

GRINNELL COLLEGE DEPARTMENT  
OF THEATRE AND DANCE PRESENTS

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Juliet Jenkin's

THE BOY WHO



FELL FROM  
THE ROOF

Directed by Gibson Cima

October 8-11, 2015

Thursday-Saturday 7:30 p.m. & Sunday 2:00 p.m.

Flanagan Theatre

Bucksbaum Center for the Arts

GRINNELL COLLEGE



Please turn off all cell phones and pagers.  
No texting or flash photography permitted  
during performance.



Juliet Jenkin's  
**THE BOY WHO  
FELL FROM THE  
ROOF**

Directed by Gibson Cima

|                    |                     |
|--------------------|---------------------|
| Scenic Designer    | Justin Thomas       |
| Lighting Designer  | Lanford J. Potts    |
| Costume Designer   | Erin Howell-Gritsch |
| Technical Director | Erik Sanning '89    |
| Stage Manager      | Sooji Son '18       |



|               |                    |
|---------------|--------------------|
| Simon.....    | Michael Kelley '16 |
| Georgina..... | Grace Lloyd '16    |
| Patricia..... | Stella Gatzke '17  |
| Leonard.....  | Ayo Bowman '18     |

*The Boy Who Fell From the Roof*  
 is presented by special arrangement with  
 Juliet Jenkin



“To die will be an awfully big  
adventure”

- Peter Pan, J.M.Barrie

The United States and South Africa often mirror one another and speak to each other across the Atlantic Ocean. Both countries have struggled with devastating pasts filled with racial and sexual injustices to create imperfect democracies. South Africa possesses one of the world's most progressive constitutions; gay marriage has been the law of the land since 2006. Still, anti-gay sentiment persists and violence is visited disproportionately on South Africa's black lesbian population, who suffer corrective rapes and hate-motivated murders. This past summer, when I heard news of the Supreme Court's *Obergefell v. Hodges* decision, granting gay Americans the legal right to marry, I was in South Africa attending the National Arts Festival, held each year in Grahamstown. As I celebrated with the festival's community of international theatre practitioners, I remembered having seen *The Boy Who Fell From the Roof* eight years earlier. I had admired the quietly remarkable play, with its mix of storytelling and realistic scenes. I later learned that it was not, as I had suspected, the work of a seasoned theatre veteran, but the debut effort of Capetonian playwright Juliet Jenkin, a young woman not much older than her characters.

*The Boy Who Fell From the Roof* is an elegy for Simon Thomas Lyndsay, a young white gay South African man whose journey toward self-discovery is interrupted by a terrible accident. Simon, his best friend, his mother, and his lover--like the king's men in the riddle--try to put the pieces back together again. In contrast to many representations of homosexuals (*The Children's Hour*, *Ode to Billy Joe*, and *Prayers for Bobby*) which feature deeply conflicted, guilty, suicidal protagonists, Simon is well-adjusted, precocious, fiercely intellectual, and not at all ashamed of his newly-discovered gay identity. Against the backdrop of post-apartheid Cape Town, Simon negotiates his mother's conservative concern for him, his tomboyish best friend, Georgina's unrequited love, and the



racial politics of dating his mixed-race boyfriend, Leonard. This U.S. premiere of young South African playwright Juliet Jenkin's *The Boy Who Fell From the Roof* is a modern-day "fairy" tale that draws on a canon of doomed and gifted adolescent characters from Icarus to Hamlet to Peter Pan.

Though written and staged in 2005, our production updates the play to the present moment where rampant violence, poverty, racial segregation, xenophobia, and homophobia continues to belie the image of the "Rainbow Nation" and the official history of South Africa's Truth and Reconciliation Commission. In a privileged white enclave in the suburbs of Cape Town, "born-frees" (South Africans born after the arrival of democracy in 1994) Simon, Georgina, and Leonard, come of age intellectually, politically, and sexually. With the advent of the Black Lives Matter and the gay rights movements in the United States, what can be gained by viewing America's racial and sexual politics through a South African lens?

## Glossary:

Geniet jou dag – Enjoy your day.

Aangename kennis – It's a pleasure to meet you.

Lekker bly - Be well.

Huisgenoot - House Companion, a women's magazine.

Jou ma se poes – A very rude phrase.



I wrote *The Boy Who Fell From The Roof* in 2004 just after finishing drama school, and it was first staged in 2005 at the Artscape's Arena Theatre in Cape Town as part of the (now defunct) Artscape New Writing Programme's season of new plays. Over the next two or so years, the play was performed in cities and festivals all over South Africa and at the Dublin Gay Theatre Festival. Most of the cast were close friends of mine, so the entire experience from writing to performance was an intimate one, a familiar one, and one that I felt mirrored the spirit of the play itself. When I think of writing *The Boy Who Fell From The Roof*, it is all at once a million years ago and just the other day. Like a lot of my dramatic writing experiences since then, a great deal of the play seemed to be not so much written by me, as dictated to me by the voices in my head. The characters chatted away in my ears and I simply wrote down what they said. At the time, I didn't consider too deeply the themes I was ostensibly addressing within the play. I was, or now it seems to me that I was, only channeling my own concerns, my half-formed ideas about gender and sexuality, my feelings about my divided and difficult country and growing up into it, my experiences and hopes of friendship and love, and my own nostalgic re-imaginings of an adolescence that I had only just left behind me.

The main concern of the play is of course a concern of identity, and that concern was something I don't believe I was fully conscious of when I wrote it. As with a lot of my subsequent plays, in writing *The Boy Who Fell From The Roof*, I found myself drawn to the issue of homosexuality, not just in and of itself, but as a theme that I feel speaks beyond sexuality and resonates more generally as an argument of otherness; of oppositionality to that which is normative and established. That this feeling of the oppositional could be expressed as something gentle, elegant, funny, un-cruel and eternally youthful is something I think the play strives towards, and something I myself strive towards, not only in my writing but in my attempts to make sense of the world.



## SPECIAL THANKS TO

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Juliet Jenkin  
Dr. Megan Lewis  
Celeste Miller  
Paul Nelson  
Barbara Potts

Office of Diversity and Inclusion  
Center for International Studies  
Center for the Humanities

**Please join us after Friday's show for conversation with Dr. Megan Lewis. We appreciate co-sponsorship from the three offices listed above in bringing Megan to Grinnell.**



**Dr. Megan Lewis**, from UMass Amherst, shares her research on how whiteness plays out in culture and is maintained, and contested, through performance. Drawing on her forthcoming monograph, *A Whately Nation: Performing and Reforming the Afrikaner in South African Theatrical and Public Life* (University of Iowa Press, 2016), she charts the ways white South Africans have performed themselves into, around, and out of power, from the colonial period to the postcolony and the various strategies they deploy: nostalgia, melodrama, queering, objection, and kitsch.

## CAST

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**Ayo Bowman** is a second year student with an intended English and Spanish major. This is his first play at Grinnell.

**Stella Gatzke** is a third year student from Harper Woods, Michigan, who is double majoring in English and Russian. This is her third production at Grinnell, after being assistant director for *Hamlet* and performing in the ensemble of *Balancing Acts*.





**Grace Lloyd** is a fourth year student from New Jersey. She is an English and Theatre and Dance double major with a concentration in Technology Studies. Grace has been in a number of shows at Grinnell - *Hand to Mouth*, *In Search of Alaya*, *This is not a Tomorrow*, *Das Rheingold* - and so it is very exciting to be starting off the last year of her Grinnell career with another performance opportunity.

**Michael Kelley** is a fourth year student from Boonville, Missouri. He is a Theatre and Dance major who has been involved in several performances and singing groups here at Grinnell. He recently played the role of the Cat in the Hat in this summer's community production of *Suessical*.

## CREW

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**Sandy Barnard** (Assistant Director) is a third year student from Chicago. She is a Theatre and Dance major with a linguistics concentration. She has previously been an ensemble member of *Wit*, *Balancing Acts*, and *Nobody Gets Hurt*, and portrayed Marty in *Anna Christie*. She has also done some directing work in short films and a television pilot. This is her first time directing a mainstage Grinnell production, and she is thrilled to have such a beautiful script and talented cast for her directorial debut.

**Antoinette Cudney** (Costume Crew) is a fourth year student from Wyoming, who is an English and French double major. She has been involved in the costuming of at least eight shows at Grinnell College. She was last seen on stage in Celeste Miller's *Snow White Retracted*.

**Julia Dursztman** (Assistant Stage Manager) is a first year student from New York. She is currently undecided about her major but plans to double major in English and Theatre and Dance. Julia participated in high school drama shows as an actress but this is her first show as stage manager. She has enjoyed learning all about the stage managing process and looks forward to being a part of more Grinnell Theatre and Dance productions in the future!



**Emily Griffith** (Costume Crew) is a third year student from Toledo, Ohio, who is a Physics and Theatre and Dance double major. Last year she stage managed *Copenhagen*. Emily is currently the department's Production Stage Manager. This is her first time working on costume crew.

**Emily Mamrak** (Light Board Operator) is a first year student, an intended Chemistry major, and this is the first show she is involved in at Grinnell. She has worked in shows in high school, and enjoys working with the technical crew. She would like to thank everyone for coming to see the show.

**Vincent Noh** (Projections/Sound Board Operator) is a first year student from Toronto, Canada. He has no intended major at this time. Being the projection operator, Vincent likes to operate projections of course! This will be his first production at Grinnell and he is excited for a great show with great projections.

**Alexa Raasch** (Assistant Stage Manager) is a first year student from Columbus, Ohio. She hopes to double major in Theatre and Dance and Chemistry, with dual goals of becoming a professional stage manager and a veterinarian. Alexa has stage managed at the high school and professional level, and is ecstatic to be involved in her first production at Grinnell.

**Sooji Son** (Stage Manager) is a second year student from Korea. She has not declared a major yet, but is considering a Computer Science and Theatre and Dance double major (with a linguistics concentration). Sooji worked as a crew member on several Grinnell performances last year, but this is her first time stage managing a show. She hopes nobody says the phrase "break a leg" to her because she actually broke her leg on the opening night of a past performance.

**Hannah Storch** (Costume Crew) is a fourth year student from Albany, NY, who is a Classics and History double major. She has been part of the costume crew for several Grinnell productions including *Waiting for Godot*, *WIT*, *Hamlet*, and *Balancing Acts*. After studying abroad in Italy for a semester, Hannah is excited to be back and working with the Grinnell Theater and Dance Department on their production of *The Boy Who Fell From the Roof*.



**Gibson Alessandro Cima** (Director) A Visiting Assistant Professor of Acting, Directing, and Theatre History in Grinnell College's Theatre and Dance Department, Gibson is excited to be directing the North American premiere of Juliet Jenkin's *The Boy Who Fell From the Roof*. He has previously served as a lecturer in Tufts University's Drama Department and as a Post-Doctoral Fellow at Tshwane University of Technology in Pretoria, South Africa. He holds a PhD in Theatre History and Performance Studies from the University of Washington. In 2015, he directed his own adaptation of Shakespeare's *Richard III* at the National Arts Festival in Grahamstown, South Africa. He has presented his research on the influence of South Africa's anti-apartheid theatre on post-apartheid and global stages at the American Society for Theatre Research, The Association for Theatre in Higher Education, The International Federation for Theatre Research, and Performance Studies International. Recent articles include "Sarafina in Black and White: Revival Color-Conscious Casting, and New Social Cohesion Paradigms," in *South African Theatre Journal* and "Resurrecting Sizwe Banzi is Dead, Athol Fugard, John Kani, Winston Ntshona, and Post-Apartheid South Africa."

**Erin Howell-Gritsch** (Costume Designer) has designed all Mainstage costumes at Grinnell College since 1999, where she is the resident costume designer. This year she is also serving as lecturer for THD 340: Costume Design and THD 295: Costume Construction. She has also been as Assistant Professor of Theatre at Cornell College. Other design credits include the University of Iowa (Theatre, Dance, Playwright's Festival, Black Action Theatre), Riverside Theatre, RT Shakespeare Festival, RT Young People's Company, Graffiti Theatre, Theatre de la Jeune Lune, Ballet Iowa, and Hurley Dancers. Erin holds a Master of Fine Arts in Theatre Design from the University of Iowa and a Bachelor of Science from Iowa State University.



**Juliet Jenkins** (Playwright) Since graduating from the University of Cape Town's drama school in 2003, she has worked primarily in Cape Town in various aspects of theatre and performance. Her first play *The Boy Who Fell From the Roof* (2004) was produced by the Artscape Theatre and published by Junkets in 2007. The play was nominated for several awards including Best New Script at the Dublin Gay Theatre Festival in 2007 and the Naledi Awards in 2008. Her other plays include *More South African Deep Freezing* (Intimate Theatre, 2008, Woordfees 2009, National Arts Festival 2009, 2010; National Arts Festival Ovation Award) *The Night Doctor* (Artscape, 2010) *Poisson* (National Arts Festival, Baxter Studio 2011) *Mary and the Conqueror* (Artscape, Con Cowan Theatre, 2011) (Published by Junkets in 2011 and adapted into an opera of the same name in 2013) and *Big Girl* (National Arts Festival, Intimate Theatre 2012, National Arts Festival Ovation Award). In between writing plays, she has performed in and directed plays, done voice-overs, taught acting and writing, written copy, choreographed scenes and answered phones; made props and costumes and involved herself in a lot of the kind of haphazard work that one might generously call creative projects and ungenerously call arbitrary crap. From 2010 to 2013 she worked as the Literary Consultant to the Artscape Theatre in Cape Town and was an administrator, reader and editor for the Artscape New Writing Programme. Her current work includes writing a daily radio serial for the South African national broadcaster.

**Lanford J. Potts** (Lighting Designer) is delighted to be working with the incredible talent at Grinnell College, and excited to be involved with the amazing production team of *The Boy Who Fell From the Roof*. Lanny was last at the Flanagan Theatre as our Lighting Designer for *Rimers of Eldritch*. Lanny has received numerous design awards, and some of his recent work includes: *Dogfight*, *Cabaret*, *Next to Normal*, *The Spitfire Grill*, *Parade*, *West Side Story*, *Phantom of the Opera*, *Little Shop of Horrors*, *A Few Good Men*, and *The Light in the Piazza* (State of Michigan Wilde Award). He is the resident design consultant for Farmers Alley Theatre, provides design and production work internationally, and serves as Director of Theatre and Professor of Theatre



Design at Kalamazoo College. Lanny would like to thank the Grinnell College Theatre and Dance Department for the opportunity to work with talented artists, and family: children Brittany, Evann, and Elena, wonder dogs Brodie and Tucker, and fabulous wife Barbara, for allowing him to pursue his passions.

**Ian Saderholm '15** (Assistant Technical Director) graduated in 2015 with a degree in Theatre and returns this year as the Post-Baccalaureate Fellow in the scene shop, where he follows technical magician Erik Sanning around trying to steal his wisdom. Through his time at Grinnell Ian graced the stage many times, chaired the Theatre/Dance SEPC, and worked for three years in the scene shop. Later this season he will be seen in *Translations*, by Brian Friel.

**Erik Sanning '89** (Technical Director and Engineering) is a graduate of Grinnell College. He spent the first two years after graduation working as the Technical Director/Lighting Designer for Ballet Iowa. In the summer of '91 Erik was able to return to Grinnell as the Technical Director. In addition, he is also one of the founding members of Grinnell Productions, a semi-professional theatre company that was based here in Grinnell. Erik has also been a member of IATSE, the professional stagehands union, since 1990.

**Justin Thomas** (Scenic Designer) is an Associate Professor of Theatre and Design here at Grinnell College, where he has the ability to focus upon his two great passions: teaching and making theatre. Justin's courses run the gamut of theatrical design and technology, theatre history, and literature. He particularly enjoys teaching his first-year tutorial, "Staging Revolution," which uses dramatic texts as a way to examine human rights abuses in world history. Justin's professional scenic and lighting designs have been featured throughout India, Bangladesh, Russia, France, and across the United States in venues both large and small. Justin designs for a variety of performance styles from modern dance and ballet, to Shakespearean tragedy, children's theatre, and contemporary musical theatre. Such collaborations have offered Justin varied and exciting experiences that enrich the teaching and mentoring of his students.



|                          |                                            |
|--------------------------|--------------------------------------------|
| Stage Manager            | Sooji Son '18                              |
| Assistant Stage Managers | Julia Dursztman '19<br>Alexa Raasch '19    |
| Light Board Operator     | Emily Mamrak '19                           |
| Projection Operator      | Vincent Noh '19                            |
| Wardrobe Crew Chief      | Antoinette Cudney '16<br>Hannah Storch '16 |
| Costume Crew             | Emily Griffith '17                         |
| Poster & Program Design  | Joyce Bergan                               |



## ADMINISTRATION

**Production Stage Manager**  
**Assistant to the Chair**  
**Archivist**

Emily Griffith '17  
 Grace Lloyd '16  
 Rodas Hailu '18

## FRONT OF HOUSE

**Front of House Manager**

Melissa Fandos '17

**Front of House Staff**

Jessica Daly '18  
 Zhiwei Ding '17  
 Lauren Fenton '17  
 Michelle Risacher '17  
 Amanda Kettell '17.5  
 Anushka Saraf '18

Roberta Silva '18  
 Scout Slava-Ross '17  
 Zala Tomasic '18  
 Yuan Wang '18  
 Michelle Risacher '17  
 Yue Yu '17

## COSTUME STUDIO

**Costume Storage Coordinator**

Paulina Campbell '16

**Stitchers**

Paulina Campbell '16  
 Antoinette Cudney '16  
 Stella Gatzke '17  
 Mira Hall '16

Emily McClure '18  
 Daniel Nanetti-Palacios '16  
 Hannah Storch '16

## SCENE SHOP

**Properties Storage Coordinator**

Sandy Barnard '17

**Scene Shop Staff**

Kate Baumgartner '15.5  
 John Brady '16  
 Erin Gaschott '17  
 Amanda Kettell '17.5  
 Sooji Son '18

Molly Steinmetz '17  
 Lucas Verrastro '17  
 Lilly Webster '17  
 Zoe Wolter '16



### **Translations**

directed by Lesley Delmenico

Flanagan Theatre

November 19-21, 7:30 p.m. & November 22, 2:00 p.m.

### **Plan B: In winter I forget about strawberries**

Dance Ensemble/ACTivate

directed by Celeste Miller

Flanagan Theatre

December 4-5, 7:30 p.m.

### **The Tempest**

directed by Ellen Mease

Flanagan Theatre

March 10-12, 2016 7:30 p.m. & March 13, 2:00 p.m.

### **Dance Ensemble/ACTivate**

directed by Celeste Miller

Flanagan Theatre

April 21-23, 2016 7:30 p.m. & April 24, 2:00 p.m.