

THE RICHARD B. FISHER CENTER  
FOR THE PERFORMING ARTS AT BARD COLLEGE



Ödön von Horváth's

# ***JUDGMENT DAY***

**JULY**  
14-25, 2010



**The Richard B. Fisher Center for  
the Performing Arts at Bard College**

**Chair** Jeanne Donovan Fisher

**President** Leon Botstein

**Director** Mark Tiarks

*Presents*

# ***Judgment Day***

by Ödön von Horváth

**Translation by** Christopher Hampton

**Directed by** Caitriona McLaughlin

**Set Design by** Mimi Lien

**Costume Design by** Kaye Voyce

**Lighting Design by** Jane Cox

**Sound Design by** Matt Tierney

## **Theater Two**

July 14, 18, 21, and 25 at **3 pm**

July 15-17 and 22-24 at **8 pm**

Running time for this performance is approximately two hours and 20 minutes, with one intermission.

The Bard SummerScape 2010 production of *Judgment Day* is presented by special arrangement with Creative Artists Agency, 162 Fifth Avenue, New York, NY 10010.

*The use of recording equipment or the taking of photographs during the performance is strictly prohibited.*

## Cast

<b>Herr Hudetz</b>	Kevin O'Donnell *
<b>Frau Hudetz</b>	Stephanie Roth Haberle *
<b>Alfons</b>	Dashiell Eaves *
<b>Anna</b>	Hayley Treider *
<b>Ferdinand</b>	Shawtane Bowen *
<b>Innkeeper</b>	Craig Bockhorn *
<b>Leni</b>	Beth Cole *
<b>Frau Leimgruber</b>	Kelly McAndrew *
<b>Pokorny / Prosecutor</b>	Rod Brogan *
<b>Kohut / Costumer</b>	Sidney Williams *
<b>Woodsman / Deputy</b>	Joseph Adams *
<b>Traveling Salesman /</b>	
<b>Detective / Kreitmeyer</b>	Brandon Dirden *
<b>Policeman</b>	Eric T. Miller *
<b>Child</b>	Isabel LaBarbera / Cassandra LaBarbera
<b>Assistant Director</b>	John Michael DiResta
<b>Stage Manager</b>	Erin Albrecht *
<b>Assistant Stage Manager</b>	Sherin Bennett
<b>Dialect Coach</b>	Barbara Rubin
<b>Casting by</b>	MelCap Casting / David Caparelliottis
<b>Casting Associate</b>	Stephanie Yankwitt

Special thanks to Bonnie Marranca of *Performing Arts Journal*.

\* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Actors' Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit [www.actorsequity.org](http://www.actorsequity.org).

## *Synopsis*

The play begins on a typical day at a small-town train station, where a handful of locals and a traveling salesman are waiting for the train—which is late, as usual. Thomas Hudetz, the popular stationmaster, is distracted for a moment by a young woman. Seconds later 18 people are dead.

Thomas is adamant that the disaster was not his fault. He has always “followed orders and done his duty.” Standing in the train wreckage, how long can he ignore the reality that when he kissed Anna, the beautiful young daughter of the town’s innkeeper, he missed the signal?

In their determination to find the guilty party, the townspeople focus their malice on one person after another. Anna cannot silence her guilty conscience; she perjures herself in court. Thomas, meanwhile, seems to have blocked out what really happened.

## Director's Note

The central theme of Horváth's *Judgment Day* is that our culpability in the shaping of the forces that forge history—however disconnected from the historical events those forces might be—is as much a crime of omission as it is a crime of direct action. Ignorance or denial of those forces is no defense. We have no option but to be part of history's narrative. What we *can* choose is the part we play within that narrative.

There is something terrifying in the stationmaster Hudetz's mantra, "I have always followed orders and done my duty." His protest of innocence is chilling because it contains the steely resolve of self-preservation as well as naked self-interest masked as duty. Hudetz's very blandness is what allows him to achieve this. Horváth wrote *Judgment Day* in 1936, but the resonance of this instinct is naggingly familiar in 2010. We live in an age when press releases are fine-tuned to ameliorate the indiscretions and corruptions of people in public office. Celebrities' popularity ebbs and flows with the moods and whims of a culture that is awash in tattletale blogs and reality-TV programs. Horváth reminds us that it 'twas ever thus.

Horváth's cultural and historical specificity is the other touchstone of his play's universality. We are all aware of the wickedness of the regime that is eroding the very fabric of liberty in *Judgment Day*. Horváth, living within that regime, observed how its institutions functioned on a grubby, day-to-day basis. The Nazi regime disseminated its gospel of intolerance through the oldest, most reliable means of spreading propaganda: via idle gossip, shallow observation, and the mob prejudice of ordinary people. We recognize that impulse today. In our media-driven culture, entertainment and politics have synthesized, and instant fame is rewarded with yet more fame. Horváth does not need to mention the elephant in the room. We all know it's there. This is what gives the play both its historical specificity and its eerie prescience. As William S. Burroughs wrote, a functioning police state needs no police. If we create a climate of ignorance and anxiety, and distrust our friends as well as our potential enemies, we will no longer need a sentient warden to patrol the perimeter of our collective conscience. We'll simply abdicate that part of the conscience that questions the regime.

As the director of this play, I have chosen to honor Horváth's decision not to make direct reference to the Nazification of Germany. His vision of how fascism takes root is too subtle for that. These are ordinary people, not Nazi apparatchiks. The moral complexities at

the heart of this play are as relevant to our contemporary culture as they were in 1930s Germany. I do not want it to be observed from the comfortable distance of historical context. So we endeavor to create a space, a world in which the audience participates as judge and jury.

Despite the “crime” that is at his play’s heart, Horváth is not grandiose in his declaration of his themes. He works his subtle alchemy slyly, through the very ordinariness of his characters’ needs and desires. The liberty that we take for granted is gossamer thin, he is telling us. It does not take much to dissolve it. *Judgment Day* is Horváth’s warning from history.

Caitriona McLaughlin

June 2010

Annandale-on-Hudson, New York



**Ödön von Horváth's letztes Gedicht**

Und die Leute werden sagen  
In fernen blauen Tagen  
Wird es einmal recht  
Was falsch ist und was echt

Was falsch ist, wird verkommen  
Obwohl es heut regiert.  
Was echt ist, das soll kommen —  
Obwohl es heut krepirt.

**Ödon von Horváth's last poem, 1938**

And the people will say  
on that far-off blue day  
It will be clear this time  
what's false, what's genuine.

What is false will crumble  
even though it rules today.  
What is genuine will come  
even though it croaks today.

*Translation by Robert Kelly*

## Notes on the Program

### Ödön von Horváth: A Study in Lying

by Florian Becker

In the early evening of June 1, 1938, less than three months after he left Vienna on a journey that he hoped would be the beginning of a long exile from fascism, the 36-year-old playwright Ödön von Horváth was killed by a falling branch during a thunderstorm on the Champs-Élysées in Paris. There is a cruel irony in the fact that Horváth died in a lightning strike, the proverbial punishment of the liar. For the lie—in its broadest meaning and in its myriad varieties—is the great and abiding theme of Horváth's work as a playwright and novelist.

All of Horváth's characters tell the *untruth*, to themselves and to others. This happens through deliberate false testimony, half-accidental omission, semiconscious insinuation, and, above all, through wishful thinking and outright self-deception. What Horváth unfolds in front of the spectator is an acute psychology and sociology of mendacity, one that has had few rivals since Ibsen. At the root of this mendacity is his characters' desire to hold on to a shred of their self-respect, in a historical constellation that seems to threaten them at every turn with economic ruin and social disgrace—as well as an all-pervasive cowardice that prevents them from confronting those of their motives that are bound up with the larger lies they tell themselves. Although many of Horváth's characters are not simply naïve or obtuse, it's also true that they rarely know what they are doing. Even when they are telling straightforward lies to each other, they do not so much perform speech acts; instead, language appears to operate through their utterances. Cobbled together from stock phrases, hackneyed idioms, mangled quotations from the classics of German literature, and fragments of scientific and political jargon, the speakers' utterances bring forth effects that they rarely foresee and seldom recognize, even in hindsight, as consequences of their own doings.

Born in 1901 to a family of Hungarian diplomats in Fiume on the Adriatic Sea (today's Rijeka, Croatia, about 50 miles east of Trieste), Edmund Josef von Horváth counted Magyars, Croatians, Czechs, and Germans among his ancestors. His parents called him Ödön, the Hungarian variant of Edmund. He spent his early childhood and youth in Belgrade, Budapest, Munich, Pressburg (today's Bratislava, Slovakia), and Vienna, where he completed his secondary school diploma in 1919. Summing up these years, he wrote:

“During my school days, my language of instruction changed four times, and I finished almost each academic year in a different city. As a result, I did not know any single language completely. When I first came to Germany, I couldn’t read the newspaper because I didn’t know the Gothic alphabet, although my mother tongue is German. I have no home country, and of course I do not suffer from this fact. I enjoy this homelessness because it liberates me from a certain unnecessary sentimentality.”

The distinctly modern cosmopolitanism expressed in these lines and visible throughout Horváth’s work can be attributed only in part to the traditional multiculturalism of the Austro-Hungarian Empire. “My generation,” Horváth wrote, “knows the old Austria-Hungary only from hearsay—that prewar dual monarchy with its two dozen nations, its petty local patriotism alongside a resigned self-irony, its ancient culture, its illiteracy, absolutist feudalism, petty bourgeois romanticism, Spanish etiquette, and cozy decay. I don’t shed a tear over the old Austria-Hungary. What is rotten has to collapse. If I were rotten myself, I would collapse as well, and I believe that I wouldn’t shed a tear over myself.” Rather, Horváth’s internationalism was most profoundly shaped by his experiences in the avant-garde intellectual and artistic world of the Weimar Republic (1918–1933). As a student at Munich University from 1919 to 1922, he frequented the same lectures and literary soirées as the expressionist playwright Ernst Toller; Klabund, a legend of Weimar-era cabaret; Erwin Piscator, the father of 20th-century political theater; and Bertolt Brecht. In 1924, the 23-year-old Horváth moved to Berlin, then the world capital of innovative theater. For the next several years he divided his time between the booming metropolis and his parents’ summerhouse in Murnau, Bavaria. While in Berlin, he stayed at small hotels for weeks at a time, surrounded by cabaret and variety artists. He did most of his writing in small pubs, wine bars, and cafés. Contemporaries describe him as tall, attractive, effortlessly elegant, somewhat boyish, unfailingly friendly, and a “fabulous listener.” Friends said he was often beleaguered by people who wanted to tell him their stories.

*Judgment Day* occupies a peculiar and particularly important place in Horváth’s oeuvre. It was the last of his plays that Horváth saw performed in his lifetime, and it was also the first of his plays that was performed after World War II, in Austria in 1945 and in Western Germany two years later. Two decades later, Horváth was rediscovered as one of the most important 20th-century playwrights. In 1968, the young Peter Handke famously declared: “Horváth is better than Brecht.” In the early 1970s, Horváth’s plays were among the most frequently performed in the German-speaking world; between 15 and 19 new productions of his plays were staged each year in West Germany alone. But this undeservedly delayed boom in performances and academic attention focused mainly on the great *Volksstücke*

("popular" plays) of his Berlin years: *Italian Night* (1930), *Tales from the Vienna Woods* (1931), *Kasimir and Karoline* (1932), and *Faith Love Hope* (1933). These plays offer a penetrating analysis of the unprecedented, ill-understood, and hugely consequential social phenomenon to which Horváth variously referred as the new middle class or petite bourgeoisie. *Judgment Day* is clearly not a *Volksstück*. With it, the author returned to older devices and forms: the naturalistic trope of the train wreck, the expressionist drama of inner transformation, and even baroque allegory and the medieval mystery play.

Nonetheless, critics are mistaken when they see too clear a break between Horváth's rational-political *Volksstücke* and his later, more "metaphysical" plays. With *Judgment Day*, he by no means abandoned his self-declared mission to depict the petite bourgeoisie. Unlike his orthodox Marxist companions, he was able to diagnose the new middle class as a historically consequential group despite the fact that it was not defined by its position vis-à-vis the means of production. As Horváth saw it, the petite bourgeoisie was composed of "remnants of the aristocracy, remnants of the old middle class"—merchants, higher civil servants, ex-proletarians, the self-employed, and the new salaried masses. What the members of this heterogeneous group had in common was their deep fear of their own proletarianization. The life and idiom of the petite bourgeoisie was shot through with remnants of the world of the old bourgeoisie, whose culture and intellectual production it borrowed without ever truly assimilating into it.

Horváth's keen understanding of the crisis experienced by the petite bourgeoisie and its decisive role in the rise of fascism after 1929 can be seen in relation to the questions of ethics and religion. Horváth's friend Franz Theodor Csokor (also a playwright) impressed upon him the thought "that human beings, despite their baseness, are capable of transformation, and that they . . . should strive to redeem themselves through the recognition of their guilt." And yet, what is remarkable about the mental universe of the characters in *Judgment Day* is that none of them has any adequate idea of guilt or responsibility. The play casts doubt upon any religious or metaphysical idea of guilt, be it that of individual transgression or original sin, despite its many allusions to the Book of Revelation (the trumpets, the Seven Seals of the Apocalypse) and its identification of the characters Hudetz and Anna with Adam and Eve, and with Cain and Abel. Surely it is significant that the only explicit mention of the Last Judgment in the play comes in the poem that is printed on the small devotional image handed out at Anna's funeral, where it is scarcely more than a remnant of a naïve religiosity that the townspeople have long since lost. Indeed, these same people are never more *evidently* mistaken than in the situations in which they invoke God. (Witness, for instance, the innkeeper's toast to Hudetz after his

acquittal.) These ambiguities about inherited ethical categories are sustained even at the play's end, when the dead appear on the scene. If Pokorny, the train driver, ridicules the idea of earthly justice, then he also never claims that there is any higher or transcendent form of justice, and he simply smiles at Hudetz's idea that there might be a God who understands him. As spectators, then, we can scarcely be expected to know more about the existence or nature of a beyond at the play's conclusion than we knew before.

The greatest puzzle posed by *Judgment Day*, rarely noted by critics, is that it is not at all clear that *any* of the characters are at fault for the pivotal train wreck. According to the stage directions, neither Hudetz nor Anna nor Hudetz's wife can really be blamed for the accident. What all of them appear to miss in their respective efforts to either blame or cover for each other is the simple fact that the bell that was supposed to alert Hudetz to set the signal rang too late, *after* the train had already passed. This fact takes us squarely back to the question of lying, its psychological motivations, and its social consequences. There are enough catastrophes in the play, to be sure, for which the characters can rightly be held responsible. However, the train wreck itself is not one of them. On closer inspection, it turns out that all of these disasters result from the characters' mendaciousness. The only support we ever hear Hudetz give for his claim to innocence is this: "I set the signal on time. I have always been a conscientious civil servant." His real claim to innocence—the possibility of a mechanical or other systemic failure—does not even occur to him. He lacks any awareness of the larger technological and social realities within which he acts. In Hudetz's mind, an entire ethical consciousness has contracted into a narrow professional morality. In him, as in so many of Horváth's characters, we encounter the specifically modern mode of thoughtlessness for which Hannah Arendt coined the frequently misunderstood idiom of the "banality of evil." It may be disconcertingly unsurprising, then, that it is precisely after Hudetz has murdered Anna that he can finally sleep soundly again, "like a conscientious, dutiful civil servant."

*Florian Becker is an assistant professor of German at Bard College.*

## Who's Who

### **Caitriona McLaughlin** Director

Caitriona McLaughlin is an Irish theater director currently based in London, where she has directed such plays as *Frank Pig Says Hello*, *Lullabies of Broadmoor*, and *Masks & Faces* at the Finborough Theatre; *The Shadowbox* at the Southwark Playhouse; and *Roman Nights*, *Pete n' Me*, and *Modern Man* at the New End Theatre. Most recently she directed a new play called *Still*, *The Blackbird Sings*, which is currently on tour in Ireland; *Killers and Other Family* by Lucy Thurber; and a site-specific production of *The Recruiting Officer* for the Farquhar Blue Eagle Theatre Festival, in Northern Ireland. She was awarded a Clore Fellowship in 2007.

### **Christopher Hampton** Translator

Christopher Hampton's plays, musicals, and translations have garnered three Tony Awards, two Olivier Awards, and the New York Theatre Critics Circle Award. Prizes for his film and television work include an Oscar, two BAFTAs, and a Special Jury Prize at Cannes. His plays include *The Talking Cure*, *Tales from Hollywood*, *Les Liaisons Dangereuses*, *Savages*, *The Philanthropist*, and *Total Eclipse*. He wrote the book and lyrics (with Don Black) for the musicals *Sunset Boulevard* and *Dracula*, and the librettos for the Philip Glass operas *Waiting for the Barbarians* and *Appomattox*. He has translated extensively from Chekhov, Ibsen, Molière, Ödön von Horváth, and Yasmina Reza (including her plays *God of Carnage* and *Art*). Hampton's screenplays include *The Quiet American*, *Mary Reilly*, *Total Eclipse*, *Dangerous Liaisons*, *Carrington*, *The Secret Agent*, and *Imagining Argentina*, the last three of which he also directed. His latest screenplay was for the film *Atonement*, which won the Golden Globe and BAFTA awards for Best Picture.

### **Mimi Lien** Set Designer

Mimi Lien designs sets and environments for theater, dance, and opera. Her recent work includes *Strange Devices from the Distant West* (Berkeley Rep), *Neighbors* (Public Theater, New York), and *Becky Shaw* (Wilma Theater, Philadelphia). Her work has also been presented at the American Repertory Theater (Cambridge), Alliance Theatre (Atlanta), and the Williamstown Theatre Festival, and, in New York City, at the Signature Theater, The Kitchen, and other venues. She is an artistic associate with Pig Iron Theatre Company and resident designer at BalletTech. She was a semifinalist in the Ring Award competition for opera design in Graz, Austria. Lien's work has been recognized with a Barrymore Award and a Hewes Design Award nomination, and she has been a recipient of the NEA/TCG Career Development Program.

**Kaye Voyce** Costume Designer

Kaye Voyce designed the costumes for three previous SummerScape productions: *Osud* (2003), *Rocket to the Moon* (2005), and *The Elliott Smith Project* (2007). Her recent work includes *Paradise Lost* (American Repertory Theater), *Der Menschenfeind* (Staatstheater Braunschweig), *The Consul* (Glimmerglass Opera), *The Bacchae* (The Public/Shakespeare in the Park), *Beckett Shorts* (New York Theatre Workshop), *Louise* (Spoleto Festival USA), and *Orphée* (Glimmerglass Opera and Portland Opera). Her upcoming projects include the New York City premiere of Leonard Bernstein's *A Quiet Place* at New York City Opera.

**Jane Cox** Lighting Designer

*Judgment Day* is Jane Cox's third SummerScape lighting project; she worked on the *Rocket to the Moon* production in 2005, and on the premiere of Doug Varone's *Victorious* in 2007. Her New York theater credits include designs for the Roundabout Theater, Manhattan Theater Club, Brooklyn Academy of Music, Playwrights Horizons, Signature Theater, and New York Theater Workshop. Regionally she has designed for the Guthrie Theater, McCarter Theater, Oregon Shakespeare Festival, and Steppenwolf, among many others; and for New York City Opera, Glimmerglass Opera, and Minnesota Opera. She has collaborated with the choreographers Doug Varone and Monica Bill Barnes on numerous productions. Cox grew up in Dublin, Ireland, and received an M.F.A. from NYU. She is on the adjunct faculty at Princeton University and Vassar College.

**Matt Tierney** Sound Designer

Matt Tierney's recent productions include *That Face* (Manhattan Theatre Club), *This* (Playwrights Horizons), and *Blasted* (Soho Rep; Hewes Award). He worked on the Elevator Repair Service productions of *The Sun Also Rises* and *The Sound and the Fury* (Lortel nomination); with Young Jean Lee's Theater Company on *Lear*, *The Shipment*, and *Church*; and with the Wooster Group on *There Is Still Time...Brother, Hamlet* (Lortel nomination), and *The Emperor Jones*. His other credits include the Ridge Theater Company's productions of *The Death of Klinghoffer*, *Decasia*, and *Jennie Richee* (Obie and Bessie awards); and productions at the Brooklyn Academy of Music, The Kitchen, and P.S. 122, among many other theaters.

**David Caparelli** Casting

David Caparelli (MeCap Casting) cast the current Broadway productions of *Fences*, *Lend Me A Tenor*, *Everyday Rapture*, and *Collected Stories*. With Mele Nagler, his business partner, he casts for Second Stage, Manhattan Theatre Club, Atlantic Theater Company, Williamstown Theatre Festival, Lincoln Center's LCT3, Ars Nova, and several regional theaters.

His television casting credits include *Gossip Girl*, *Brotherhood*, and the upcoming AMC series *Rubicon*. He also cast the New York segments of the 2010 film *Love and Other Drugs*.

**Erin Albrecht** Stage Manager

Erin Albrecht's New York stage-management experience includes the Off-Broadway productions of *The Marvelous Wonderettes* and *A Touch of the Poet* (Friendly Fire), and *Hamlet* and *Richard III* with New York Classical Theatre. Regionally she has worked with Arena Stage, Phoenix Theatre, Arkansas Rep, Arkansas Symphony Orchestra, Quest: arts for everyone, and seven seasons at the Utah Shakespearean Festival. She holds a bachelor of music degree from the Catholic University of America and an M.F.A. in stage management from Virginia Tech.

**Sherin Bennett** Assistant Stage Manager

Sherin Bennett has stage managed for New York Theatre Workshop, New Dramatists, Drama League, Utah Shakespearean Festival, Juilliard, Spoleto Festival (Italy), Utah Festival Opera, Milwaukee Rep, and Capital Repertory Theatre. She is currently pursuing an M.S. in urban public policy analysis and management at Milano The New School, concentrating on economic development and community development finance.

**Barbara Rubin** Dialect Coach

Barbara Rubin coaches actors for theater, film, and television roles. She is on the faculty of the American Academy of Dramatic Arts and the Lee Strasberg Theatre and Film Institute. She recently coached Jennifer Hudson and Terence Howard for the film *Winnie* (2010).

**Joseph Adams** Woodsman / Deputy

Joseph Adams appeared in the Broadway productions of *Come Back, Little Sheba*, *The Real Inspector Hound*, *A View from the Bridge*, and *The Survivor*. Off-Broadway he has appeared in *Sixty Miles to Silver Lake* (Soho Rep), *Dance of the Seven-Headed Mouse* (Beckett Theatre), and *Serendib* (Ensemble Studio Theatre). His regional credits include Actors Theatre of Louisville, Hartford Stage, Pittsburgh Public Theater, Cleveland Play House, Westport Country Playhouse, and the Contemporary American Theatre Festival. His film and television work includes roles in *Brooklyn's Finest*, *Twelve*, *Inhale*, *Iron-Jawed Angels*, *Gossip Girl*, *Dirty Sexy Money*, *Law & Order*, and *Point Last Seen*.

**Craig Bockhorn** Innkeeper

Craig Bockhorn has appeared on Broadway in *Prelude to a Kiss* and *On Golden Pond*. Off-Broadway he has appeared in *Kit Marlowe* (the Public), *The Seagull* (NYSF/Delacorte), and

*The Truth-Teller* and *The Hope Zone* (Circle Rep). Regionally he has appeared in *A Streetcar Named Desire*, *Dinner with Friends*, *Art*, *Julius Caesar*, and *The Cripple of Innishmaan* (Pioneer); *Enigma Variations* (Walnut Street); *Molly Sweeney* and *Of Mice and Men* (Delaware Theatre Co.); *Room Service* (Cleveland Playhouse); and *Lonely Planet* and *Spinning into Butter* (Alliance). His film work includes *Transamerica* and the upcoming *The Big Year*, and he has appeared in the television series *Ed*, *Law & Order: Special Victims Unit*, and *Law & Order: Criminal Intent*.

**Shawtane Bowen** Ferdinand

Shawtane Bowen has a B.A. in theater and performance studies from the University of California, Berkeley, and an M.F.A. in acting from the American Repertory Theater. He played Reverend Drinkwater in the world premiere of *The Error of Their Ways* at HERE Arts Center, and he was in two New York premieres: as Niko in Sheila Callaghan's *Crawl, Fade to White* at 13 Playwrights/Ideal Glass Gallery; and Henry in *Fêtes de la Nuit* at the Theatre at Riverside Church. He was also in the Lortel Award-winning musical *The Seven* at La Jolla Playhouse, directed by Jo Bonney and choreographed by Bill T. Jones for the New York Theatre Workshop.

**Rod Brogan** Pokorny / Prosecutor

Rod Brogan's Broadway appearances include roles in *Mauritius* and the national tour of *Doubt*. Regionally he has appeared in *King Lear*, *Antony and Cleopatra*, *Doubt*, *As You Like It*, *The Two Noble Kinsmen*, *Much Ado About Nothing*, *Pentecost*, *Sky Girls*, *Beyond Therapy*, and *The Food Chain*. He has a role in an upcoming film called *The Winning Season* (with Sam Rockwell and Emma Roberts). He was a series regular on the television show *Major Dad*, and has also appeared on *One Life To Live*, *Law & Order*, *Third Watch*, *Oz*, and *Girl Talk*. Brogan has an M.F.A. from the University of San Diego/Old Globe Theatre.

**Beth Cole** Leni

Beth Cole's stage appearances include *Jack Goes Boating*, with Philip Seymour Hoffman; *Cedar City Falls*, produced and written by Liz Tucillo; *Art Outside*, by Andrea Ciannavei; and *The 24 Hour Plays* and *The Dog & Pony Variety Show* with CRUX Productions. A member of LAByrinth Theater Company, she has done numerous staged readings with the company at their yearly Barn Series festivals at the Public. Her film and online work includes *Jack Goes Boating* (directed by Philip Seymour Hoffman), a series-regular role in *Jack in a Box* (with Michael Cyril Creighton), *The Negative* (directed by Cruz Angeles), and *The Hard Place* (directed by Marieke Gaboury).

**Brandon Dirden** Traveling Salesman / Detective / Kreitmeyer

Brandon Dirden earned a B.A. at Morehouse College and an M.F.A. at the University of Illinois at Urbana-Champaign. His Broadway appearances include the 2007 revival of *Prelude to a Kiss* and, earlier this year, *ENRON*. Off-Broadway he has appeared in *The First Breeze of Summer* and *Day of Absence*, both at the Signature Theatre. His regional theater work includes *Magnolia* (Goodman Theatre); *Fences* (Huntington Theatre); *Topdog/ Underdog* (Playmakers Repertory Company); *Ceremonies in Dark Old Men* (True Colors Theatre Company); *Othello*, *Twelfth Night*, *Metamorphoses*, and *The Comedy of Errors* (Georgia Shakespeare Festival); and *A Death in the House...*, *A Christmas Carol*, and *The Breach* (Alliance).

**Dashiell Eaves** Alfons

Dashiell Eaves has appeared on Broadway in this season's *A Beheading in Spokane*, as well as in *Coram Boy*, *The Lieutenant of Inishmore*, *James Joyce's The Dead, 1776*, and *The Sound of Music*. His Off-Broadway credits include *Killers and Other Family* (Rattlestick); *Becky Shaw* (2nd Stage); *Not Waving, A Midsummer Night's Dream*, and *Street Scene* (Williamstown); and *The Seven* (La Jolla). Eaves appeared in the films *Arthur and the Invisibles III* (directed by Luc Besson) and *Beloved* (directed by Jonathan Demme). His television work includes *Stomp Out Loud*, *Law & Order: CI*, and *Third Watch*.

**Stephanie Roth Haberle** Frau Hudetz

This is Stephanie Roth Haberle's second appearance at SummerScape; she was in the 2005 SummerScape production of Clifford Odets's play *Rocket to the Moon*. Her Broadway credits include *Artist Descending a Staircase* (for which she received a Drama Desk Award nomination for Featured Actress), *Les Liaisons Dangereuses*, and *Brighton Beach Memoirs/Broadway Bound*. Off-Broadway she has appeared in *An Oresteia* (Classic Stage), *Cymbeline* (New York Shakespeare Festival), *Two Gentleman of Verona* (at Shakespeare's Globe in London, and at Theater for a New Audience in New York); and *The Cherry Orchard* (at Brooklyn Academy of Music, directed by Peter Brook). Haberle is a graduate of Juilliard and an alumna of the American Repertory Theater company.

**Kelly McAndrew** Frau Leimgruber

Kelly McAndrew was most recently seen in *Kenny Finkle's Alive and Well* at the Old Globe Theatre in San Diego. Her Broadway credits include Maggie the Cat in *Cat on a Hot Tin Roof*. Her Off-Broadway credits include *Still Life* (MCC), *Lyric is Waiting* (Irish Rep), *The Cataract* (The Woman's Project), and *Book of Days* (Signature Theatre). Her regional credits include *Holiday* (Olney Theatre; Helen Hayes nomination for Best Actress) and *The*

*Miracle Worker* and *The Great White Hope* (Arena Stage). She was in the film *Everybody's Fine* (with Robert DeNiro). Her television work includes *Law & Order: SVU* and *Gossip Girl*.

**Eric T. Miller** Policeman

Eric T. Miller's recent theater credits include *Safe Home* (Royal Family Productions), *Sweet Storm* (LAByrnth/Alchemy Theatre Co.), *Betrayed* (The Culture Project), *Waiting* (Naked Angels), *Blood of the Bear* (Workshop Theater), *Broken Hands* (NYC Fringe Festival Encore Series), and *The Lieutenant of Inishmore* (Florida Studio Theater). His television credits include *The Unusuals*, *Kings*, and *Law & Order*.

**Kevin O'Donnell** Herr Hudetz

Kevin O'Donnell appeared in the much-lauded Broadway production of *Irena's Vow*. His Off-Broadway credits include *So Help Me God!* (Mint Theatre), Stephen Belber's *Geometry of Fire* (Rattlestick), *The Hairy Ape* (Irish Rep), and *Not Waving* (Summer Play Festival). Regionally he has appeared in *Hamlet* (Guthrie), *Britannicus* (A.R.T.), *Troilus and Cressida* (Chicago Shakespeare), *Major Barbara* (Shakespeare Theatre, D.C.), *Thief River* (Barrington Stage), *The School for Scandal* (Mark Taper Forum), and *Hamlet* and *All's Well That Ends Well* (Shakespeare & Co.). O'Donnell can be seen in the films *Salt* and *Black Irish*. His television credits include *The Good Wife* and *All My Children*. He is a graduate of Juilliard.

**Hayley Treider** Anna

Hayley Treider recently graduated from the University of North Carolina School of the Arts with a B.F.A. in acting. She appeared on her first TV show, *Law & Order SVU*, this past October. While in school, her favorite roles included Darlene in *Balm and Gilead*, Mary in *Our Country's Good*, Marie in *Sunday in the Park with George*, and Adriana in *The Comedy of Errors*. She is proud to be joining Actors Equity with this production of *Judgment Day*.

**Sidney Williams** Kohut / Costumer

Sidney Williams appeared in the Off-Broadway production of Stephen Adley Guirgis's *Little Flower of East Orange*, directed by Phillip Seymour Hoffman. His other Off-Broadway credits include Bob Glaudini's *Identical Same Temptation* (Theatre for the New City) and Andrea Ciannevei's *Pretty Chin Up* (Shiva Theatre). His other New York stage work includes roles in Michael Puzzo's *The Dirty Talk*, directed by Padraic Lillis (Center Stage); *Oedipus*, with Al Pacino, directed by Estelle Parsons (Actors Studio); *Savior*, directed by Malindi Fickle (Manhattan Ensemble); and Kelly Stuart's *Mayhem* (Lion Theatre). Williams is a member of the Actors Studio and the LAByrnth Theater.

We honor the late Richard B. Fisher for his generosity and leadership in building and supporting this superb center that bears his name by offering outstanding arts experiences. We recognize and thank the following individuals, corporations, and foundations that share Dick's and our belief in presenting and creating art for the enrichment of society. Help us sustain the Fisher Center and ensure that the performing arts are a part of our lives. We encourage and need you to join our growing list of donors. (The list reflects donations received in the last 12 months.)

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## **About Bard College**

Bard College, in Annandale-on-Hudson, New York, is an independent, nonsectarian, residential, coeducational college that offers a four-year B.A. degree in the liberal arts and sciences and a five-year B.S./B.A. degree in economics and finance. Bard and its affiliated institutions also grant the following degrees: A.A. at Bard High School Early College, a New York City public school with two campuses; A.A. and B.A. at Bard College at Simon's Rock: The Early College, in Great Barrington, Massachusetts; M.S. in environmental policy and in climate science and policy and M.A. in curatorial studies at the Annandale campus; M.F.A. and M.A.T. on multiple campuses; and M.A., M.Phil., and Ph.D. in the decorative arts, design history, and material culture at the Bard Graduate Center: Decorative Arts, Design History, and Material Culture in Manhattan. The Bard College Conservatory of Music grants a five-year dual degree, a B.Music and a B.A. in a field other than music, and M.Music degrees in vocal arts and conducting. Internationally, Bard offers dual B.A. degrees at Smolny College of Saint Petersburg State University, Russia, and Al-Quds University in East Jerusalem. For more information about Bard College, visit [www.bard.edu](http://www.bard.edu).

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## SummerScape Staff

### Production

Vin Roca  
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Stephen Dean  
*Stage Operations Supervisor*  
Kelly Wood  
*Spiegel tent Venue Director*  
John Boggs '10  
*Production Office Assistant*  
Valerie Ellithorpe '09  
*Production Assistant*  
Grace Schultz '10  
*Production Assistant*

### Student Production Assistants

Jesse Brown '10  
Taylor Lambert '11  
Marianne Rendon '12  
Alexander Wright '10  
Mette Lou Von Kohl '10  
Emily Cuk '10

### Carpenters

Mike Zally  
*Assistant Technical Director*  
Sean Maloney  
*Master Carpenter*  
Glenna Broderick '09  
Connor Gibbons  
Dale Gibbons  
Daniel Gibbons  
Jake Goldwasser  
Trevor Hendrickson  
Muir Ingliss  
Roger Mann  
Carley Matey  
Doreen Pitcher  
Joseph Puglisi  
Todd Renadette  
Ashley Stegner '12

### Electrics

Andrew Hill  
*Lighting Supervisor*  
Brandon Koenig  
*Master Electrician, Sosnoff Theater*  
Joshua Foreman  
*Master Electrician, Theater Two*  
Claire Moodey  
*Master Electrician, Spiegel tent*  
Sarah Bessel '11  
Morgan Blaich  
Walter Daniels

Paul Frydrychowski  
Thomas Holland  
Jeremy Lechterman  
Victoria Loye  
Liudmila Malyshava '12  
Jeremiah McClelland  
Mike Porter '11  
Nora Rubinstone '11  
Sylvianne Shurman  
Kerk Soursourian '12

### Sound and Video

Richard Pearson  
*Audio 1, Sosnoff Theater*  
Thom Patzner  
*Audio 2, Sosnoff Theater*  
Sharlyne Brophy  
*Audio 1, Theater Two*  
Scott D. Hoskins  
*Audio 2, Theater Two*  
Charles Mead

### Costumes

Brie Furches  
*Wardrobe Supervisor*  
Bethany Itterly  
*First Hand*  
Molly Farley  
*Draper*  
Corinne Hawxhurst  
*Draper*  
Maria Juri  
*Draper*  
Lindsay McWilliams  
*Lead Wardrobe*  
Alice Broughton  
Alexandra Natrass  
Alyson Parise  
Lea Preston

### Hair and Makeup

Jennifer Donovan  
*Hair and Makeup Supervisor*  
Christal Schanes  
*Makeup Artist*

### Properties

Brian Kafel  
*Properties Supervisor*  
Lily Fairbanks  
*Assistant Properties Supervisor*  
Curtis Allen  
Matthew Waldron

### Spiegelmaestro

Nik Quaife

### Company Manager

Katrin Hall

### Company Management Assistants

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Marina Day '12  
Azfar Khan '13  
Olga Opojevici '09

### Front of House

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*House Manager*  
Christina Reitemeyer '07  
*Senior Assistant House Manager*  
Lesley DeMartin '11  
*Senior Assistant House Manager*  
Emily Gildea '11  
*Assistant House Manager*  
Amy Strumbly '11  
*Assistant House Manager*  
Lynne Czajka  
*Assistant House Manager*

### Box Office Tellers

Caitlyn DeRosa  
Emily Rice '10  
Emily DeMartino '10  
Emily Di Palo  
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## BARD SUMMERSCAPE 2010

**OPERA** JULY 30 – AUGUST 6

Franz Schreker's

### *The Distant Sound*

With lush, sumptuous music, Schreker's 1912 opera tells the tragic story of Fritz, a composer who forsakes his beloved for the sound that is a distant echo of her presence.

**OPERETTA** AUGUST 5–15

Oscar Straus's

### *The Chocolate Soldier*

A charming comic take on an unusual boy-meets-girl scenario.

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