Fall 2015

Brighton Beach Memoirs

School of Theatre and Dance

Illinois State University

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Peoria
Bloomington
Brighton Beach Memoirs

By Neil Simon

Eugene.................................................................................................................................. Garrett Douglas
Blanche.................................................................................................................................. Christina Duris
Kate........................................................................................................................................... Gloria Petrelli
Laurie....................................................................................................................................... Cassandra Conklin
Nora.......................................................................................................................................... Megan Tennis
Stanley.................................................................................................................................... Jimmy Keating
Jack....................................................................................................................................... Graham Gusloff

Directed by
JONATHAN HUNT SELL

Stage Manager
MAGGIE HART
Light Designer
ETHAN HOLLINGER

Set Designer
BRIDGID BURGE
Costume Designer
LIZZIE TURNER

Dialect Coach
CONNIE DE VEER
Sound Designer
PAIGE SPIZZO

ACT I
Brighton Beach, Brooklyn, New York
The Jerome family home, not too far from the beach. It is a lower middle income area inhabited mostly by Jews, Irish and Germans.
September 1937 – 6:30 p.m.

ACT II
Same location
Wednesday, a week later.
About 6:45 in the evening

Produced by special arrangement with Samuel French, Inc.

* Denotes Master of Fine Arts or Master of Arts/Science candidate

Additional Staff

Dan Browder
Grace Irvin
Mia Carretto & Braden Poapst
Connor Herbeck
Sarah Schwarzhaupt
Jake Lambert
Chandler Kadner
Naomi Kibler
James Morrison
Hailey Paluch
Samantha Gribben
Katie McCarty

Katie Capp, Sofia Morales, Marianne Burton
Johann Kerber, Alyssa Middleton, Nick Scott
Leah Soderstrom, Chris Stevenson, Clare Supplitt, Jennifer Paulos
Brittany Adelman, Ashley Chitwood, Kelly Franklin, Julia Heeren, Dalja Nealy, Shakeshyia Thomas
Spence Brady, Alexis Handler, Gabrielle Munoz, Sarah Seidler, Natalie Trollinger
Chris Cvikota, Taylor Eaves, Naomi Kibler, Amanda Labonte*, Jenna Wells

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Special Thanks

Connor Herbeck, Lindsay Rowley, Lindsey Siders, Amber Saul, Bailey Inman, Robert Quinlan, Shawn Malott, Grace Irving, Illinois Wesleyan University
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A NOTE FROM THE DIRECTOR

"I guess there comes a time in everybody's life when you say, 'this very moment is the end of my childhood.'" - Eugene from Brighton Beach Memoirs by Neil Simon

When we produce a play that takes place in the past, the following question is often asked: "Why?" Why do a play written in 1982 that takes place in 1937? Why should we care about a Depression era family in 2015? The themes of this play are universal and timeless. A family is faced with unemployment, keeping a roof over their heads, and food on the table. They are threatened by an impending war at the same time they struggle to move on after a sudden tragedy. Children confront the confusion and excitement of attaining adulthood mixed with the threat of losing their innocence. Almost 80 years after this play is set, these are all themes that continue to resonate. Neil Simon's genius of sharing these serious themes through uproarious comedy and heartfelt storytelling makes this play a joy for any age, and I am proud and excited to share Mr. Simon's story with you tonight.

ABOUT THE PLAYWRIGHT

Neil Simon (born July 4, 1927) is an American playwright and screenwriter. He has written more than seventy plays and screenplays, and has received more combined Oscar and Tony nominations than any other writer. Simon grew up in New York during the Great Depression. He often took refuge in movie theaters where he enjoyed watching the early comedians like Charlie Chaplin. After a few years in the Army Air Force Reserve he began writing comedy scripts for radio and some popular early television shows. Among them were Sid Caesar's Your Show of Shows in 1950, where he worked alongside other young writers including Carl Reiner, Mel Brooks and Selma Diamond. His first two hits, Barefoot in the Park (1963) and the Tony winning The Odd Couple (1965), made him a national celebrity and a household name. Overall, he has garnered seventeen Tony nominations and won three. During one season, he had four successful plays showing on Broadway at the same time, and in 1983 became the only living playwright to have a Broadway theatre, the Neil Simon Theatre, named in his honor. After Simon won the Pulitzer Prize for drama in 1991 for Lost in Yonkers, critics began to take notice of the depths, complexity and issues of universal interest in his stories, which expressed serious concerns of most average people. His comedies were based around subjects such as marital conflict, infidelity, sibling rivalry, adolescence, and fear of aging. Simon's facility with dialogue gives his stories a blend of realism, humor and seriousness which audiences find easy to identify with.

ENJOY THE SHOW!
School of Theatre and Dance
faculty and staff

Janet Wilson (director)
Ann Huago (associate director and graduate coordinator)

Acting
Lori Adams (head of acting)
Duane Boutté
Connie de Veer (voice/text/speech)
Paul Dennhardt (movement/fight direction)
Kim Pereira
Kevin Rich

Dance Education and Dance Performance
Gregory Merriman
Sara Semonis (head of dance)
Jessica Waltrip
Darby Wilde

Design/Production
Dan Browder (CPA technical director)
Shawn Malott (stage management)
Dave George (associate technical director)
Zach Faber (scene shop foreman)
Lauren Lowell (head of costume)
Aaron Paolucci (sound)
Kevin Paxton (scenic carpenter)
Kari Beth Rust (costume shop supervisor)
Fiona Mulligan (craft room supervisor)
John Stark (head of design production; head of scene design)
Cassie Mings (lighting and sound supervisor)
Marly Wooster (head of lighting area)

Directing
Robert Quinlan (head of grad directing)

Theatre Education
Cyndee Brown (head of theatre education)
Michael J. Vetere III

Theatre Studies
Bruce Burningham
Heather Carnahan
Will Daddario
Shannon Epplett
Pete Guither
Ann Huago (head of M.A.-M.S. program)
Leslie Orr
John Poole
Li Zeng (head of theatre studies)

Additional Staff
Brian Aitken (freshman academic advisor)
Amy Coon (office support)
Michelle Woody (administrative aide)
Yvette Huddleston (administrative aide)
Tom Powers (academic advisor)
THEATRE POLICIES

Ticket Policies
The ticket office in the Center for the Performing Arts handles tickets for all College of Fine Arts events, including music and theatre performances in the Center, plus performances in Westhoff Theatre.

The ticket office is open 11 am to 5 pm, Monday through Friday. Call (309) 438-2535. Purchase tickets online at Ticketmaster, 24 hours a day!

There is a performance ticket office (often referred to as “will-call”) open one hour before each performance for picking up tickets. For Center for the Performing Arts performances it is the main ticket office. For Westhoff Theatre performances, it is in the Westhoff lobby.

Late Seating
Patrons who arrive after a performance has been started for a Westhoff Theatre production will not be seated until intermission if there is one (this is for safety requirements due to the intimate nature of the space — entering the theatre requires walking on the stage). For events in the Center for the Performing Arts, patrons may be seated late at the discretion of the House Manager during an appropriate break in the performance.

Exchanges and Refunds
Exchanges can be made for a $2.00 exchange fee per ticket at least 24 hours in advance. (First exchange fee is waived for subscribers). Tickets cannot be refunded.

NOTICES
So that you may have the best experience in enjoying today’s production, please be aware of the following:

• The use of cameras or other recording devices in the theatre is prohibited.
• Please silence and put away all electronic devices. Sound and lit phone screens are distracting to other patrons.
• Latecomers will be seated at the discretion of the House Manager.
• If you leave your seat during the performance, you may not be reseated.
• Food and drink (except bottled water) are not allowed in the theatre.

Illinois State University is a member of the National Association of Schools of Theatre and the University/Resident Theatre Association
STUDENT STAFF AND PRACTICUM

Scene Shop
Zach Faber – Shop Foreman
Kevin M. Paxton – Staff Carpenter

Staff
Kristy Benson*, Austin Burnitz, Samantha Gribben*, Connor Herbeck, Katherine Houze, Nick Kilgore, Jake Lambert, Max Marciniaik, Lindsey Siders

Practicum
Jacob Artner, Nick Chamernik, Kaylie Henderson, Dean Manesiotis, Brett Nelson, Eric Tan

Prop Shop
Prop Shop Supervisor - Bridgid Burge
Colin Trevino-Odell
Daniel Esquivel
Halley Paluch

Practicum
William Blue, Sarah Borczyk, Eva Dockery, Jianna Lubotsky, Cadence Niccum, Katherine Spriet

Sound Shop
Staff
Chris Cvikota, Amanda Labonte, Naomi Kibler

Practicum
Taylor Eaves, Seyram Nkani, Jenna Wells

Costume Shop
Staff
Laura Bouxsein, Paige Brantley, Krystina Coyne, Daniel Esquivel, Angela Fearhelley, Meghan Graves, Anna Hill*, Jay Ibarra, Jessica Keuth, Emily Kinasz, Jeannine LaBate*, Josh Pennington, Sam Peroutka, Gloria Petrelli, Amy Piotrowski, Amber Saul, Lizzie Turner, Amanda VanderByl*, Savannah Wetzel, Jess Wickline

Practicum
Paige Brantley, Krystina Coyne, Angela Fearhelley, Amy Piotrowski

CENTER FOR THE PERFORMING ARTS

Box Office Manager .................................................................................... Kristen Nesvacil
Box Office & Front of House Staff ................................................................ Alyson Bauman,
Erika Clark Christina Duris, Vanessa Garcia, Dan Hudson, Megan Hoepker, Alex Levy, Dan Moran,
Brittany Mounce, Megan Munglueck, Kennedy Musich, Lauren O’Neill, Sam Peroutka, Michael Pranger, Emily Quick,
Jim Shedd, Kate Vargulich, Dawn Walter, Hananiah Wiggins, Anna Zaino.

COLLEGE OF FINE ARTS

Dean.................................................................................................................. Jean Miller
Dean’s office........................................ Pete Guither, Stephanie Kohl-Ringle, Patty Martinez,
Laurie Merriman, Janet Tulley, John Walker, Shari Zeck

UNIVERSITY ADMINISTRATION

President ................................................................. Larry Dietz
Vice President and Provost .............................................................. Janet Krejci
STARTED IN 1969 by Roger L. Stevens, the Kennedy Center American College Theater Festival (KCACTF) is a national theater program involving 18,000 students from colleges and universities nationwide, which has served as a catalyst in improving the quality of college theater in the United States. The KCACTF has grown into a network of more than 600 academic institutions throughout the country, where theater departments and student artists showcase their work and receive outside assessment by KCACTF respondents.

The goals of the Kennedy Center American College Theater Festival are:

- to encourage, recognize, and celebrate the finest and most diverse work produced in university and college theater programs;
- to provide opportunities for participants to develop their theater skills and insight; and achieve professionalism;
- to improve the quality of college and university theater in America;
- to encourage colleges and universities to give distinguished productions of new plays, especially those written by students; the classics, revitalized or newly conceived; and experimental works.

Through state, regional, and national festivals, KCACTF participants celebrate the creative process, see one another's work, and share experiences and insights within the community of theater artists. The KCACTF honors excellence of overall production and offers student artists individual recognition through awards and scholarships in playwriting, acting, criticism, directing, and design.

The KCACTF is a year-round program in eight geographic regions in the United States. Regional activities are coordinated through eight KCACTF regional chairs and eight KCACTF playwriting awards chairs. With funding and administrative support from the Kennedy Center, the regional chair coordinates with the Co-Managers of KCACTF all aspects of the adjudication of productions on the local and regional level and supervises regional-level KCACTF award competitions. The playwriting chair works with schools that have entered new and student-written plays by providing expertise in the development of new scripts—assessment specifically designed for a developing play—and by providing information on the numerous playwriting awards offered.

In January and February of each year, regional festivals showcase the finest of each region's entered productions and offer a variety of activities, including workshops, symposia, and regional-level award programs. Regional festival productions are judged by a panel of three judges selected by the Kennedy Center and the KCACTF national committee. These judges in consultation with the Artistic Director select four to six of the best and most diverse regional festival productions to be showcased in the spring at the annual noncompetitive national festival at the Kennedy Center, all expenses paid.

Since its inception, KCACTF has given more than 400,000 college theater students the opportunity to have their work critiqued, improve their dramatic skills and receive national recognition for excellence. More than 16 million theatergoers have attended approximately 10,000 festival productions nationwide.

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