

MOSCOW NIGHTS PRESENTS

24 HOURS IN THE LIFE OF
PONTIUS PILATE



BASED ON EXCERPTS FROM THE NOVEL "THE MASTER & MARGARITA" BY

MIKHAIL BULGAKOV

ENGLISH TRANSLATIONS

DIANA BURGIN & KATHERINE TIERNAN O'CONNOR

FROM MOSCOW NIGHTS' PRESIDENT, SAMUEL C. RAMER



This year Moscow Nights is celebrating its twentieth anniversary. I have been on its board from the beginning, and it has been a pleasure to be part of its activities and share in its growth.

Our play today, entitled “24 HOURS IN THE LIFE OF PONTIUS PILATE,” is based on chapters in Mikhail Bulgakov’s novel “The Master and Margarita.” The “master” in the novel is writing his own novel about the relationship between Pontius Pilate and Jesus. Although these chapters are an integral part of the novel itself, they also constitute a kind of “novel within a novel”.

Bulgakov wrote “**THE MASTER AND MARGARITA**” between the late 1920s and 1940. It was only in 1966 that the novel was published in Russia, and it was an immediate sensation both there and in the West. Soviet censorship would not pass the book earlier, in part because of its militant hostility, as an atheist society, to any sympathetic treatment of religion.

Throughout its existence, Natasha Ramer has been the true inspiration and artistic director of Moscow Nights. She has transformed Bulgakov’s chapters on Pontius Pilate into a dramatic script for the stage today. Faithful to Bulgakov’s chapters, her script addresses Pilate’s life and relationships over a twenty-four hour period that begins with his confrontation with Jesus and depicts his fate in the hours following that event. Bulgakov’s text presents a quite different rendition of the meeting between Pilate and Jesus from that recorded in the New Testament. The text of the novel creates the uncanny sensation that the reader is about to learn what “really happened” during this dramatic time.

Moscow Nights owes a great debt to a host of loyal supporters who have given generously of their time and resources to make our programs possible. When times were difficult, as in the wake of Katrina, friends were unstinting in their help and encouragement. On behalf of the loyal Board of Moscow Nights, I would like to express our deepest gratitude to these friends for their ongoing support.

Tonight, we would like to acknowledge the participation of actors and theatrical artists from various New Orleans institutions. Dillard University has given us the opportunity to develop and present our play in its wonderful theater. The talented actors and theater specialists from Dillard University, Tulane University and the University of New Orleans have been indispensable in our production. We would also like to thank Babs Mollere for her vital contributions in every dimension of our work.

Finally, thanks to all of you who have come to see our play!



Moscow Nights is a non-profit organization dedicated to promoting the appreciation of Russian culture through theatrical and music presentations, festivals, and educational programs. Based in the Greater Metropolitan New Orleans area, Moscow Nights brings the riches of Russian culture, the spirit of internationalism, and the commitment to present highly professional, innovative performances and educational programming to diverse audiences.

In our 20th year, Moscow Nights is constantly expanding our horizons to present original, contemporary theater that explores with a Russian sensibility life’s universal challenges.

FROM MOSCOW NIGHTS' DIRECTOR, NATASHA O. RAMER ...



More than fifty years ago, while still a student at the Theatrical Institute in Moscow, I read Mikhail Bulgakov's novel "The Master and Margarita." It had just been published, and its impact on me was stunning, like a volcanic explosion in my consciousness. The novel's penetrating chapters on Pontius Pilate made a particularly profound impression on me.

Since that time, I have always known that I wanted to stage precisely this part of the novel. I could not imagine, however, that I would do this in New Orleans or in the English language. The moment arrived when I was sure that I could share the brilliance of these chapters with our audience here. In preparing the script, I plunged once more into the novel and sought an interpretive solution for these particular chapters.

I gradually understood that the primary figure in my play would be Woland, the devil incarnate. In our play, he is visiting the earth together with his "students," two fallen angels: Azazello and Hella. I understood intuitively the extent to which the play in this sense would place its emphasis upon questions that are contemporary today. Woland and his assistants laugh and make fun of the sinfulness of our contemporary society. When I understood this, I understood how to transform these chapters into a theatrical script.

Right away I got in touch with the composer Vyacheslav Ganelin, who presently lives in Israel, and worked with him to develop the music for every scene in the play. With his music in hand, I saw that I needed choreography. For this, I turned to my long-time colleague Barbara Hayley, and she advised me to invite Jeffrey Gunshol. He became not only our choreographer, but plays the part of our Woland! I also invited extremely talented actors from across the city, and we presented a stage reading of the play in March 2018. I promised that we would continue to work in order to create a full production with music, choreography, costumes, set design, and lighting. So here we are tonight!

I am enormously grateful to our remarkable actors and the remarkable specialists who came with them: scenic designer Diana Cupsa, lighting designer Diane Baas, costume designer Kelsey Brehm, and once more our choreographer Jeffrey Gunshol. My old friend Barbara Hayley, with whom I first worked twenty years ago, has made an indispensable contribution to our overall production. Our mission is educational, and we are thrilled that we are able to present a lecture by Ellendea Proffer Teasley thanks to the support of the Louisiana Endowment of the Humanities. Thanks also to Dillard University, which opened its remarkable theater for us and made it possible for its students to participate.

I especially wish to extend my thanks to all the actors and designers for their patient professionalism and their enduring commitment to "24 HOURS IN THE LIFE OF PONTIUS PILATE."

Finally, I would like to thank all of our donors for their generous contributions and constant support.

FROM PREEMINENT BULGAKOV SCHOLAR, ELLENDEA PROFFER TEASLEY ...



It is with great pleasure that I received Natasha Ramer's invitation to come to one of my favorite cities and take part in a theatrical event connected to Mikhail Bulgakov, a great Russian writer who has dominated my scholarly life.

I fell in love with Bulgakov's novel **THE MASTER AND MARGARITA** when I was twenty-one and a beginning graduate student at Indiana University. Very little was known about him in the West at that time, and I decided that I would write a dissertation on him. In 1969 I went to Soviet Russia for the first time, with my husband Carl Proffer. There I was lucky enough to meet Bulgakov's various wives and his surviving friends, as well as the main Russian scholars working on him. This led to my book, **MIKHAIL BULGAKOV: LIFE & WORK**.

Carl Proffer and I translated Bulgakov's plays (**THE EARLY PLAYS OF MIKHAIL BULGAKOV**), and prose (**DIABOLIAD**). Later I published a pictorial biography of Bulgakov, as well as the first international bibliography of his works.

I should mention that in Russia I am known much more for my role as co-founder of Ardis Publishers than for anything else.

Carl Proffer (1938-1984) and I began Ardis Publishers in 1971, the only publishing house in the world devoted exclusively to Russian literature in both English and Russian. In addition to the ground-breaking journal *Russian Literature Triquarterly*, Ardis published the first English translations of books by major Russian writers such as Marina Tsvetaeva, Osip Mandelstam, Mikhail Bulgakov, Anna Akhmatova, and many others, including Soviet writers of the second half of the twentieth century.

Ardis became known to Russian readers for its determination to publish in Russian the "lost library" of the Russian twentieth-century, books that were erased from history by the Soviet censors and physically destroyed. The most important of the forbidden authors we published was Vladimir Nabokov, whose novel **LOLITA** and other works were banned in the Soviet Union. Ardis books in Russian were smuggled into the Soviet Union to the readers who were desperate for them. This publishing house became legendary to the readers of that era, and I am proud to have been one of its founders.

In my eyes the most important translation I ever published was the Burgin-O'Connor translation of **THE MASTER AND MARGARITA**, for which I wrote the commentary and afterword. This is the translation Natasha Ramer has used as the basis of her play.

When I was twenty-one I could never have imagined how much this author would come to influence my life, and I certainly would never have imagined New Orleans connected with this theme, since I had not yet seen this marvelous city, a city which would have greatly charmed Bulgakov himself.

ABOUT MIKHAIL BULGAKOV ...



MIKHAIL AFANASYEVICH BULGAKOV (1891 - 1940) was over thirty before his career really began. He was in constant ill-health, and was a hypochondriac as well.

Only now do we know that wartime shell-shock played a role in his nervous condition. Some would consider the arrests proceeding around him during the 1930s were reason enough. He appears to have always had fears that he would die early, as his father had.

There is a sense in his letters of time running out, of trying to accomplish his main work even when he was not quite sure of what it was. Of course when he identified in himself the symptoms of the kidney disease from which his father had died, few took him seriously. But he was a physician, and these symptoms pushed him to finish the novel he considered his main work.

In 1935 at a private literary gathering, Boris Pasternak (1890 - 1960), the Russian poet and novelist and author of "*Doctor Zhivago*", said he wanted to drink to Bulgakov. The hostess protested that the first toast should be to the respected older writer Vikenty V. Veresaev (1867 - 1945), a Russian medical doctor and writer.

"No," said Pasternak, "*I want to drink to Bulgakov. Veresaev is a great man, of course, but he is a lawful phenomenon, while Bulgakov is an unlawful one.*"

Who, at that party in 1935, would ever have believed that following the late 1960s Bulgakov's works would be translated around the world. Who could imagine that his plays would be made into movies, or that there would be a cult surrounding him and his works in Russia, or that his old house in Kiev would become a museum, or that he would be more popular than Maxim Gorky? Not Pasternak - not anyone.

Bulgakov's novel reached its audience twenty-six years after his death. Only now do we have some insight into how that work began, thanks to the diary fragments published in 1990, fifty years after that death. A diary entry of January 1925 finds the writer visiting the editorial office of the magazine *The Atheist*. He bought most of the 1924 issues, went home to look through them, and wrote down his amazed reactions:

"... I was stunned. Not by the blasphemy, although it is boundless, but that is merely a superficial aspect. The essence of the matter lies in an idea, which can be proved by citing the actual documents: Jesus Christ is depicted as a swindler and a scoundrel, and the attack is focused on him. It is not difficult to see whose work this is. This is a crime like no other."

The fantastic nature of **THE MASTER AND MARGARITA** itself is Bulgakov's answer to his era's denial of imagination and wish to strip the world of divine qualities. Fittingly, it was his final act of magic.

THEATRE & HUMANITIES AT DILLARD UNIVERSITY: HISTORY & MISSION...



In 1869 two universities – later renamed Straight College and New Orleans were created in New Orleans. In 1930, the two schools merged to form Dillard University. The trustees of the new university called for the implementation of a coeducational, interracial school that would serve a predominantly African American student body adhering to Christian principles and values.

The university was named in honor of JAMES HARDY DILLARD, a distinguished academician dedicated to educating African Americans. With 150 years of academic excellence to its name, Dillard University continues its historical commitment to excellence in education and strives to position itself as one of the nation's premier centers for undergraduate research. A major realignment of academic units has created two colleges, the College of Arts and Sciences, and the College of Professional Studies, in order better to serve students' needs in today's growing global economy.

The founder of Dillard University's theatre program was S. RANDOLPH EDMONDS. A man of remarkable talent and achievement, Edmunds wrote his first play in 1922, and proceeded to graduate from Oberlin College in 1926. In 1934, he received his master's degree in English and Drama at Columbia University and went on to study at the Yale University School of Drama. His achievements as a director, playwright and educator won him widespread acceptance as the unofficial "Dean of Black Academic Theatre." From 1935 to 1944, Edmunds directed the Dillard Players' Guild at Dillard University and played a lead role in the formation of the Southern Association of Dramatic and Speech Arts.

Dillard University's Theatre program mission is to provide rigorous, professional training in a liberal arts context for future actors, directors, designers, managers, teachers, scholars, and related theatre practitioners. The program is committed to the aesthetics of Black theatre, creating a globally aware artist while identifying, sharing, and perpetuating the highest standards possible.

The Department of the Humanities emphasizes culture from a global perspective as expressed in literature and the creative arts. We offer majors in the following areas: Art, English, Music, and Theater Arts. Students may also minor in World Languages.

With 150 years of academic excellence to its name, Dillard University continues its historical commitment to excellence in education and strives to position itself as one of the nation's premier centers for undergraduate research.

The collaboration between Dillard University's Theatre Program and Moscow Nights is a valuable initiative for both programs. Working together provides undergraduate students - actors and technical crew alike - an opportunity to work alongside our region's finest professional theater cast and crew. In exchange, Dillard's student interns will acquire an invaluable educational opportunity working with Moscow Nights as well as the ability to attain degree credit through our Theatre Internship Course.

CREATIVE TEAM

THEATRICAL ADAPTATION & DIRECTED BY

NATASHA O. RAMER

COMPOSER

VYACHESLAV "SLAVA" GANELIN

CHOREOGRAPHER

JEFFREY GUNSHOL

SCENIC & PROJECTION DESIGNER

DIANA CUPSA

COSTUME DESIGNER

KELSEY BREHM

SCENIC DESIGN ASSISTANT

BETSY PRIMES

LIGHTING & PROJECTION DESIGNER

DIANE BAAS

ASSISTANT DIRECTOR

BARBARA HAYLEY

PRODUCTION TEAM

PRODUCTION MANAGER

BARBARA HAYLEY

STAGE MANAGERS

JOHANNA VREELAND
& AISHA STEWART

ASSISTANT STAGE MANAGER

NIA GARRETT

SET CONSTRUCTION MANAGER

ROBERT WEEKS

LIGHTING ENGINEER

HEAVEN EDMONSON

AUDIO / VIDEO ENGINEER

DEREK RICHARDSON

GRAPHICS DESIGNER

MURRELL "RAY" WHITE

WARDROBE

NINYAKA WHITE

PUBLICITY DIRECTOR

VALERIE ROBINSON

PHOTOGRAPHER

PETER FOREST

PROPERTIES MANAGER

BETSY PRIMES

VIDEOGRAPHY

BB VIDEO SERVICES LLC

BACKSTAGE TEAM

EDWARD BRADSTREET

WALTER DIXON

DYSHAUN JAQUEZ CHANDLER

DURON DUNBAR

NIA GARRETT

ZACHARY PAIGE-WESTBROOK

STERLING MILLER

JOE S. BURCH III

HOUSE TEAM

HOUSE MANAGER

MURRELL "RAY" WHITE

BOX OFFICE MANAGER

SAVVA IVAKIN

BOX OFFICE TEAM

YELENA ZAITSEVA
& MASHA CHAFFEE



NATASHA O. RAMER | ARTISTIC DIRECTOR, ACTRESS & SINGER
MASTER OF FINE ARTS | RUSSIAN ACADEMY OF THE PERFORMING ARTS

Natasha Ramer has over five decades of experience in Russian theater.

She received her Masters of Fine Arts degree in Theater Directing and Acting from the Russian Academy of the Performing Arts (GITIS) in Moscow, where she studied under Maria Knebel, a renowned actress, director and inspiring professor who was trained by Michael Chekhov and Konstantin Stanislavsky.

She brings a uniquely Russian perspective to presentations of her favorite Russian playwrights Evgeny Shvartz, Alexander Pushkin, Anton Chekhov, Samuil Marshak, and Nikolai Gogol.

In January of 1999, Natasha Ramer established Moscow Nights, Inc., an organization dedicated to providing the best of Russian theatrical and musical productions to audiences in the greater New Orleans area. She has now been active in New Orleans theatrical productions for over a quarter century.

Ramer is also an actress and cabaret singer. Her cabaret show, NATASHA O. RAMER: TWENTY YEARS IN AMERICA, took place at New Orleans' Le Chat Noir in 2003. In 2004, she presented this cabaret and a special program of poetry and songs at the National Actors' Club in Moscow. There she also appeared on Central Moscow Television in an interview and concert on THE POETRY THEATER with Roman Vikiuk, which was broadcast in Russia, Europe, Israel, and the United States.

In 2011, she was invited to direct a play at the Siauliai Drama Theater in celebration of the theater's 80th anniversary. There she directed Evgeny Schwartz play THE SHADOW to much public acclaim. Her production remains part of the regular repertoire of the Siauliai Drama Theater. She had been the artistic director of the theater during the early 1970s. This invitation, after so many years, was a signal honor for her.



THE BOARD OF DIRECTORS OF MOSCOW NIGHTS

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RAY TARAS



VYACHESLAV "SLAVA" GANELIN | COMPOSER, PEDAGOGUE & MUSICIAN
MASTER OF FINE ARTS | VILNIUS CONSERVATORY, LITHUANIA

Vyacheslav "Slava" Ganelin is a Lithuanian–Israeli jazz musician, composer, and pedagogue. Primarily a master pianist, he also plays other keyboards (organ and synthesizer) as well as bass, guitar, and percussions. He was the leader of the Ganelin Trio, described by critic Chris Kelsey as "*arguably the world's greatest free jazz ensemble*" of the 70s and 80s.

Ganelin debuted as jazz pianist in a 1961 concert, during the Khrushchev Thaw. He studied piano and composition at the Vilnius Conservatory, where he graduated in 1968.

For many years, Ganelin taught composition at the Vilnius Conservatory, and was Music Director of the Vilnius Russian Drama Theatre. He wrote music for numerous movies, including the musical *DEVIL'S BRIDE*, and an opera, *THE RED-HAIRED LIAR AND THE SOLDIER*.

Considered as the Founders of Lithuanian Jazz School, the Ganelin Trio received the Lithuanian National Prize in 2016.

In 1987, Ganelin emigrated to Israel, where he became a lecturer at the Jerusalem Academy of Music and Dance.

In 1999, he founded the Ganelin Trio Priority with soprano saxophonist Petras Vyšniauskas and percussionist Klaus Kugel, which is still active. Ganelin also performs solo, as well as with various artists including drummer Arkadiy Gotesman, singer Esti Kenan-Ofri, dancer Gershon Weiserfirer, and classical pianist Irina Berkovich.

He directs the festival JAZZ GLOBUS in Jerusalem. He also continues to write music for movies and theatre. In particular, he wrote the music for the movies *THE DISTANCE* and *FOREIGN SISTER* by Dan Wolman, and for the plays *BEAUTIFUL GIRL* of the Yiddishpiel Theatre and *THE NAKED KING* of the Looking Glass Theatre.





DIANA M. CUPȘA | SCENIC DESIGNER

DOCTOR OF PHILOSOPHY | UNIVERSITY OF BUCHAREST

Diana M. Cupșa, Ph.D. is an Associate Professor of Scenic Design and Head of the MFA Design Program at the Tulane's Department of Theatre and Dance. She joined Tulane University in the Fall of 2003. Diana has been on the faculties at the I. L. Caragiale National University of Theatre and Film in Bucharest, Romania; Rhodes University in Grahamstown, South Africa; College of Charleston in Charleston, SC, and Wesleyan University in Middletown, CT.

Diana's work has covered a broad range of set and costume design for theatre, film and television working with respected directors on well-known professional stages in Europe, Africa and the United States. They include Romanian Directors such as Ion Cojar, Sergiu Nicolaescu and Gelu Colceag; South African Directors such as Barney Simon, Gary Gordon and Ise van Hemert and also American Directors such as Ron Jenkins and Yuri Kordonski. She is a two-time recipient of the South African's FNB "Vita Award" and also the Romanian's "Oradea Grand Award", while her designs are displayed at the Prague Quadrennial and the World Stage Design exhibitions. She is the author of the book titled: *THEATRE IN SOUTH AFRICA* published recently in Bucharest, Romania.

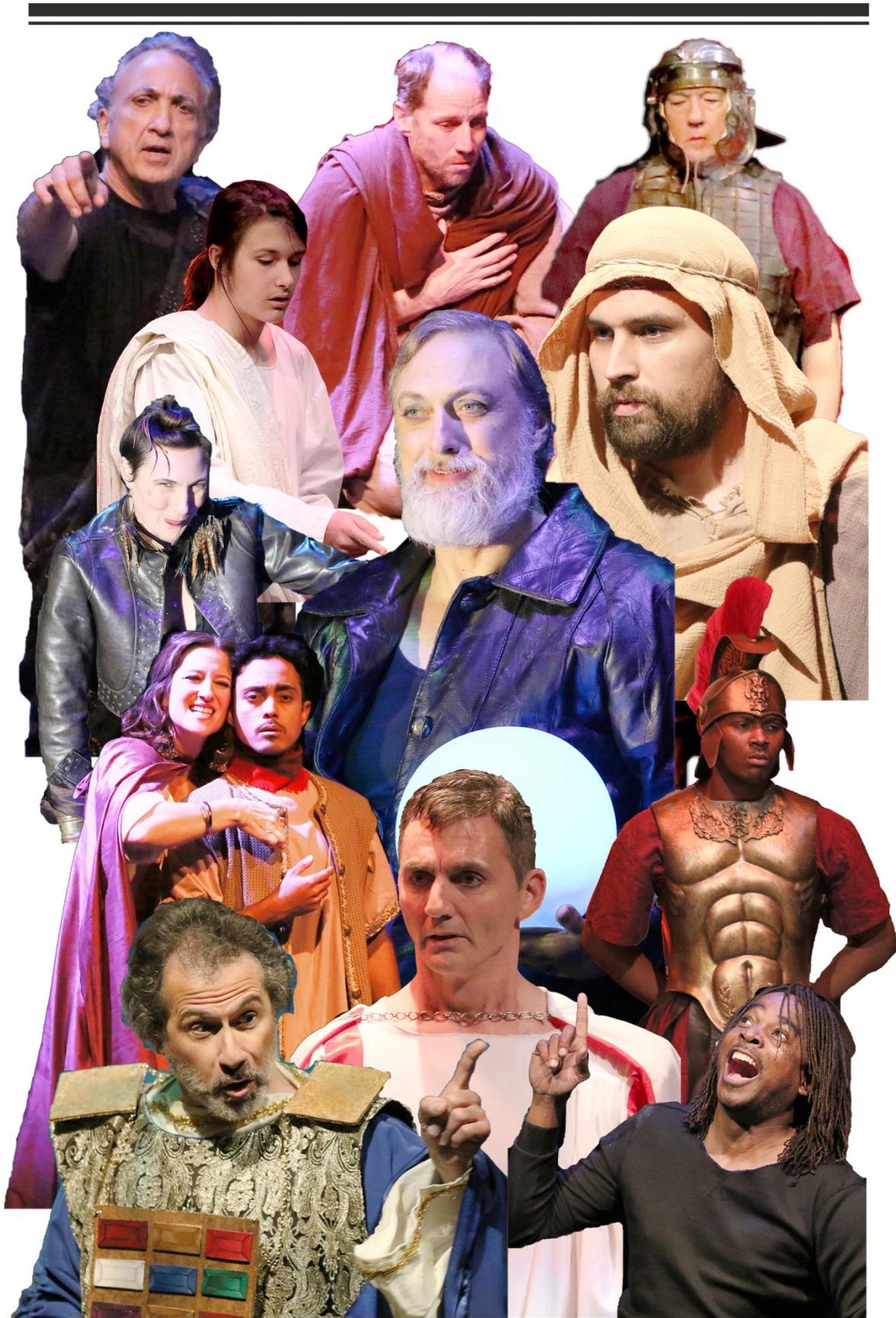


BARBARA HAYLEY | PRODUCTION MANAGER

MASTER OF FINE ARTS | NEW YORK UNIVERSITY'S TISCH SCHOOL OF THE ARTS

Barbara Hayley has been a member of the Newcomb Dance Program faculty since 1985 (Coordinator of Dance, 1989-2006; Chair of Theatre and Dance, 2001-2007). She teaches ballet, modern dance, choreography, dance history, and courses in community engagement through the arts. In New York, Ms. Hayley taught dance at Wagner College on Staten Island, danced with numerous choreographers, and directed Barbara Hayley & Dancers.

She received a Fulbright Senior Scholar Award in 1997 - 1998 for work throughout Russia, the impetus for her creative work/exchanges on the international dance scene. Ms. Hayley is active in community partnership building and concert modern dance in New Orleans, including the direction of New Orleans Dance, a modern dance company comprised of local professional dance artists. New Orleans Dance and Ms. Hayley have received awards for both original choreography and modern dance production, including the 1999 Mayor's Arts Award. Research work includes: choreographic projects and oral history of early Alwin Nikolais dancers/German lineage of modern dance.



24 HOURS IN THE LIFE OF PONTIUS PILATE

OUR CAST

WOLAND (SATAN / THE DEVIL)	JEFFREY GUNSHOL
HELLA (FALLEN ANGEL / SUCCUBUS)	DIANA E. H. SHORTES
AZAZELLO (FALLEN ANGEL / MENACING FANGED ASSASSIN)	ROSCOE REDDIX, JR.
APHRANIUS (CHIEF OF ROME'S SECRET SERVICE IN JUDEA)	RAYMOND VRAZEL *
PONTIUS PILATE (PROCURATOR (HEGEMON) OF JUDEA)	CASEY GROVES *
PONTIUS PILATE'S SECRETARY	DAVEN-ANGELO MONTALBANO
MARK RATKILLER (ROMAN ARMY CENTURIAN & PILATE'S GUARD)	JOE S. BURCH III
YESHUA HA-NOTSRI (JESUS OF NAZARETH)	KEVIN MACKU
JOSEPH KAIFA (HIGH PRIEST & PRESIDENT OF THE SINHEDRION)	RANDY MAGGIORE *
LEVI MATVEI (FORMER TAX COLLECTOR / FOLLOWER OF YESHUA)	CHRIS LANE
NIZA (APHRANIUS' AGENT)	KATHY RANDELS
YEHUDAH OF KERIOTH (KAIFA'S SPY / INFORMANT)	MICHAEL SCOTT
LEGION LEGATE (ROMAN ARMY GENERAL)	KEN PAULEY
ROMAN ASSASSIN I (APHRANIUS' ROMAN SOLDIER TURNED ASSASSIN)	EDWARD BRADSTREET
ROMAN ASSASSIN II (APHRANIUS' ROMAN SOLDIER TURNED ASSASSIN)	WALTER DIXON
PILATE'S SOLDIER-SERVANTS	ZACHARY PAIGE-WESTBROOK
	DYSHAUN JAQUEZ CHANDLER
	DURON DUNBAR
	EDWARD BRADSTREET
	WALTER DIXON
	STERLING MILLER

* APPEARNCES COURTESY OF ACTORS' EQUITY ASSOCIATION



CASEY GROVES * | PONTIUS PILATE
MASTER OF FINE ARTS | GODDARD COLLEGE

Casey is excited to be performing with Moscow Nights ...

His other local appearances include *SHEAR MADNESS* with JPAS, *LOMBARDI* and *DEATH OF A SALESMAN* at Le Petit; *EQUUS* and *THE TEMPEST* with Promethean Theatre; *A MOON FOR THE MISBEGOTTEN* and *HOGAN'S GOAT* with Inner Compass Theatre; and *THE TEMPEST*, *MERRY WIVES OF WINDSOR*, and *ROMEO & JULIET* at the Shakespeare Festival at Tulane.

He wrote a one-man play called *SEELOS: DOCTOR OF SOULS*, which he has toured nationally. The filmed version of the *SEELOS* play aired several times on the New Orleans PBS station, WYES.

Casey's television and film credits include roles on *LAW & ORDER*, *DAMAGES*, *ASTRONAUT WIVES CLUB*, *THE BIG SHORT*, *I SAW THE LIGHT*, and *LBJ*.

Casey is the talented theatre teacher at McMain Secondary School, and he just completed writing and editing a screenplay that brings particle physics together with classical Indian dance and Walt Whitman's life & poetry.

* APPEARS COURTESY OF ACTORS' EQUITY ASSOCIATION ...



RANDY MAGGIORE * | YOSEPH KAIFA
BACHELOR OF ARTS | THE UNIVERSITY OF INNSBRUCK, AUSTRIA

Randy Maggiore recently played Stanley Levison and Strom Thurmond in *ALL THE WAY* at Southern Rep. He has been a life-long learner and teacher of Arts in Education both locally and abroad.

As a member of the Lower Garden Project Theatre in the 1990's, he played various characters and collaborated with fellow actors on *RASPUTIN*, *THE LIFE OF JUANITA CASTRO* and *WOYZECK*. Other plays include, *I HAVE BEFORE ME A REMARKABLE DOCUMENT GIVEN TO ME BY A YOUNG LADY FROM RWANDA* at the Alley Stage in Marietta, and *HYSTERIA* at the Innsbruck Kellertheatre, in Innsbruck, Austria.

He is the recipient of the Big Easy Theatre Award for Best Supporting Actor in Southern Rep's production of John Biguenet's, *MOLD*.

Randy currently works as Teacher and Director with Kenner Discovery Health Sciences Academy.

*APPEARS COURTESY OF ACTOR'S EQUITY ASSOCIATION.



RAY VRAZEL * | APHRANIUS
MASTER OF ARTS | THE UNIVERSITY OF NEW ORLEANS

Presently Ray is an Assistant Professor of Theatre Arts at Dillard University.

Ray's professional acting career started in New Orleans way back in 1973 when he was a member of the improv story theatre troupe, The Everybody Players, who played in every public elementary school in New Orleans, and was also a member of the Repertory Theatre of New Orleans' Second Company.

As performing artist and member of both Actor's Equity and Screen Actors' Guild, Ray has a wide range of stage and screen acting credits that encompass starring in Edward Albee's "FRAGMENTS" at the New Orleans Contemporary Arts Center; "STRAIGHTEN UP & FLY RIGHT" at the Smithsonian Institution's Discovery Theatre in Wash. D.C.; Prospero in the Louisiana Shakespeare Festival "THE TEMPEST" and Kent in "KING LEAR" for Tulane's Shakespeare Festival.

He toured in "VAN GOGH'S EAR" to the Edinburgh Festival Fringe. For Southern Repertory Theatre, he played Victor in "UNCLE VICTOR" (based on Chekhov's "UNCLE VANYA") which toured in Budapest, Hungary. He also created the role of Edgar Degas in Southern Repertory's "DEGAS AT HOME", Rosary O'Neill's play about the artist's historic stay in New Orleans. His film work includes featured roles in the independent films, "SOLITUDE POINT", and "THERE IS A NEW WORLD SOMEWHERE".

Ray has been nominated for a number of awards including: a Big Easy Award for Best Comedy Direction, an AMBIE Award for Best Comedy, and nominated for four Big Easy Awards for Best University Productions Award and awarded one.

* APPEARS COURTESY OF ACTORS' EQUITY ASSOCIATION ...



CHRIS LANE | LEVI MATVEI
BACHELOR OF ARTS | TULANE UNIVERSITY

Chris Lane hosts a weekly comedy and burlesque show at the Siberia Lounge every Monday night. He has performed in New Orleans with ArtSpot, Cripple Creek Theater, New Noise and Mondo Bizarro.

Chris is currently producing the 2019 New Orleans' observance of Bloomsday, which celebrates James Joyce's Ulysses that is held annually on June 16TH. He also produced literary, fund-raising and theatrical events as a producer at Gulf Coast a Nostra Productions.

He also designs and builds theater sets and is a member in good standing of IATSE 478.



JEFFREY GUNSHOL | WOLAND
MASTER OF FINE ARTS | UNIVERSITY OF UTAH

Jeffrey Gunshol received his Master's in Dance from the University of Utah. After leaving Utah he taught at East Carolina University for a year before coming to Tulane.

He has danced with many different artists including, Liz Lerman, Mark Dendy, Melanie Stewart, and Kattie Duck and collaborated with Vincent Cacalano, Adrienne Clancy, Reggie Crump, Stephanie George, and Michaela Cannon.

He began dancing at the Baltimore School for the Arts then headed to New York City and attended Alvin Ailey American Dance Center.

He pursued his undergraduate degree at Virginia Commonwealth University and after graduation started dancing with Dendy Dance. Following his work with Mark Dendy, he began to teach, choreograph, and dance for Liz Lerman for five years. He moved to Amsterdam to work with Vincent Cacalano. While abroad he was a guest artist with Magpie Music and Dance, created his own work, did long term projects with Danish choreographer Eric Pold, and Dutch choreographer Martin Butler.

He is a 2004 recipient of the Weiss Presidential Fellowship for Excellence in Undergraduate Teaching at Tulane University.



DIANA E. H. SHORTES | HELLA
BACHELOR OF FINE ARTS | ANTIOCH UNIVERSITY

Diana E. H. Shortes has been living and working as a performing artist, educator and yoga instructor in New Orleans since 2000. She is a graduate of Antioch College and member of the Drama Department faculty at the New Orleans Center for the Creative Arts (NOCCA).

She is a two time Big Easy Award recipient for Best Actress, has appeared on stage in dozens of classic and contemporary roles, served as Co-Director for both The Dog and Pony Theatre Company and Louisiana History Alive, and has traveled as far as fifty miles outside Moscow, Russia, to perform at the Museum-Reserve Estates of Anton Pavlovich Chekhov.

She has also created and produced three original solo works for the stage: "THE BARONESS UNDRESSED", a burlesque biography based upon the unbelievable true story of Micaela Almonester of New Orleans, Baroness de Pontalba, "WHITE SAUCE AND DIAPER BABIES", a look at the life and work of poet Anne Sexton, and "VENTRILQUIST VERSES: VOICES FROM BENEATH THE WATER'S EDGE", a multi-media exploration of the artist's direct experience with Hurricane Katrina.

Diana's most recently performed the role of Edna Krabapple in The Radical Buffoon's production of the hit musical "MR. BURNS: A POST-ELECTRIC PLAY", which received a Big Easy Award nomination for Best Ensemble Production in 2018.



ROScoe REDDIX, JR. | AZAZELLO
BACHELOR OF FINE ARTS | HOWARD UNIVERSITY

Roscoe Reddix Jr. is a graduate of Howard University with a BFA in Theater Arts and Directing.

He is the founder of Spirit Talk, a dance and story theater based in New Orleans that performs works infused with the rich folklore of the African Diaspora. For six years he danced with the LA Musicale, an Afro-Caribbean dance company and from 1998-2000 was a member of the African American Dance Ensemble in Durham North Carolina.

On his return to New Orleans he taught acting and stagecraft at Eleanor McMain High School.

Mr. Reddix began his career with Young Audiences as a roster artist in dance, storytelling and theater in 1996. Mr. Reddix develops and leads professional development workshops for both artists and educators in Louisiana and throughout the Young Audiences network. He also oversees the Arts for Learning Literacy Lessons program, a national Young Audiences initiative that was awarded an i3 Grant for innovation.

Additionally, Mr. Reddix served on a national team that designed an outcome-based approach to arts integrated programs, Young Audiences 4 Key Elements.



KEVIN MACKU | YESHUA HA-NOTSRI (JESUS)
BACHELOR OF FINE ARTS | UNIVERSITY OF CINCINNATI

Kevin Macku is thrilled to join the cast of 24 Hours.

He is a graduate of the University of Cincinnati College Conservatory of Music, where he earned his BFA in Dramatic Performance.

In New Orleans, he appeared as Mutius in *TITUS ANDRONICUS*, the chorus in *THE BACCHAE*, and Matti in *MR. PUNTILA AND HIS MAN MATTI*.





KATHY RANDELS | NIZA
BACHELOR OF SCIENCE | NORTHWESTERN UNIVERSITY

Kathy Randels, a native New Orleanean, founded ArtSpot Productions in 1995 and remains its Artistic Director today. She has written, performed in, and directed numerous original solo and group works for professional, student and incarcerated ensembles in Louisiana and beyond. Her soul-shaking work has been presented on four continents, and over 25 U.S. States.

She received a B. S. in Performance Studies from Northwestern University (1991). Her performance training since then has taken place in the field, including an immersion in Serbia's Dah Teatar ('97-'03).

She founded and co-directs the LCIW (Louisiana Correctional Institute for Women) Drama Club in 1996, and The Graduates (an ensemble of formerly incarcerated women) in 2012.

The Graduates' Life Quilt is on display as part of the new exhibition: per(SISTER): Incarcerated Women of Louisiana at the Newcomb Art Museum.

Awards include: Big Easy Award Nominee for Leading Actress as Olga Knipper in Moscow Nights' "I TAKE YOUR HAND IN MINE ..."; a 2014 MacDowell Colony Residency, New Orleans Magazine's Top 10 Female Achievers 2009, the 2007-09 NEA/TCG Career Development Program for Directors, the 2008 V-Day Leadership Award, a 2005 Djerassi Residency, a 2003 OBIE award and numerous New Orleans Theatre Awards. ArtSpot's newest collaboration with Jeff Becker is the NEFA and Creative Capital awarded project SEA OF COMMON CATASTROPHE which will premiere at Irondale Theatre in New York this June, 2019.

Visit www.artspotproductions.org, and www.thegraduates.net for more information.



MICHAEL SCOTT | YEHUDAH OF KERIOTH (JUDAS)
LOUISIANA STATE UNIVERSITY

Michael Scott is a SAG-AFTRA Actor that began his career studying Physical Theatre at Louisiana State University. There he learned ballet, modern dance, and the art of aerial silks. He has since used his gift for movement to craft unique characters for television, film, and local stage productions.

An U. S. Army brat with two military parents, he credits his creative perspective to having traveled the world at an early age, but acknowledges New Orleans for galvanizing his artistic passion.

He plans to continue to perform but is also working towards producing films that will promote empathy and compassion for the world at large.



KEN PAULEY | LEGION LEGATE
BACHELOR OF SCIENCE | CAMERON UNIVERSITY

Ken's favorite roles on stage are Roy Sprinkle "THE BATTLE OF SHALLOWFORD" at the Rivertown Theatre, George "SAME TIME NEXT YEAR", KEN "RUMORS" at The Lawton Community Theatre and Barry Champlain "TALK RADIO" Blue Moon Productions.

His stage managing credits in New Orleans include Moscow Night's "CINDERELLA", Silk Dress Productions' "TINY ALICE" and "WHO'S AFRAID OF VIRGINIA WOOLF", Agnes De Garron's "MONA ROGERS IN PERSON" and Four Humours' production of Anton Chekhov's "UNCLE VANYA."

Ken Pauley retired from the US Army as a Master Sergeant after 24 years in 1993. Following retirement he went on to finished his degree in 1996. He spent 9 years as Account Executive at KSWO TV in Lawton Oklahoma before moving to New Orleans in 2005.

He directed Silk Dress Productions' Big Easy Award-winning "THREE TALL WOMEN."

I would like to thank my dear Mary.



DAVEN-ANGELO MONTALBANO | PONTIUS PILATE'S SECRETARY
KENNER DISCOVERY HEALTH AND SCIENCE ACADEMY

Daven-Angelo Montalbano was born in New Orleans, La. Daven-Angelo is an 8th grader at Kenner Discovery Health and Science Academy. He is currently in Honors Drama.

He has performed several monologues including; Richard III, Arsenic and Old Lace & Waiting For Lefty. Daven played Lysander in A Midsummer Night's Dream.

His interests include Drama, History, Genetics and Olympic Style Taekwondo.



JOE S. BURCH III | MARK RATKILLER
BACHELOR OF FINE ARTS (CANDIDATE) | DILLARD UNIVERSITY

Joe Burch is a current Dillard University Technical Theatre junior, from Dallas, Texas.

He was previously in Dillard University's Romeo and Juliet the previous fall.

After graduation in 2020 he plans to move to Los Angeles and pursue a career as a wardrobe master, voice actor, and comedian.

SPECIAL THANKS!

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