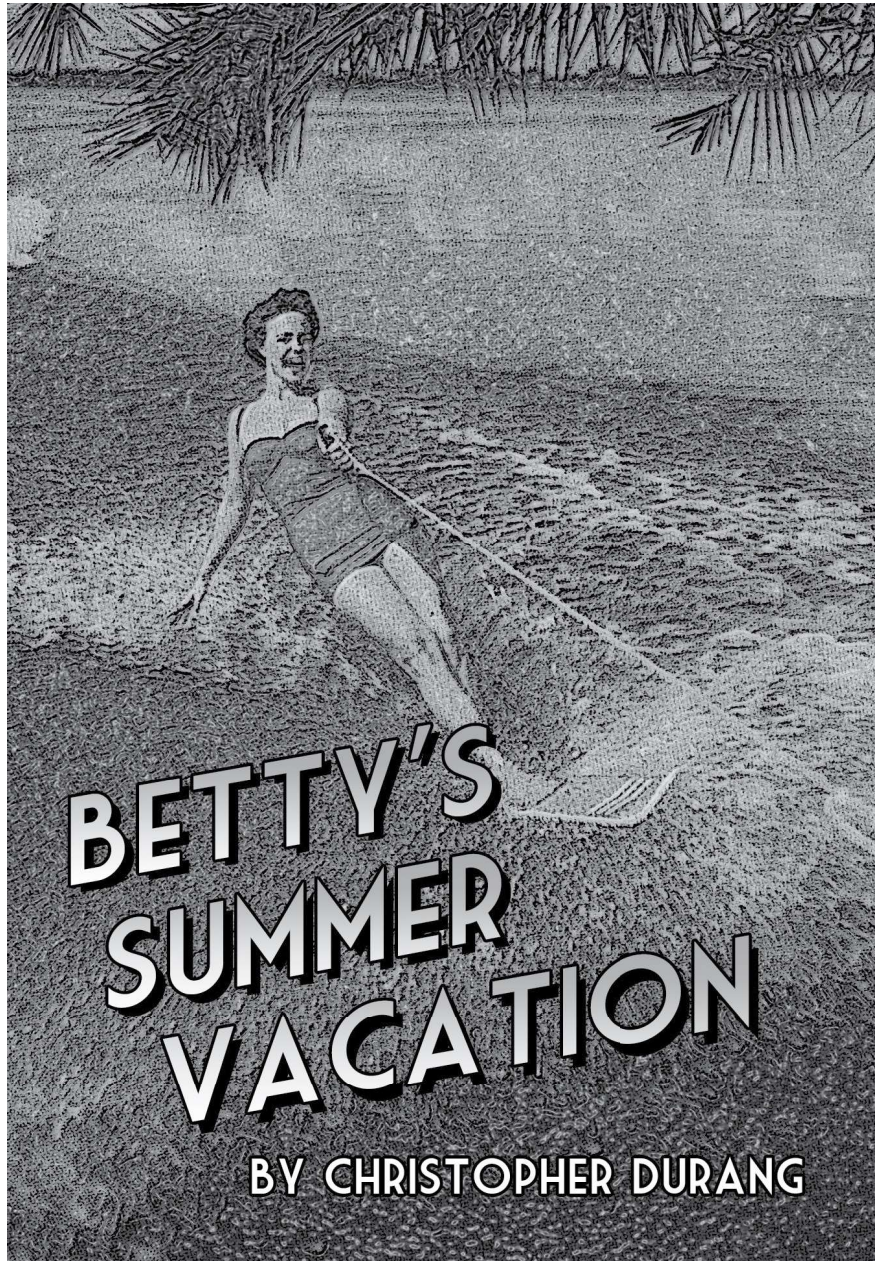




MarymountManhattan

a college of the liberal arts

Theatre Production Workshop presents



BETTY'S SUMMER VACATION

BY CHRISTOPHER DURANG

DIRECTION BY RICHARD NILES

SCENIC DESIGN & TECHNICAL DIRECTION BY
ROBERT DUTIEL

COSTUME DESIGN BY REBECCA LASKY

LIGHTING DESIGN BY NIA ADAMS

SOUND DESIGN BY DAVID CORSELLO

PRODUCTION STAGE MANAGEMENT BY
MARLAINA LEIGHTON

OCTOBER 13-15, 2011 AT 8PM

OCTOBER 15 & 16, 2011 AT 2PM

Produced by arrangement with Dramatists Play Service, Inc.



Theresa Lang Theatre
Marymount Manhattan College
221 East 71st Street
New York, NY 10021



BETTY'S SUMMER VACATION

CAST: (IN ALPHABETICAL ORDER)

BUCK.....MAX DICKTER

VOICE 1.....ALEX DORR

MRS. SEIZMAGRAFF.....BROOKE FISS

KEITH.....TOMMY HETTRICK

TRUDY.....BRITTANY MOLNAR

VOICE 2.....BAYLEIGH STUBLEY

MR. VANISLAW.....JOHNNY WEISSGERBER

VOICE 3.....NIGIL WHYTE

BETTY.....JESSICA ZAMBROTTA

PRODUCTION STAFF

Vocal Coach: Camille Mazurek

Dramaturg: Ashlee Berghuys

Assistant Directors: Leigh Berenis, Kelly Canyock, Cameron Marcotte

Electrics Supervisor: Martin Perrin

Assistant Lighting Designer: Adam Steinbauer

Assistant Stage Managers: Alexis Ortiz, Chris Steckel

Master Electrician: Lucas Camp

Light Board Operator: Colin Gallagher

Sound Board Operator: Rose Chang

Deck/Props Crew: Leanna Childers, Forrest King, Rachel Kitto

Wardrobe Crew: Matthew Dunigan, Rebecca Sanborn, Latrice Williams, Taylor Sorice

Production Assistant: Brooke Harbaugh

Production Graphic Design: Matthew J. Land

Program Design: Matthew J. Land

Shop Foreman and Scenic Supervisor: AJ Cote

Scenic Artists: Livia Olieria, Hannah Hollis, Arianna Knox

Technical Assistants: Nia Adams, Dan Berardi, Natalia Lopresti, Katie Meade, Elise Vanderkley

Theatre Staff Supervisors: Matthew J. Land, Brooke Harbaugh

Production Photography: Susan Cook

Production Videography: Johannes Holub

Carpenters: Leigh Berenis, Matt Corridoni, Kevin Delano, Serena Dykhan, Sana Idnani, Elizabeth Lucasiewicz, Audrey McLaughlin, KT O'Connor, Sofia Panagopolous, Anthony Silva, Lauren Strack

Light Hang & Focus: Joey Anchondo, Evan Bernardin, Sarah Biggs, Sarah Bowling, Erich de la Torre, Elyse Franco, Alex Fry, Alana Kelley, Nicole Maggio, Brianne Mavis, Meghan Mirsch, Reagan Porter, Kyle Schliefer, Chris Steckel, Conor Wright, Liane Zielinski

ABOUT THE PLAY

When *Betty's Summer Vacation* first premiered in 1999 at Playwrights Horizons, President Bill Clinton had just announced that he "Did not have sexual relations with that woman" (Monica Lewinski); the murder convictions and life-without-parole sentences of brothers Lyle and Erik Menendez, for the murder of their parents, were upheld; and John Bobbitt made adult films with his *Frankenpenis* after his wife castrated him. While all of that might seem long ago, it's actually been a little over one decade. Still, there is something mystifying about the glorious sensationalism of other people's misfortune. What is most mystifying, perhaps, is the mere fact that we know everybody else is mystified by it too. When all of the up-to-date information is splattered across newspaper headlines, scrolling along the bottom of our television sets, and popping up in statuses and trending lists, nobody is left out in the dark and everybody's on the same page (which is usually the front page).

Here we are in 2011 and everything is exploited tenfold. We eat up headlines and reality TV like Thanksgiving dinner and media sensationalism is not going anywhere. Celebrities will always be naïve enough to think their nude pictures won't leak (Scarlet Johansson), and while Michelle Bachmans and Sarah Palins will always exist in this world, it seems they are now running through the media for national office and are taken quite seriously. Reality TV, in its screaming, crying infant stage when Durang first wrote *Betty*, is now a hormonally defunct teenager that's taken over the airwaves. And when Apple Computer is reported to have more cash than the United States Treasury, who knows where power lies. What we do know, however, is that Durang has been scarily prescient about where the country was heading in 1999. We are there. In fact, we are light years beyond.

Betty's Summer Vacation is written in anger cut with the outrageous humor and wit for which Durang is noted. We watch the "Voices" demand entertainment – first as a laugh track, then as tangible beings (it's not as ludicrous as it might seem in the telling). We listen to the Voices and we hear their wishes and blatant manipulation of the characters and wonder if we've heard this all before. Was it Fox News or CNN? Behavior covered in farce and extravagance in 1999 no longer seems outrageous.

(continued on next page)

(About the Play continued)

Some first time Senators and Representatives in Washington might even feel at home in the world of *Betty*. And all of this would be quite depressing, if it weren't for our ability to laugh. When we laugh we defuse the threat. We cut the demagogue down to size. And if the monster really is a monster and not some rag doll, at least that laughter gives us the courage to battle it. Hurrah for Christopher Durang! Hurrah for his ability to identify the missing buttons and loose hems in our cultural fabric! And hurrah, for helping us find the humor that allows us to walk out of the house wearing that tattered fabric, knowing damn well we're not the only ones without a needle and thread.

Ashlee Berghuys, Dramaturg

ABOUT THE AUTHOR

Christopher Durang is an award-winning playwright whose works include *Betty's Summer Vacation* (Obie Award), *Beyond Therapy* (premiered by the Phoenix Theatre at Marymount Manhattan Theatre), *Baby with the Bathwater*, *Sister Mary Ignatius Explains It All For You* (Obie Award), *A History of the American Film* (Tony Nomination), *The Marriage of Bette and Boo* (Obie Award, Dramatists Guild Hull-Warriner Award), and *Laughing Wild*. His most recent works include *Mrs. Bob Cratchit's Wild Christmas Binge* and the musical *Adrift in Macao*, with music by Peter Melnick and book and lyrics by Durang. Mr. Durang is also a performer who has acted in his own plays (*Laughing Wild*; *The Marriage of Bette and Boo*; his satirical revue *Chris Durang and Dawne*; and with Sigourney Weaver in their acclaimed Brecht-Weill parody, *Das Lusitania Songspiel*). His film appearances include *The Secret of My Success*, *Mr. North*, *The Butcher's Wife*, *Housesitter* and *The Cowboy Way*, among others. Since 1994 he has been co-chair with Marsha Norman of the Playwriting Program at the Juilliard School in Manhattan. Christopher Durang received a BA from Harvard College and an MFA in playwriting from the Yale School of Drama.

UPCOMING EVENTS

FINE & PERFORMING ARTS

In the Hewitt Gallery of Art: ***Veils***

A mixture of historical and modern images of veiled women from across the globe, these photographs highlight differing depictions (and perceptions) of veiled women from the 19th Century to the present. The women depicted in the photographs are intended to promote dialogue and understanding; the photographs also examine the reasons women use the veil. **Through November 1st.** Open daily. For information call 212-517-0692.

THE GOOD SOUL OF SZECHUAN

BY BERTOLT BRECHT

TRANSLATED BY DAVID HARROWER

NOVEMBER 16-19 AT 8PM, NOVEMBER 20 AT 2PM

RESERVATIONS BEGIN NOVEMBER 2

212-774-0760 OR THEATRETICKETS@MMM.EDU

Dancers at Work

Student Choreography Showcase

November 17th & 18th at 8PM

November 19th at 2PM and 8PM

Limited seating, call for reservations: 212-517-0610.

SPECIAL THANKS

PRG Lighting, Martin Perrin, AJ Cote, Peter Fry, Kirche Zeile, Wayne Santucci, Maria Marzano, Jose Irizarry, Pete Romain, Cathy Alleyne, Peter DeCaro, James Cambria, Paul Treyman, MMC Facilities/Maintenance Staff, MMC Security

WHO'S WHO

CAST

Max Dickter (Buck) is a junior in the BFA Acting program. Previous MMC credits include the role of Tim Timko in the MMC mainstage production of *Reckless*, *Quiet the Grown-Ups Are Talking* (Dwane) in the Playwright/Director/Actor Workshop, and the MMC Directing Project *This is the Rill Speaking*.

Alex Dorr (Voice 1) is a junior in the BFA Acting program. Previous credits include *Les Miserables* (Gavroche) and *Round Midnight* (Francis) at the American Globe Theater.

Brooke Fiss (Mrs. Seizmagraff) is a senior transfer from Moorpark College and is in the BFA Acting Program. Previous MMC credits include the Directing Project *Bug* and the TPW mainstage production *Time and the Conways*.

Thomas Hettrick (Keith) is a senior in the BFA Acting program. Previous credits include *If You See Something, Say Something* (Playwright/Director/Actor Workshop), MMC Directing Projects *Bug* and *Big Mistake*, and the MMC mainstage productions of *Bright Lights*, *Big City* and *As You Like It*.

Brittany Molnar (Trudy) is a transfer student from Shenandoah Conservatory and a junior in the BFA Acting Program. Previous MMC credits include the Playwright/Director/Actor Workshop *If You See Something, Say Something*.

(Who's Who - continued)

Bayleigh Stubleigh (Voice 2) is a senior in the BFA Acting program. Previous credits include *Heaven Can Wait* (Bobbi) at the York Theater.

Johnny Weissgerber (Mr. Vanislaw) is a senior in the BA Theater Arts program with a concentration in Theatre Performance as well as a minor in Musical Theatre. Previous MMC credits include the mainstage productions *Thoroughly Modern Millie* (Trevor Graydon), *As you Like It* (Duke Senior) and the Musical Theatre Association production of *My Son Pinocchio* (Gepetto). Other credits include the Producer's Club production of *Grey* (Orlando Lyons), the Montclair Operetta Co. production of *Company* (Peter), and the Washington Theatre Lab production of *Sweeney Todd* (Sweeny Todd).

Nigil Whyte (Voice 3) is a sophomore in the BFA Acting program. Previous MMC credits include the Directing Project *The Piano Lesson* (Boy Willie), and the Play Readings *Getting Out* (Carl), *Nehast* (Omi).

Jessica Zambrotta (Betty) is a senior in the BFA Acting Program. Previous MMC credits include the Playwright/Director/Actor Workshop, the Directing Project *People in the Wind* (Elma), the mainstage production *Girl Gone* (Lisa/Evil Sister), and the MMC play readings *The American Dream/Sandbox* (Grandma). Other credits include the Hillard Arts Council production of *Oliver!* (Nancy), and the Curtain Players production of *To Gillian on Her 37th Birthday* (Cindy).

PRODUCTION

Nia Adams (Lighting Designer) is a senior BA Theatre Arts major with a dual concentration in Theatre Performance and Design & Technical Production. This is her first MMC mainstage design. Previously, she has designed a number of MMC Directing Projects and twice served as Assistant Lighting Designer at MMC. Outside credits include *Line* (Lighting Designer) by Israel Horovitz and freelance work at both The Pearl Theatre and Baruch College.

Ashlee Berghuys (Dramaturg) is a senior BA Writing for the Stage major with a minor in Creative Writing. Previous playwriting credits include the MMC Directing Project *Jealous Sisters*.

(Who's Who - continued)

David Corsello (Sound Designer) holds a B.S. in Electrical Engineering from University of Pittsburgh, a M.Eng. in Electrical Engineering from UC San Diego, and a M.F.A. in Theatre Sound Design from UC San Diego. Credits include *Fourteen Flights* (NYC Fringe Festival & Fringe Encore Series 2011). UC San Diego: *The Threepenny Opera*, *The Seagull*, *Topdog/Underdog*, *Bodies in the Park*, and *Stereoblind* (film). La Jolla Playhouse: *Sleeping Beauty Wakes* (ASD), *A Midsummer Night's Dream* (ASD), and *The 39 Steps* (ASD). Hartford Stage: *The Crucible* (ASD).

Robert Dutiel (Scenic Designer) is an Associate Professor of Theatre Arts at MMC and is the Technical Director for the Theresa Lang Theatre. Previous scenic design credits include *No Exit* for the Parabolic Theatre Company (New York); *The Heart of My Mystery: The Hamlet Project* for Wordplay (New York); *Crimes of the Heart* and *Proof* for the Nebraska Repertory Theatre; *Inherit the Wind* at University of Nebraska-Lincoln; and *Reckless*, *Girl Gone*, *A Month in the Country*, *Native Son*, *The Wild Party*, *The Inspector General*, and *Arcadia* for the MMC mainstage. Technical direction credits include *Name Day* for the Immigrant's Theatre Company; *No Exit* for the Parabolic Theatre Company; *Salome*, *Turandot*, and *Candide* for the Des Moines Metro Opera; *You're a Good Man, Charlie Brown*, *Into the Woods*, *A Christmas Carol*, and *A Philadelphia Story* at University of Nebraska-Lincoln; *Art* and *Jake's Women* for the Nebraska Repertory Theatre; and all theater department productions for the MMC mainstage. Lighting design credits include *The Dominie's Wife* for the Pella Opera House, *The Yellow Star Opera* at Iona College and *Spatial Dialogues* for the MMC Dance Department. Robert received his BS in Education and MFA in Scenic Design & Technical Production from University of Nebraska-Lincoln.

Becky Lasky (Costume Designer) recent credits include: off-Broadway production of *Perfect Harmony* with The Essentials, *Murder in the Cathedral* with Alec Duffy, *The Great Recession* with The Flea, *Precious Little* with Clubbed Thumb, *Brack's Bachelor Party* and *Christmas is Miles Away* with Babel Theatre, *The Beautiful Hills of Brooklyn* (winner, Best Short, Big Apple Film Festival) and *God Of Love* (Academy Award - Best Short Film). She has designed for the Roundtable Ensemble, Peculiar Works Project, The Rude Mechanicals (NYC). She received an MFA from NYU's Tisch School of the Arts.

(Who's Who - continued)

Marlaina Leighton (Stage Manager) is a junior BA Theatre Arts major with a concentration in Producing & Management and a minor in Studio Art. Previous stage management credits include the MMC mainstage production *Geography of a Horse Dreamer* and the MMC Directing Project *Icarus' Mother*. Assistant Stage Manager credits include the MMC mainstage production *The House of Blue Leaves*.

Richard Niles (Director) is a Professor of Theatre Arts at MMC, where he has taught acting, directing, and cultural studies for the past twenty years. In his previous life as an actor, he appeared on Broadway (*Miss Reardon Drinks a Little* and *Don't Call Back*); Off-Broadway (Roundabout Theatre, Manhattan Theatre Club, Circle Repertory Theatre); in leading regional theatres (Cincinnati Playhouse in the Park, South Coast Repertory, Washington Shakespeare Festival), and he was a founding member of William Ball's American Conservatory Theatre. He appeared on daytime soap operas, and among his many commercials and voice-overs he is most proud of an award-winning anti-drug spot for Young & Rubicam. Off-Broadway, he directed his own adaptation of Ostrovsky's *The Diary of a Scoundrel* and *Dorchester County*, and for MMC he directed *Gemini*, *Angels in America: Millennium Approaches*, *The Misanthrope*, *Six Degrees of Separation*, *The House of Blue Leaves*, and his own adaptation of Ionesco's *Rhinoceros*. He holds a BFA in Acting from Tisch/NYU, an MFA in Directing from Brooklyn College and a PhD in Theatre from the CUNY Graduate Center. He has taught at Brooklyn College, the American Academy of Dramatic Arts and the Roundabout Theatre Conservatory; and he created the Internship in Building Community for Columbia University's Summer Program for High School Students and created and taught "Theatrical Collaboration: the Actor, the Director and the Playwright". His articles and reviews have appeared in *Theatre Journal*, *TheatreForum*, and *Ibsen News and Comment*, he contributed to the *Encyclopedia of Theatre and Performance* (Oxford UP), and his essay "Wigs, Laughter, and Subversion: Charles Busch and the Strategies of Drag Performance" was anthologized in *The Absolutely Fabulous But Flawlessly Customary World of Drag Queens and Female Impersonators* (Harrington Park Press). Niles also directs and writes for cabaret performers, including many of Karen Akers' critically acclaimed shows at the Algonquin Oak Room.

Theresa Lang Theatre Seat Dedications

For a contribution of \$1000, an inscribed plaque will be placed on the arm of a Theatre seat with your name or that of someone you wish to recognize or remember. There is room for two names on each individual plaque. Several persons can combine resources to name a Theatre seat (e.g. in honor of a favorite professor, graduating class, etc.). A company or corporation may also contribute a seat.

Please contact Professor Mary Fleischer at mfleischer@mmm.edu or at the following address:

Prof. Mary Fleischer
Dept. of Theatre Arts
Marymount Manhattan College
221 East 71st Street
New York, NY 10021



The Theresa Lang Theatre is owned and operated by Marymount Manhattan College as a facility for student work as well as an urban showcase for professional theatre, dance, and music. The College is a private institution offering BA and BS degrees in liberal arts as well as BFA degrees in Acting and in Dance.

For information about the college, call (212) 517-0430 or visit our website at www.mmm.edu. For information about the Theatre Department, its productions, or any of its programs, call (212) 774-0760. To join our mailing list, please call (212) 774-0760 or email us at theatreoffice@mmm.edu.

Theresa Lang Theatre Staff:

Managing Director
Technical Director
Operations Director
Administrative Assistant
VP for Administration & Finance

Mary Fleischer
Robert Dutiel
Matthew J. Land
Brooke Harbaugh
Paul Ciraulo

SMOKING, EATING, DRINKING, THE TAKING OF PICTURES, AND THE USE OF RECORDING EQUIPMENT OF ANY KIND DURING THE PERFORMANCE ARE STRICTLY PROHIBITED. THANK YOU FOR YOUR COOPERATION.