

La MaMa
Experimental Theatre Club

presents

in association with Talking Band
The Door Slams, A Glass Trembles

Written and Directed by Paul Zimet
Music by Ellen Maddow



The Downstairs
66 East 4th Street, NYC, 10003
April 24-May 10, 2026

The Door Slams, A Glass Trembles

By Talking Band

Written and Directed by Paul Zimet

Music by Ellen Maddow

Set and Video Design by Anna Kiraly

Costumes by Olivera Gajic

Lights by Mary Ellen Stebbins

Choreography by Flannery Gregg

Production Stage Manager: Erica Zippel Schnitzer

Assistant Stage Manager: Mia Harada

Cast:

Patrick Dunning, Delaney Feener, Amara Granderson*,
Ellen Maddow*, Lizzie Olesker, Steven Rattazzi*,
Tina Shepard*, and Jack Wetherall*

Sound Engineer: Travis Joseph Wright

Music Production: Avi Amon

Assistant Costume Designer: Jeremy Pitzer

Associate Lighting Designer: Ethan Fell

Talking Band Managing Director: Sam Chase

Marketing: John David West

Press Representative: Kamila Slawinski

Photography: Maria Baranova

Poster Design: Caryll Cruz

Set Crew:

Lighting Crew:

Wardrobe: Brooklynn Boyle

*Appearing courtesy of Actors Equity Association

The Door Slams A Glass Trembles is approximately 70 minutes.



Actors' Equity Association, founded in 1913, represents more than 51,000 professional Actors and Stage Managers nationwide. Equity seeks to foster the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions.

Time in Talking Band's *The Door Slams*, *A Glass Trembles* and in Thomas Mann's *The Magic Mountain*

When I was a young child, sometimes my parents would go out to a friend's dinner party, and leave me with my older brother. I was supposed to go to sleep, but I never would until they came home. At the time neared for their return, I would get out of bed and stand by the front door. We lived on the 10th floor of a New York City apartment building. I listened for the sound of the elevator coming to our floor. One minute past the time when they said they would be back I would begin to feel anxious. Five minutes past - rising foreboding. Ten minutes past -full blown panic. The waiting was agonizing. Minutes stretched out interminably. So my awareness of time's malleability started early, and, although I wouldn't have been able to articulate it at that age, it's connection with mortality and loss.

Years later, in my teens and early twenties, I was moved by epic novels like Boris Pasternak's *Dr. Zhivago*, and Thomas Mann's *Buddenbrooks* which unfolded over long spans of time, framed by pivotal historical events, which left some of the characters profoundly changed, and others adrift.

In 1967 I joined The Open Theater directed by Joseph Chaikin, and stayed with the company until it disbanded in 1973. These were formative years for me that influenced my theater practice in myriad ways. Joe's relationship to time was one of them.

The breath was always key to his work as an actor and director. For him the breath was a seismograph detecting currents of emotions. It could lead the actor to locate territories of human experience more subtly and precisely than the words we use to name these experiences. In all acting traditions the breath is important, but I think it loomed larger for Joe because his damaged¹ heart always made him aware of his mortality. He told us to play each moment on stage as if it were the only chance we would get. Don't assume the present breath will be followed by countless more. This was not an abstract thought for Joe. It shaped the intensity of his work and it determined his aesthetic: pare an event down to its essential emblem - an image, a phrase, a gesture, a rhythm, a sound that conjured up a realm of experience. In several of my plays, time has been a central theme.

Imminence (2008) follows three generations of a family. The narrative shifts between the past and present, not only through the generations of the family, but also through the much longer scale of geological time. During the course of the play the stage slowly splits in two like moving tectonic plates.

In *The Room Sings* (2017) A room in a country house tells the stories of those who have occupied it over a span of seventy years.

My most recent play, *The Door Slams, A Glass Trembles* is inspired, in part, by Thomas Mann's *The Magic Mountain*. I first read the novel when I was twenty-one, and the only passenger on a freighter crossing the Atlantic Ocean. The voyage took fourteen days. The repetition of the days, the sameness of the sea, mirrored for me the experience of that patients in the tuberculosis sanatorium in the Swiss Alps where the novel is set.

¹ Joe's heart was damaged by rheumatic fever when he was a child. He died of heart failure at the age of 67

In the novel Hans Castorp visits his cousin, Joachim, in a tuberculosis sanatorium in the Swiss Alps. He intends to stay for three weeks, but, discovers he too has tuberculosis, and remains for seven years. The first one hundred and eighty pages of the novel describe the first three weeks of his stay. Everything is new and strange to Hans. Then he settles into the routine of the sanatorium. Day after day there are the same mealtimes, the same prescribed periods of exercise and periods of rest. As Joachim tells Hans, three weeks are the same as a day there. "Someone brings you your midday soup, the same soup they brought you yesterday and will bring again tomorrow." Then, over the next one hundred and eighty pages almost a year passes by. The reader's sense of time expands and shrinks in the same way that it does for Hans.

When the Aymara people who live in the high Andes talk about their ancestors they gesture in front of them. The past is in front of them, the future behind. It's the opposite of how North Americans or Europeans think about the past and future. But if you think of the past as something you can see, and the future as something you can't, then it makes sense.

In *The Door Slams, A Glass Trembles*, one of the characters speak of *kairos*, the ancient Greek concept of a crucial moment. A moment of opportunity. When *kairos* was personified as a god, he was shown with a forelock. If one didn't grasp the forelock and stop him, the god would speed on and the moment would be gone. Do we see the god running towards us or does he approach from behind our backs? If from the front, when he speeds by us the moment is lost to the past. If from behind, the moment moves into the future without us.

Contemporary science is well aware of time's mutability. Precise clocks show that time passes faster in the mountains than it does at sea level. A person living at sea level will have aged less, because they have lived less, than a person who has lived the same number of years on a mountain. "Our 'present' does not extend throughout the universe. It is like a bubble around us"² if we look at an event on a star it is not happening in our "present." It is occurring years ago. On the scale of elementary particles time is indeterminate: it is not directional, there is no difference between past and future. Yet from our limited perspective time does move in one direction, and that arrow of time corresponds to the law of entropy: natural processes move from order to disorder, heat moves to cold, suns die, and so do we.

In reading Thomas Mann's *The Magic Mountain*, we experience the tension between our conflicting perceptions of time. We feel its elasticity - the way it can race by, or feel interminable - and, simultaneously, it's inevitable progression to loss and death.

In *The Door Slams, A Glass Trembles* a couple moves from the city to a rural home, hoping for respite from the political turmoil gripping the country. The play unfolds over the course of a year as their family and friends gather for dinners that repeat, fragment, and morph into dinners in a sanatorium in the Alps. In the spirit of *The Magic Mountain*, time elongates, compresses, and layers events past, present and imagined. My intent as a writer and director is to allow the audience to experience with the play's characters time's complex incarnations, as well as those crucial, brief moments when they have a chance to affect their future.

² *The Order of Time* by Carlo Rovelli, Riverhead Books, 2018

Patrick Dunning (Norm / Joaquim) is an actor and sound designer based in Brooklyn. He has performed at La MaMa, BAM, BRIC, Wild Project, The Tank, and more, and is a member of Krymov Lab NYC. Patrick holds a degree in Drama from Vassar College and has studied at the Atlantic Acting School, Fiasco Theater, Moscow Art Theatre, and Konstantin Raikin School of Performing Arts. He is thrilled to be acting with Talking Band for the first time. patrickdunning.com

Delaney Feener (she/her) (Anne / Clavdia) is thrilled to be making her debut collaboration with Talking Band! Off-Broadway: *Richard III* (NY Classical Theater), *The Cause* (Women's Project Theater), *Titus Andronicus* workshop (The Public). Regional Theatre: *Glass Menagerie* (Indiana Rep), *Bring Down the House*, *A Midsummer Night's Dream* (Oregon Shakespeare Festival), *Cosmo St. Charles Is Dead* (B Street Theater), *Othello*, *Twelfth Night* (Notre Dame Shakespeare Festival). Film: *Come As You Are* (2019), *Single* (SXSW Special Jury Recognition). TV: *FBI: Most Wanted*. She's a Princess Grace award winner and a proud member of the Mercury Store Acting Company in NY. Instagram: @delaneyfeener

Amara Granderson (Jenny / Maryusa) is a New York-based actor and multi-hyphenate. Her recent performance credits include *Manakin* (New York Stage and Film, Playwrights Horizons, Theater Row); (*pray*) (National Black Theatre/Ars Nova); and the Broadway revival of *for colored girls who have considered suicide when the rainbow is enough*. She is a recipient of the 2024 Lucille Lortel Award for Outstanding Ensemble and the 2022 Chita Rivera Award for Outstanding Ensemble. With The Talking Band, she has appeared in the 2025 production of *Triplicity*.

Ellen Maddow (Composer, Clara / Fraulen Englehart) is a founding member of Talking Band, and has written, composed music for or performed in a majority of its works - most recently *Triplicity* (playwright, composer) directed by Paul Zimet at Mabou Mines, *Shimmer and Herringbone* (composer, co-writer with Paul Zimet), *Existentialism* (performer) directed by Anne Bogart at La MaMa, and *The Following Evening* (performer) with 600 Highwaymen at PAC-NYC. This May she will be performing in *Being Moved*, by Maia Chao with choreography by Lena Engelstein for the Whitney Biennial. She has received the 2025 Bret Adams and Paul Reisch Foundation Tooth of Time Distinguished Career Award, an OBIE Lifetime Achievement Award, an NYC Women's Fund Award for her play *Lemon Girls or Art for the Artless* and a Drama Desk Award for her performance in Clare Barron's *Dance Nation* at Playwrights Horizons, Obie Award for Playwriting, Frederick Loewe Award in Musical Theatre, McKnight and NYFA Playwriting Fellowships, NEA/TCG Award for Playwrights. She was a member of the Open Theatre and is an alumnus of New Dramatists.

Lizzie Olesker (Rita / Miss Robinson) has worked with Talking Band on many shows including *Triplicity*, *Shimmer and Herringbone*, and *Lemon Girls: Art for the Artless*. Her collaborative piece *Language of Dolls* with Peggy Pettitt and Louise Smith was just at Touchstone Theater in Bethlehem PA and will be presented next fall at The Flea with New Georges. She co-directed the hybrid documentary film *The Washing Society* and co-wrote *Hand Book: A Manual on Performance, Process and the Labor of Laundry* (punctum books, 2025) with experimental filmmaker Lynne Sachs.

Steven Rattazzi (Rick / Dr. Leo Blumenkohl) is a New York-based actor whose work spans experimental theater, Broadway, regional theater, film, television, and voice performance. He made his Broadway debut in the TONY-winning production of *Indecent*. Off-Broadway work includes *All That Fall* (Mabou Mines), *Show/Boat: A River* (Target Margin), *This Is Not a Time of Peace* (New Light Theater) *Marie Antoinette* (Soho Rep), *Henry V* (Public Theater), *The Tempest* (Classic Stage Company), *Stunning* (Lincoln Center Theater), *Dinner Party* (Target Margin), *McGurk* (ERS), and Richard Foreman's *Samuel's Major Problems* (Ontological-Hysteric Theater). With The Talking Band, he has appeared in *Triplicity*, *Painted Snake in a Painted Chair*, *New Islands Archipelago*, *Belize*, *Imminence*, *Marcellus Shale*, and *The Walk Across America for Mother Earth*. His regional theater credits include work at Two River Theater, Williamstown Theatre Festival, Hartford Stage, Yale Repertory Theatre, La Jolla Playhouse, American Repertory Theater, and Cincinnati Playhouse in the Park. On screen, his work includes *The Venture Bros.: Radiant Is the Blood* and television appearances on *New Amsterdam* and *The Venture Bros.*, where he is the voice of Doctor Byron Orpheus for *Adult Swim*.

Tina Shepard (Oona / Frau Sthor) was a member of The Open Theater, The Winter Project and The Other Theater, all under the direction of Joe Chaikin. When The Open Theater disbanded, Paul, Ellen and Tina gathered a group of actors for workshops to keep on exploring the interplay of language, image and music. That became The Talking Band. 50 years later: here we are!

Jack Wetherall (Marc) Select Highlights. Roles: title role in *The Elephant Man* (Broadway); originated role of Mario in *Tamara* at the Park Avenue Armory, Elliot Isaac in *Skintight* at the Roundabout, and many roles for the Talking Band (Off-Broadway). Regional: Prospero, Macbeth, Cyrano, Shotover, Pericles, Richard II, Orsino, Mercutio, Berowne, Jack Absolute, Lopahkin, Orestes, Oscar Wilde, Valmont, Edward in *Retreat From Moscow*, Lyman in *Other Desert Cities* and recently Konrad in EMBERS. Drama-Logue awards for Dionysus in *The Bacchae* and Jack Tanner in *Man And Superman*. Stratford, Canada (Robin Phillips, Artistic Director): Henry V, Orlando in *As You Like It* and Konstantin in *The Seagull* (opposite Dame Maggie Smith). Television: Vic on *Queer As Folk*. Recent: Directing an audio recording of Shakespeare's *Venus And Adonis*. On the faculty of the Stella Adler Studio of Acting.

CREATIVE / PRODUCTION

Olivera Gajic (Costume Designer) is a Serbian born, New York-based costume designer and educator. To her credit, Olivera has 250+ theater, opera, dance, and film productions nationally and internationally. For Talking Band she designed costumes for *The Necklace*, *New Island Archipelago*, *The Peripherals*, *Shimmer & Herringbone*, *Triplicity*. Her work graced the stages of Vineyard Theater, The Juilliard School, Pig Iron, Mabou Mines, Talking Band, HERE, Trinity Rep, Arden Theatre Company, Berkshire Theatre Festival, A.R.T., Huntington Theater Company, Folger, Cleveland Playhouse, Long Wharf, PlayMakers Rep etc. Olivera is the recipient of the NEA/TCG CDP for Designers, IT Award, TDF/Irene Sharaff Young Master, Barrymore, and Bessie Award Recipient for Outstanding Costume Design. USA-local829 www.oliveragajic.com

Flannery Gregg (Choreographer) is a dance artist based in NYC. She is the rehearsal director and a performer with Monica Bill Barnes & Company and her most recent projects include *Lunch Dances* at the NYPL, *Many Happy Returns* at Playwrights Horizons, *The Running Show*, and *Day's Go By*. She was the associate choreographer on the feature film *Little Women* (dir. Greta Gerwig). She worked as the movement director for *The Reality Show: NYU* (created by Elizabeth Swados), staging performances at the Barclays Center and Radio City Music Hall. She was the assistant choreographer to Sam Pinkleton on *Natasha Pierre & the Great Comet of 1812* on Broadway and an associate choreographer to Sonya Tayeh for *Sing Street* on Broadway. She is thrilled to be working on her first production with Talking Band!

Mia Harada (Assistant Stage Manager) was born in Tokyo, Japan, and received her BA with a concentration in theatre from Sarah Lawrence College. She has worked as a production assistant for the Japan tour of *Winnie the Pooh: The New Musical Adaptation* and *The 24 Hour Plays*. Recent credits include stage management for *Hariyama Ballet*, *Vanishing 2.0* and *Before it Hurts* for the in-version ensemble, and TV Buddha except on the internet at Kestrels. She is excited to join the Talking Band again after working on *Triplicity* last year.

Anna Kiraly (Scenic / Video Designer) is a set and projection designer and visual artist. A long-time collaborator of the Talking Band (*Existentialism*, *Triplicity*, *Shimmer and Herringbone*), Anna's recent projects include set design for the SilkRoad Ensemble's Sanctuary '26 tour with Rachel Dickstein, the Barrymore '25 nominated Franklin's Key with the Pig Iron Theater Company, immersive environment design for Nichole Canuso Dance Company, and collaborations with Hofstra, CUNY, and Colgate University. She is a recipient of multiple NYSCA artist grants, the NEA/TCG Program for Designers, the TCG New Generations (with the Talking Band as mentors), and the Jim Henson Foundation's grant. She taught set design and media at Barnard/Columbia and design for directors at SUNY/Purchase and the Hungarian School of Drama and Film. <https://www.annakiraly.com/>

Jeremy Pitzer (Assistant Costume Designer) is a costume designer, artist, and writer from California. He is honored to assist Olivera Gajic and the company of *The Door Slams*, *A Glass Trembles*, and proud to be a part of this joyous effort.

Erica Zippel Schnitzer (she/her) (Production Stage Manager) is a Brooklyn-based theatermaker. She has collaborated with artists at many institutions, including Lincoln Center, The Shed, The Park Avenue Armory, New York Theater Workshop, The Public Theater, Under The Radar, 59E59, The Bushwick Starr, La MaMa ETC, Clubbed Thumb, and the Eugene O'Neill Theatre Center, among many others. Recent credits include *I Hope This Finds You Well* by Samora Pinderhughes (MoMA, Pomegranate Arts / The Healing Project), *Petra* by Tina Satter (Half Straddle), *Testo* by Wet Mess (Under the Radar), *Port(al)* (Brooklyn Youth Chorus), *Mano a Mano* by Paul Pinto (La MaMa), and the W71 season at The Williamstown Theatre Festival. Erica is a resident stage manager at Mercury Store.

Mary Ellen Stebbins (Lighting Design) is a New York City-based lighting designer whose work spans theater, dance, opera, and music. Recent work with Talking Band includes *Triplicity*, *Shimmer and Herringbone*, *Lemon Girls*, *City of No Illusions*, and *Fusiform Gyru*s. Other collaborations include Little Island, MCC Theater, Primary Stages, Shakespeare Theatre Company, Long Wharf Theater, Opera Philadelphia, Juilliard, the Chicago Symphony Orchestra, and Pittsburgh Opera, as well as artists and creators such as Theresa Rebeck, Clare Barron, A\$AP Rocky, Adrienne Truscott, Monica Bill Barnes, CYI Studio, and American Modern Opera Company (AMOC*.) Recent highlights of her work include the lighting design for a 2023 performance at the Mammoth Cave by the Louisville Orchestra and Chamber Choir, featuring star cellist Yo-Yo Ma and *Shimmer and Herringbone* with Talking Band in their 50th season. She was a 2020 Bessie Award Honoree for her work on Monica Bill Barnes's *Days Go By* and received a Henry Hewes Award nomination for her lighting design for Clare Barron's *I'll Never Love Again*. Her additional honors include the Opera America Tobin Director-Designer Prize, Live Design's Young Designer to Watch, the USITT Barbizon Lighting Design Award, and a Hangar Theatre Lab Company Design Fellowship. Mary Ellen holds an A.B. from Harvard University and an M.F.A. from Boston University. She is a member of United Scenic Artists Local 829 and currently teaches at the Carnegie Mellon School of Drama. www.maryellenstebbinsdesign.com

John David West is founder of JDW Social, a marketing company focused on theater and the arts. He has led social media campaigns for Off-Broadway productions including *Clowns Like Me* (Daryl Roth Theatre), *Cracked Open* (Theatre Row), *Triplicity* (Mabou Mines Theater), *The Following Evening* (PAC NYC), and *Existentialism* (La MaMa). As an actor, his recent credits include *Macbeth*, *Hamlet in Harlem*, and the award-winning short film series *The Lessons*, created and directed by Alberto Ferreras. For social media and marketing: johndavidwest10@gmail.com

Travis Joseph Wright (Sound Engineer) is a Brooklyn based Sound Artist whose work focuses on crafting interactions between performers and the audio around them. Some of their recent work includes. *Ascend* (Pittsburgh Playhouse), *Mary Poppins* (Colorado Springs FAC), *Sober Songs* (Theatre Three), and *Dimension Zero* (HERE Arts Center). You can hear more of their work with the remount of *Ascend* at Point Park University this May.

Paul Zimet (Writer and Director) is the Artistic Director of Talking Band. He has written and/or directed over 40 productions for Talking band: most recently *Triplicity* (by Ellen Maddow) and *Shimmer and Herringbone* (co-written with Ellen Maddow). He also directed Taylor Mac's *The Walk Across America for Mother Earth*, and *Part I* of Mac's OBIE award winning epic, *The Lilly's Revenge*. As an actor, recent performances include: *Existentialism* (directed by Anne Bogart), *The Following Evening* (by 600 Highwaymen), and *This Was the End* (by Mallory Catlett). This May he will be performing in *Being Moved*, by Maia Chao with choreography by Lena Engelstein for the Whitney Biennial. He is the recipient of five OBIE awards: including a LifeTime Achievement Award; an award for direction; and awards for his work as a member of Joseph Chaikin's Open Theater and Winter Project. He is Associate Professor Emeritus in Theatre at Smith College, and an alumnus of New Dramatists. Paul is a 7th Dan, Shihan in Aikido and teaches at the New York Aikikai.

Special Thanks to Jesse Koehler, The Mercury Store, Mabou Mines, James Rattazzi, Rachel Rice, Jordan Richards, and the performers whose contribution to the development of the show was invaluable: Alice Gorelik, Franciso Arcadia, Sierra Leverett, Yansa Fatima, Paul Lazar, Mary Schultz, Amy Webb, Matthew Korahais, Mickey Tropeano, Sebastian Arroyo

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**A full program with information on this
production can be found on the La MaMa
website page of**

The Door Slams, A Glass Trembles

**In addition you can scan the
QR code Poster located in the theatre lobby for
access to detailed information on this program.**

LA MAMA



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Rendering: 74 East 4th St.

La MaMa's historic, landmark building at 74 East 4th Street underwent an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

To learn more about the renovation, or to make a donation please visit www.lamama.org/remakeaworld

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NOW PLAYING

Alien of Extraordinary
La MaMa Moves! Dance Festival
April 23-24, 2026
Ellen Stewart Theatre

The Door Slams,
The Glass Trembles
April 24-May 10, 2026
The Downstairs

La MaMa Kids:
Hula Dance Workshop
April 25, 2026
Community Arts Space

Edible Tales: Ho'oulu
La MaMa Moves! Dance Festival
April 25-26, 2026
Ellen Stewart Theatre

Iteration IV (for Allen)
La MaMa Moves! Dance Festival
April 30-May 2, 2026
The Club

BamBam Frost & Ori Flomin
La MaMa Moves! Dance Festival
May 2-3, 2026
The Club

COMING SOON

The Censorship of Dreams
May 2-17, 2026
Ellen Stewart Theatre

Memory Generation
May 2-10, 2026
Community Arts Space

Take Me To Dollywood
May 14-31, 2026
The Downstairs

CROSSROADS:
Pioneers Go East Collective
La MaMa Moves! Dance Festival
May 8-10, 2026
The Club

McManus: Fall of a Tyrant
May 14-17, 2026
The Club

Take Me To Dollywood
May 14-31, 2026
The Downstairs

The Life and Times of Daisy Forbes
May 21-24, 2026
The Club