer murdered by Nazis, whose music is being performed today. Upon her retirement from years of advocacy on behalf of Holocaust survivors and volunteer work to commemorate the victims of the Shoah, she received a Citation from Massachusetts Governor Deval Patrick and another one from the Massachusetts Senate. In addition to her other positions, she has served as vice president of the World Federation of Jewish Child Survivors of the Holocaust, on the Holocaust Survivors Advisory Board at Jewish Family and Childrens Service and represented the Greater Boston Child Survivor Group and American Association of Jewish Holocaust Survivors at other organizations in addition to initiating and helping with projects such as a U.S. Postal Stamp for a diplomat who saved lives during the Shoah, removal of Mass. charter bank fees from survivor restitution payments, presenting a 10 million national Holocaust Education bill etc. Rosian has been an active speaker at universities, events, synagogues, conferences radio and TV and her story is told in several books. She was a leader and is actively participating in local German-Jewish Dialogue groups and is on the board of American Friends of Mogen David Adom, the Israeli Red Cross. Rosian Zerner graduated Barnard College, has travelled to more than 64 countries, paints, sculpts and writes poetry. She has two sons and four grandchildren.

PRODUCTION TEAM



KATHRYN KOZLARK (Assistant Director) is currently serving as the American Repertory Theater's Producing Fellow and most recently assistant directed A.R.T.'s production of AJAX. She previously worked at The Public Theater as Assistant on the Under The Radar Festival and as Artistic Assistant to the Artistic Director/Playwright in Residence. She is a former Apprentice of the Berkshire Theater Festival and an alumna of the Yale Summer Conservatory. She holds a B.A. in Drama from Vassar College.



Heather Simon (Dramaturge) is a freelance translator living in Paris. She received her Bachelor of Arts in Art History and French from New York University. In 2008 she moved to Paris to study at New York University in France for her Masters in French Language and Civilization with a concentration in translation. Heather wrote her Master's thesis on "How Historical Actuality Influenced the Translations of Zola's Germinal during the 20th Century." She is currently working on the translation of Les Hémisphères de Magdebourg by Bertrand de la Peine, a Da Vinci Code for the thinking man, which was accepted at the University of Michigan Graduate Student Translation Conference last year. When not translating she is busy working at New York University's study abroad program as an academic advisor.



SAMUEL BAK (Graphic Designer) was born on August 12, 1933, in Vilna, Poland, at a crucial moment in modern history. From 1940 to 1944, Vilna was under first Soviet, then German occupation. Bak's artistic talent was first recognized during an exhibition of his work in the Ghetto of Vilna when he was nine. While both he and his mother survived, his father and four grandparents all perished at the hands of the Nazis. At the end of World War II, he and his mother fled to the Landsberg Displaced Persons Camp. Here, he was enrolled in painting lessons at the Blocherer School, Munich. In 1948 they immigrated to the newly established state of Israel. He studied at the Bezalel Art School in Jerusalem and completed his mandatory service in the Israeli army. In 1956 he went to Paris where he continued his studies at the Ecole des Beaux Arts. He received a grant from the America-Israel Cultural Foundation to pursue his studies. In 1959, he moved to Rome where his first exhibition of abstract paintings met with considerable success. In 1961, he was invited to exhibit at the "Carnegie International" in Pittsburgh. And, in 1963 two one-man exhibitions were held at the Jerusalem and Tel Aviv Museums. It was subsequent to these exhibitions, during the years 1963-1964, that a major change in his art occurred. There was a distinct shift from abstract forms to a metaphysical figurative means of expression. Ultimately, this transformation crystallized into his present pictorial language. In 1966 he returned to Israel. He lived in New York City (1974-1977), Paris (1980-1984), Switzerland (1984-1993), and in 1993, moved to Weston, Massachusetts. Since 1959, Samuel Bak has had solo exhibitions at private galleries in New York, Boston, London, Paris, Berlin, Munich, Tel Aviv, Jerusalem, Zurich, Rome and other cities around the world. Numerous large retrospective exhibitions have been held in major museums, universities, and public institutions.

Publications on Samuel Bak's work include 12 books, most notably a 400-page monograph entitled *Between Worlds*, and his touching memoir, *Painted in Words*. He has also been the subject of two documentary films.



ZACHARY BOS (Poster Designer) has lived in Boston since 1999. He edits and designs books for The Pen & Anvil Press, a literary imprint of the Boston Poetry Union. When not writing, translating, feeding the cats or herding Atheists, he blogs at <http://thewonderreflex.blogspot.com>.



DAN YONAH BEN-DROR MARSHALL (Casting & PR) was born in Jerusalem to French-Moroccan & Latvian/Lithuanian-American parents. A life long student, performer, choreographer & teacher of styles/fusions of Jazz dance, Funk, Latin, Hip Hop, Ballroom, Ballet, Modern & World/Folk, Dan has produced/directed many shows & workshops, & has acted, danced & sung in musicals. As an engineering student at UMass Amherst, Dan completed the BFA dance curriculum & instructed Israeli & International Folk Dance for the Performing Arts Division, producing shows with collaborating artists & his students. Dan enjoys the synergy between martial arts & dance, which has drawn him closer to modern Chinese Kung Fu (Wu Shu). He has acted in many films, TV, Internet & theatrical productions, & recently co-wrote/produced/directed a TV pilot. Dan holds a BA in Mechanical Engineering, has completed 2 years of NEU's MA in Computer Engineering, & is the Co-Founder/Director of Brookline/Greater Boston Community Center for the Arts (BCCA) & FreEMotion/LibrEMoción Repertory Co. He works as a consultant in business development/finance, graphics, technology & artist space creation, & cantors at synagogue.



DEVORAH OXMAN (Costumes manager) was born in Passaic, New Jersey but brought up on Mount Desert Island, Maine. She holds a B.A. from Sarah Lawrence College and M. Architecture from UC Berkeley. She moved to Israel in her twenties to fulfill her lifelong dream of living in the Holy Land. She settled in the artist colony of Safed where she practiced architecture and founded a handmade ceramic tile company. Currently she is living in Sharon Mass, temporarily away from her home in Safed. Her interest in working on the production of Zalman grew out of her profound respect of the works of Elie Weisel and feels honored to have been given the opportunity to be a part of the production. She would like to thank her loving husband Michael and their four loving children for making her time away from home possible.



Kaitlan Hannan is an avid participant in drama and literature. She has been involved as cast and crew in plays such as Budzyn sponsored by the Harvard Hillel, and various amateur plays and productions in Colorado such as Hansel and Gretel and The Christmas Carol. She is a volunteer children's storyteller for local bookstores, including Barefoot Books. Kaitlan is proud to be a part of this production involving such an incredibly talented cast and gifted director.



EDWIN GEIST (Composer)

composed the kind of music Hitler called “degenerate” and was forced to flee from Berlin, his city of birth, after the Nazis came to power because he was prohibited to compose or work because his father was Jewish. He then lived in Lithuania with his Jewish wife, pianist Lyda Bagriansky Geist, and was interned with her in the Kovno Ghetto when the Nazis occupied Lithuania. He was temporarily released, but he convinced the authorities he could not compose unless his wife would also be freed and after cruel and inhumane restrictions on their lifestyle, she finally joined him. Their reunion was short lived. He was eventually murdered in 1942 and Lyda, unable to live without him, committed suicide within weeks of his death. Friends then broke into their boarded apartment, filled a suitcase with his musical scores whereas the diary he wrote for Lyda while separated from her was already with his friends, Helene and Margarete Holzman. That was all that survived from Edwin. The lives and love of Edwin and Lyda are described in *Dies Kind Soll Leben*, (This Child Must Live). This memoir, written by Helene Holzman and edited by Reinhard Kaiser and Margarete Holzman, won the coveted Geschwister Scholl Prize. Reinhard Kaiser then went on to write a biography of Edwin Geist, *Unerhoerte Rettung: Die Suche nach Edwin Geist* (Amazing Rescue: The Search for Edwin Geist). A CD of Edwin Geist's Chamber Music and Songs was released in 2007 and received an award from the biggest and most prestigious musical publication in Germany.

SPONSORS



CENTER for JEWISH STUDIES

The Center for Jewish Studies at Harvard University is the focal point for the study and teaching of Judaica through publications, fellowships, lectures, and symposia on topics of interest to scholars and to the general public. The Center sponsors visiting scholars and post-doctoral research fellows and coordinates undergraduate and graduate studies on an interdisciplinary basis. Harvard was the first university in America to establish a Chair in Jewish Studies, the Nathan Littauer Professorship of Hebrew Literature and Philosophy (1925). Since then, Harvard's commitment to Jewish Studies has continued unabated, and its efforts to solidify and broaden the presence of this field in the curriculum ultimately resulted in the creation of Harvard's Center for Jewish Studies in 1978.



The Lab at Harvard is a new forum and platform for idea experimentation in the arts and sciences at Harvard University.

A three-year experiment, The Lab works to break down boundaries between the arts and sciences to accelerate learning. We catalyze the development of Harvard student and faculty ideas through work-in-progress exhibits, monthly Idea Nights, and annual experiments between leading international artists and Harvard University scientists. The Lab is principally an exhibition and meeting space for student idea development within and between the arts and sciences, and serves as a forum for interfaculty and public creative expression and dialog.



Harvard University Pforzheimer House

Students at Radcliffe College first took up residence on campus in 1901; apparently, the oldest parts of PfoHo date to that year. During the 1949-50 academic year, Moors opened and plans for Holmes were first drawn up. Construction of Comstock began seven years later. Male students were first assigned to the House around 1971, but the legacy of floor-length hall mirrors remained for them to enjoy. The Jordans, considered by some the "Quad of the Quad" opened for business as an experiment in cooperative living in 1961 after having been part of Radcliffe College's East House.

MESSAGE FROM PROFESSOR ELIE WIESEL

Phila -
6.12.22 -

Good the whole
cast of characters -

Boone chance,

Ely W. H.