

Blythe de Oliveira Foster

14 Usher Rd. Apt. 3 Medford, MA 02155

she/her/hers

www.blythefoster.com

blythefoster.b@gmail.com

www.linkedin.com/in/blythefoster

COLLEGIATE TEACHING EXPERIENCE

Massachusetts Institute of Technology – Cambridge, MA

LECTURER, MUSIC & THEATER ARTS DEPARTMENT

- 21M.645: Motion Theater (Fall 2023)

Performance workshop examines the theatrical event from the perspective of composition. Studio exercises address the process of developing a theatrical work through the Viewpoints and an internalized understanding of compositional principles in the theatre. Principles examined include Image, Movement, Shape, Repetition, Gesture, and Spatial Relationship—uses of Time, Space and Action. Complemented by outside readings, video-viewings, short essays, and in class discussions, this workshop provides the performer, director, choreographer, and designer or writer opportunities to engage with large and small group ensembles in the creation of theatrical events. Artists and ensembles studied may include: Bill T. Jones, Pina Bausch, Anne Teresa de Keersmaeker, Akram Khan, Marina Abramović, Yoko Ono, Clarice Lispector, Anne Carson, Anne Bogart & SITI Company, and the Wooster Group.

- 21M.600: Introduction to Acting (Fall 2023)

This course explores the actor's dramatic instincts with body, voice, imagination, language, and action. Studio exercises foster creative curiosity, dramatic play, improvisation, and a sense of kinesthetic and spatial awareness. Pursuing each actor's unique abilities to communicate through performance, the course offers varied approaches to relating with self, ensemble, character, dramatic material, and audience. Performance trainings and theater practitioners to be introduced this semester may include: Anne Bogart, the Viewpoints, Linklater Voice, Augusto Boal, Suzan-Lori Parks, James Ijames, KJ Sanchez, Declan Donnellan, Michael Chekhov Technique, Liz Lerman, Stephen Wangh.

Salem State University – Salem, MA

ASSISTANT PROFESSOR, THEATRE & SPEECH COMMUNICATION:

- THE 316: Acting II (Fall 2022)

This intermediate scene study class focuses on developing imaginative, emotional, and physical creativity and expression. Drawing from a range of psychophysical performance approaches from Anne Bogart and the Viewpoints, Michael Chekhov, Stanislavski, Grotowski, Linklater, and others, the actor uses the imagination, body, and voice to connect inner impulse to clear, articulate, and effective acting choices. The intersecting styles of expressionism, realism, and absurdism in mid-twentieth century American and European drama are the subject of the scene work. Playwrights may include: Alice Childress, Eugene O'Neill, Tennessee Williams, Gertrude Stein, Jean Genet, Edward Albee, August Wilson, Langston Hughes, Lillian Hellman, etc.

- THE 404: Acting III (Spring 2023)

This advanced acting course deals with methodologies which may include Michael Chekhov, Stanislavski techniques, improvisation, clown, and other contemporary approaches. Students synthesize skills from Acting I and II, Voice and Movement courses. Works of 19th century and early 20th century realism, and their relationships with melodrama, symbolism and absurdism are the subject of the scene and monologue work. Playwrights may include: Angelina Weld Grimké, Nikolai Gogol, J.M. Synge, Henrik Ibsen, George Bernard Shaw, Eulalie Spence, Anton Chekhov, José Echegaray, Susan Glaspell, Georg Büchner, etc.

- THE 111: Voice I (Spring 2023)

This introductory somatic course assists the actor in developing physical awareness, a connection to breath and the freedom and openness of their voice, along with an understanding of and experiences with how these apply to the work of a theater artist. Students are introduced to the Linklater Voice technique in order to connect with themselves, their unique voices, with each other, and with texts. The Linklater Progression offers students a practical warm up and supports vocal health. Students perform short poetic texts such as haikus, engage in automatic writing exercises, and create their own poems.

- THE 407A: Voice II (Fall 2022)

In this advanced Linklater voice course, students develop more health, flexibility, freedom, and expressivity in their voices. Emphasis is on the exploration of the student's unique embodied voice, activating the imagination, releasing tension in the body and breath, and feeling and expanding resonance and range throughout the body. Through engagement with a range of heightened poetic texts (ex. Pablo Neruda, Li Young Lee) and their own writing, students cultivate dynamic vocal performance skills.

- THE 411: Dialects (Spring 2023)

In this advanced course, students develop skill in stage dialects and apply them to monologues and scenes from a wide range of dramatic texts. Students develop awareness and interest in their own individual dialects and vocal mannerisms, those of others in their lives, and those of characters in dramatic texts they explore. An introduction to tools and resources for listening to, recognizing, and repeating diverse speech patterns, as well as somatic approaches to shaping them physically and vocally. An introduction to the dialect and phonetic teachings of Louis Colaianni, Dudley-Knight, Edda Sharpe and Jan Rowles, Andrea Caben, Julie Foh, and Jeffrey Parker. Many tools for exploring speech are explored, including: IPA (International Phonetic Alphabet) lexical sets, ear training, sound changes, prosody, rhythm, melody, and mouth shapes.

- SPC 101A: Oral Communication (Fall 2022)

This course is designed to provide an opportunity for the student to experience the knowledge and skills necessary for effective communication with other individuals on a day-to-day basis. The emphasis will be on becoming more aware of self and others in both public presentations and in interpersonal communication settings. This course satisfies the Salem State oral communication core requirement. Students develop tools for communicating effectively as ethical professionals in a diverse world. The course encourages individuals to deepen their desire and capacity to communicate their thoughts and feelings through speech. Students consider a range of persuasive and informative speech styles, read materials such as Chris Anderson's *TED Talks: The Official Guide to Public Speaking* and Stephen E. Lucas' *The Art of Public Speaking*, among others, and present a variety of speeches to the group.

University of California Santa Barbara – Santa Barbara, CA

INSTRUCTOR:

- Theater 5: Introduction to Acting

(Fall 2013, Spring 2014, Summer 2014, Fall 2014, Winter 2015, Spring 2015)

Crafted various syllabi for different iterations of undergraduate Introduction to Acting courses. Taught many non-majors, beginning actors, ELL students and students who participated in the Disabled Students Program. Introduced the Linklater Vocal progression, Public Speaking, the Viewpoints and investigated Suzan-Lori Parks' playwriting. Students additionally engaged with the work of Anton Chekhov, William Shakespeare, Tarell Alvin McCraney, Georg Büchner, Will Eno and Caryl Churchill. Attention to both meditative and expressive elements of the creative process, public speaking and performance experience. Emphasis on the relation of the individual and the group: exercises to stimulate collaboration, devising new work and developing the individual artistic voice and communication within community. Responsible for over fifty students divided into two sections.

TEAM TEACHING:

- Theater 104E: Solo Performance (Fall 2014)

Member of the teaching and coaching team that supported students generating and crafting original material for original solo performance shows. Co-directed the final public performance.

TEACHING ASSISTANT:

- Theater 194T: LAUNCH PAD—Professional New Plays in Process Class (Summers 2014, 2015)

Worked with LAUNCH PAD Artistic Director Risa Brainin, selected playwrights and a group of BFA and BA students in an intensive summer course that culminated in a public new plays reading series. Provided voice and acting coaching for actors, supervised student designers, dramaturgs and stage managers. Facilitated communications between faculty, technical production staff, and marketing team.

- Theater 192: Research into Performance (Fall 2014)

Served as the acting, directing and voice coach for BFA undergraduates devising performance work from independent research on a range of issues including: race, sexuality, gender identity, mental health, single parenting and euthanasia. Mentored several students developing material into Honor's Projects. Topics included: ethnographic research, interviewing, script development, character creation and directorial and dramaturgical questions in verbatim and documentary performance.

- Dance 36: Histories of Modern Dance (Winter 2013)

Devised discussion section syllabus to compliment Dr. Ninotchka Bennahum's undergraduate lecture course, which tracked the ways in which choreographers reshaped nineteenth-century visions of gender, race and sexuality. Led two discussion section classes per week for fifty-five students. Organized screenings, led review sessions, evaluated all student research, writing and exams. Provided individual and group tutoring during three office hours per week.

Columbia University – Graduate School of the Arts – New York, NY

TEACHING & RESEARCH ASSISTANT: (2005-2007)

Assisted Andrei Serban, Director of Oscar Hammerstein Center for Performance, as an acting and directing coach for his Columbia University MFA Chekhov and Shakespeare intensive workshops. Provided research support for Serban's independent opera directing engagements at the Metropolitan Opera at Lincoln Center, SF Opera and other international theaters and opera houses.

RESEARCH ASSISTANT: (2005-2007)

Assisted Niky Wolcz, MFA Professor, Head of Physical Training, with research on commedia dell' arte, mask and biomechanics for his Columbia University classes and independent directing and choreographing projects.

Bryn Mawr College Writing Center – Bryn Mawr, PA

WRITING TUTOR: (2001-2002)

Advised undergraduate and graduate students writing and editing academic essays. Worked extensively with ELL students and students with learning disabilities.

YOUTH TEACHING EXPERIENCE

Phillips Exeter Academy – Exeter, NH

THEATER INSTRUCTOR & DIRECTOR, NEW PLAYS ENSEMBLE: (August 2021 – June 2022)

From 2021 – 2022, I taught Acting, Devised Theater, Voice, Speech and Movement at Phillips Exeter Academy, an academically rigorous, residential college preparatory school, serving students aged 14 - 20. Built new curricula for my courses with a focus on anti-racist theater practices, progressive pedagogy, and a commitment to centering the voices of queer, BIPOC and other historically underrepresented and marginalized artists and students. As founder and director of the recently established New Plays Ensemble, I cultivated interdepartmental relationships between the Theater & Dance Department, the English Department, and the Office of Multicultural Affairs, and curated a Guest Playwright Series to support the ensemble. Directed works by Luis Alfaro, Javier Antonio González, Nico Grelli, Hee-won Kim, Taylor Mac, Martyna Majok, Jackie Sibblies Drury, Sahar Ulla, and Lauren Yee. I partnered with a colleague in the English Department to pilot a new Devised Theater course, which culminated in a student-devised, site-specific devised piece. In addition to my teaching and directing responsibilities, I also provided voice coaching, mentored students, and advised the Student Improv Club.

Word for Word Theater – San Francisco, CA

TEACHING ARTIST IN RESIDENCE: (October 2018 – 2021)

Worked in K – 12 public schools across the Bay Area with Word for Word Theater. Taught Poetry into Performance classes with 6th – 8th grade ELL students at Francisco Middle School, a public magnet school providing additional resources for new American students. Students developed confidence in reading and speaking English through voice and movement exercises and games encouraging teamwork and creative problem solving. Co-Directed culminating performances presented in the school's theater for all Francisco ELL students.

LEAP ARTS – San Francisco, CA

TEACHING ARTIST IN RESIDENCE: (September 2018 – 2021)

Taught Readers' Theater and Creative Movement with Leap Arts in Bay Area K – 12 public schools. Developed curriculum with an attention to supporting social, emotional and creative learning. Readers' Theater supports literacy, while exercising students' skills in imagination, collaboration and critical thinking. Creative Movement engages physical awareness and expression, as well as nonverbal communication skills. Directed culminating showcase performances.

Mt. Holyoke College – South Hadley, MA

Johns Hopkins University Summer School Center for Talented Youth: (2000)

TEAM TEACHING:

Assisted in teaching two sessions of three-week summer drama classes at the middle school level for fifteen students aged ten to fourteen years. Participated in lesson planning and teaching selected works of Anna

Deavere Smith, William Shakespeare and Arthur Miller, led class exercises and co-directed devised student performance.

Actors' Theater Santa Cruz (formerly Pisces Moon Theatre) – Santa Cruz, CA

TEACHING ARTIST: (2003)

Developed curriculum and taught classes at the elementary, middle and high school levels. Work ranged from scene study, movement training in commedia dell'arte, puppet and mask construction, Greek Chorus and collaboration techniques for devising new material. Co-Directed public performances of students' original work.

COMMUNITY ENGAGEMENT / PRODUCING

MLK DAY 2022, PERFORMING ARTS & LIBERATION WORKSHOP CO-FACILITOR:

Phillips Exeter Academy (2022)

Along with collaborator, Dr. Sahar Ullah, I led an interactive MLK Day workshop exploring liberation in the performing arts. We first collaborated within the context of the New Plays Ensemble in the fall of 2021. As part of this MLK Day workshop, Exeter student Sinna Oumer joined us to reprise her performance of two monologues from Dr. Ullah's play the *Hijabi Monologues*, which she had performed with New Plays Ensemble. We chatted with Sinna about her experiences embodying Dr. Ullah's words and characters, and engaged the audience with interactive prompts responding to Sinna's performance of Dr. Ullah's work.

COMMUNITY ENGAGEMENT LIAISON:

Requiem Mass: A Queer Divine Rite, Yerba Buena Center for the Arts – San Francisco, CA (2018)

I had the joyful experience of supporting Holcombe Waller's *Requiem Mass: A Queer Divine Rite*, performed at Grace Cathedral and produced by Yerba Buena Center for the Arts. Originally commissioned by the Portland Institute of Contemporary Art, *Requiem Mass* honors members of the LGBTQIA+ community. Our inclusive San Francisco staging featured a 50-person volunteer choir, professional instrumentalist ensemble, clergy, a procession of community participants, ASL interpretation and projected surtitles in Spanish and English. I assisted the composer, Holcombe Waller, with artistic, administrative and production support. I facilitated communications and accessibility for choir, instrumentalists and community members. I utilized multiple media platforms for managing marketing, rehearsal and production calendars and served as a communication liaison between artistic and technical staff from YBCA, PICA and Grace Cathedral.

ASSISTANT TO THE ARTISTIC DIRECTOR:

UCSB LAUNCH PAD New Plays Reading Series – Santa Barbara, CA (2014 – 2015)

Supported the Artistic Director programming and producing a pilot reading series. Organized visiting artist contracts, honorariums, travel and accommodations. Provided administrative, artistic and production support. Participated in casting, script editing, directing, acting coaching and event coordination. Worked as a liaison between Artistic Director, Marketing Team, Production and Technical Staff.

EDITORIAL ASSISTANT:

Eugene O'Neill Review, Issues 36.1 and 36.2 (2014 – 2015)

Managed images for book and production reviews and scholarly articles in the *Eugene O'Neil Review*, an international, peer-reviewed academic journal. Worked closely with the Editor and the Penn State Press Production Department.

PRODUCING PERFORMER / PUPPETEER:

Bread & Puppet Theater – Glover, VT (2002)

Assisted in production and performance of semi-weekly ensemble shows of varying styles: circus, pageant, cantata, oratorio, parade and cantestoria. Created and performed with diverse styles of puppets reaching audiences of all ages.

ACTING

INTERNATIONAL:

Theatre de la Tour Eiffel – Paris, France

Mary Claude and Ensemble – *Anniversary!*, dir. Joel Mullennix and Delia MacDougall

LOS ANGELES:

HOLLYWOOD FRINGE FESTIVAL: Actors Company, Los Angeles / Center Stage, Santa Barbara

Gelsomina – *La La La Strada*, dir. Jeff Mills and Ensemble, at Actors Company, LA and Center Stage, Santa Barbara

- * **Hollywood Fringe Award 2015: Bitter Lemons Most Theatrically Daring Production**
- * **Santa Barbara INDY Award 2015: Best Original Script Jeff Mills and Ensemble**

NEW YORK:

Classic Stage Company

Peter Quince – *A Midsummer Night's Dream*, dir. Jeff Janisheski

The Bushwick Starr with Caborca

Cristina – *Blood, or the Receiver (Reading)*, dir. Javier Antonio González

Lion Theatre – Theatre Row

Rachayl – *The Hunted Few (Reading)*, dir. Cecil Mackinnon

The Tank

Debbie – *A Priori A Posteriori (Reading)*, dir. Nico Grelli and Nidia Medina

Riverside Church Theatre

Marie – *Woyzeck*, dir. Marike Splint

Juno – *Metamorphoses*, dir. Alessandro Fabrizi

Schapiro Theatre

Eurydice – *Lover's Discourse*, dir. Meiyin Wang

REGIONAL:

SF Playhouse

Gabby – *Shoot Me When*, by Ruben Grijalva, dir. Susi Damilano

* **2022 Will Glickman Award, "Best Bay Area New Play Premiere"**

Priscilla – *Afterglow (Reading)*, dir. Nancy Carlin

American Conservatory Theater

Thomasina/Chloe (U/S) – *Arcadia*, dir. Carey Perloff

Berkeley Repertory Theatre

Medea (U/S) – *Argonautika*, dir. Mary Zimmerman

Aurora Theatre

Suze – *Our Practical Heaven*, dir. Allen McKelvey

***World Premiere**

Symmetry Theater

Emilie/Soubrette – *Emilie, La Marquise du Châtelet Defends Her Life Tonight*, dir. Chloe Bronzan

San Jose Repertory Theatre

Irene – *The Dresser*, dir. Rick Lombardo, (with Ken Ruta and Jim Carpenter)

Belle/Fred's Wife/Molly – *A Christmas Carol*, dir. Rick Lombardo

TheatreWorks

Mayella Ewell – *To Kill a Mockingbird*, dir. Robert Kelley

Marin Theatre Company

Jo – *boom*, dir. Ryan Rilette, (with Joan Mankin)

Shotgun Players

Lady Macbeth - *Macbeth*, dir. Mark Jackson

Gretchen – *Faust Part I*, dir. Mark Jackson

* **Faust Pt1 "Best Theatrical Production" of 2009 by East Bay Express "Best Of" reader's poll**

foolsFURY

Delia – *Monster in the Dark*, dir. Ben Yalom

Z Space / Word for Word

Mary Claude and Ensemble, *Anniversary!*, dir. Joel Mullennix and Delia MacDougall

Lennie – *The Sky is Everywhere (Reading)*, dir. Delia MacDougall

Crowded Fire

Dog/Little Girl– *Dr. Faustus Lights the Lights (Reading)*, dir. Marissa Wolf

Playground

Giselle – *Coward's Flame (Live Broadcast Zoom Reading)*, dir. Tessa Corrie

Server – *Agent of Change (Live Broadcast Zoom Reading)*, dir. Jim Kleinmann

DIRECTING

DIRECTOR:

- *Blood Wedding*, Director, Sophia Gordon Center for the Performing Arts, Salem State University (Fall 2022)
- *OPEN THE GATE*, Co-Director, w/Dr. Sahar Ullah, Site Specific Phillips Exeter Academy (Spring 2022)
- *New Plays Ensemble Showcase*, Director, Goel Theater, Phillips Exeter Academy (Fall 2021)
- *Flying Solo*, Co-Director, w/ Jenny Mercein, UCSB Studio Theater (Fall 2014)
- *We Still See the Sea*, Director, Site Specific, Mobile, Devised Performance (March 2014)
Performers included undergraduate actors, musicians, and an eight-foot puppet, which I constructed for the event.

DEVISING COLLABORATOR / DRAMATURG:

La La La Strada, Actors Company, LA and Center Stage, Santa Barbara (2015)

- * **Hollywood Fringe Award: Bitter Lemons Most Theatrically Daring Production**
- * **Santa Barbara INDY Award: Best Original Script Jeff Mills and Ensemble**

ASSISTANT DIRECTOR:

Arabian Nights, dir. Jeff Mills, UCSB Performing Arts Theater (Spring 2014)

Tabitha Dance/Theater Group – Bryn Mawr, PA (2001-2002)

Developed choreography with actors and dancers using Grotowski platisques and Michael Chekhov psychological gesture.

VOICE COACHING / INSTRUCTION

VOICE COACHING

- *Othello*, Sophia Gordon Center, Salem State University (Winter 2023)
- *The School for Lies*, Sophia Gordon Center, Salem State University (Winter 2023)
- *Small Mouth Sounds*, Sophia Gordon Center, Salem State University (Fall 2022)
- *Word For Word Theater – Z Space*: San Francisco, CA (July 2018 – September 2018, March 2019 – May 2019)
Led Linklater-based pre-show group voice warm ups and private sessions with cast members for Word for Word's *Anniversary!* performance of short stories by Tobias Wolff and George Saunders.

FREELANCE ACTING AND VOICE COACHING: New York City, (2015 – 2018)

Individualized Acting, Public Speaking and Linklater Voice Coaching for Actors, Musicians and Business Professionals. Coaching for freedom, clarity and confidence in communication.

ACTING, DIRECTING and VOICE COACH:

- *Arabian Nights*, dir. Jeff Mills, UCSB, Performing Arts Theater (Spring 2014)
- *In Their Shoes*, UCSB Honors Project, UCSB Studio Theater, (Winter 2014 / Spring 2015)
- *Research into Performance Showcase*, UCSB Studio Theater (Fall 2014)

BFA AUDITION MONOLOGUE COACH: UC Santa Barbara (Spring 2014 – Summer 2015)

FREELANCE VOICE INSTRUCTOR: Bay Area, CA (2009 – 2013 / 2018 - 2021)

Taught private voice classes for actors and musicians, as well as voice and wellness workshops in community centers. Curriculum rooted in Linklater Voice training.

EDUCATION

MFA, Acting (2007)

Columbia University, Graduate School of the Arts – New York, NY

* *Miller Scholarship Recipient*

MA, Theater and Dance Studies (2015)

University of California Santa Barbara – Santa Barbara, CA

* *GPA: 3.97*

* *Masters Thesis: Playing Dead and Other "Serious Games with Matter": Objecting Subjects Challenge the Real and Remember World War II in 20th Century Performance*

BA, English/Independent Concentration: Theater and Film Studies (2002)

Bryn Mawr College – Bryn Mawr, PA

* *Magna Cum Laude* / GPA: 3.851* *Honors Thesis: "Uh, huh Listen": Hearing New Old Narrative Technologies with Gloria Naylor and Samuel Beckett** *Awards:*

English Departmental Distinction Honors

Recipient Alumnae Regional Scholarship for documentary project

Alexandra Peschka Creative Writing, First Prize

Bain-Swiggett Academy of American Poets, Third Prize

INTERNATIONAL TRAINING

Gardzienice Centre for Theatre Practices – Gardzienice, Poland (2002)*Electra & Metamorphoses* Workshops in Gardzienice, Poland**University of London, Royal Holloway – Egham, England (2000)**

Department of Drama and Theater Studies and Department of Media Arts

New York University, Tisch School of the Arts – Dublin, Ireland (2001)

Documentary Video Production and Theater Program

PUBLICATIONS

"New Hampshire Night Tunes," *Tablet* (formerly, *Asian Journal*) (Fall 2001)**PROFESSIONAL AFFILIATIONS**

Member of Actors Equity Association (2009 – Present)**KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL**

Co-Director, Scenes / Monologues & Voice Coach for:

Student Winner of the KCACTF National – Best Scene Partner Award (2023)

Student Winner of the KCACTF Region 1 - Irene Ryan Acting Scholarship Award (2023)

Student Winner of the KCACTF Region 1 - VASTA Voice Award (2023)

Student Winner of the KCACTF Region 1 - Best Monologue Award (2023)

Student Winner of the KCACTF Region 1 - Best Scene Partner Award (2023)

Final Selector, The Irene Ryan Acting Scholarship Region 1 (2018)

**LINKLATER CENTER FOR VOICE AND LANGUAGE NEW YORK**

Linklater Teacher Designation Workshop I, Completed January 17, 2019

**REFERENCES**

Dr. Sahar UllahEnglish Department Faculty, Phillips Exeter Academy
20 Main St. Exeter, NH 03833

Personal Email: Sahar.ullah@gmail.com
Phone: 954-790-2572
Email for Confidential Letter of Reference: send.Foster.83E7CFE0F7@interfolio.com

Andrea Haring

Executive Director, Linklater Center for Voice and Language New York
Email: aharingvoice@aol.com
Phone: 917.903.7634
Email for Confidential Letter of Reference: send.Haring.9EC378A3B0@interfolio.com

Jeff Mills

Movement Faculty, The Theatre School DePaul University
2350 N Racine Avenue Chicago, IL 60614
DePaul Email: jmills24@depaul.edu
Phone: 805.453.8242
Email for Confidential Letter of Reference: send.Mills.DF15A729A3@interfolio.com

Risa Brainin

Artistic Director, LAUNCH PAD
University of California Santa Barbara Santa Barbara, CA 93106-7060
USCB Email: rbrainin@theaterdance.ucsb.edu
Phone: 805.893.5515
Email for Confidential Letter of Reference: send.Brainin.BEE09CDF37@interfolio.com

Dr. William Davies King

Distinguished Professor of Theater / Chair of MA Thesis Committee
University of California Santa Barbara
Department of Theater and Dance
Santa Barbara, CA 93106-7060
UCSB Email: king@theaterdance.ucsb.edu
Phone: 805.453.3331
Email for Confidential Letter of Reference: send.King.00C8B1C0CF@interfolio.com

Andrei Serban

Former Director, Oscar Hammerstein II Center for Theatre Studies
Columbia University Graduate School of the Arts
601C Dodge Hall 2960 Broadway New York, NY
Email: andreiserban@aol.com
Phone: 212.854.3408
Email for Confidential Letter of Reference: send.University.A44923CE73@interfolio.com