

THE MONMOUTH COLLEGE  
DEPARTMENT OF THEATRE

PRESENTS



1853

## COMPANY



**Amelia Chavez '21** is pursuing a major in psychology and a minor in theatre. She is an active member of Alpha Xi Delta women's fraternity, Chamber Choir and Chorale, as well as Crimson Masque. Her recent honors include being selected by Kennedy Center American College Theatre Festival: Region 3 respondents as an Irene Ryan Acting Scholarship nominee for her 2018 portrayal of Haley Stray in Philip Ridley's *The Pitchfork Disney*, as well as for her 2017 portrayal of Mrs. Peters in Susan Glaspell's *Trifles*.



**Terry Harris '19** is majoring in theatre. His college acting credits include Sheriff Peters in Susan Glaspell's *Trifles*, Sidney Purvis in the musical *Meet Me in St. Louis* and Party Goer/Toy Soldier in *The Nutcracker*. Off the stage, Harris has worked on Publicity Crew and is interested in art, particularly abstract painting and animation.



**Kyrsten Hume '18** is majoring in psychology with a minor in theatre. A leader on campus, she is president of Psi Chi, the national honor society for psychology, and is treasurer for Crimson Masque. Hume is also a member of Kappa Kappa Gamma women's fraternity and the Order of Omega. The recipient of the April Zorn Scholarship for outstanding work in theatre, Hume plans to earn a master's degree in social work and a doctorate in clinical counseling.



**Billy Savage '19** is pursuing majors in theatre and political science. The vice-president of Crimson Masque, his recent acting credits include Creon in Sophocles' *Oedipus Rex*, Reverend Paris in Arthur Miller's *The Crucible* and Master Toymaker in the world premiere of *Saving Toyland*, adapted by Monmouth's Ron Zank. Savage has also garnered credits as a sound designer and stage manager for productions of Susan Glaspell's *Trifles* and *Woman's Honor*.

**THE MONMOUTH COLLEGE  
DEPARTMENT OF THEATRE**

**PRESENTS**

***AND BABY MAKES SEVEN***

by Paula Vogel

Directed by Vanessa Campagna

April 19-22, 2018

Wells Theater

**SETTING** NEW YORK CITY

**TIME** THE PRESENT

**ACT 1** PROLOGUE Late Fall

SCENE 1 Mid Summer. Day 1: morning

SCENE 2 Day 1: night

SCENE 3 Day 2: morning

SCENE 4 Day 2: lunchtime

SCENE 5 Day 3: morning

SCENE 6 Day 4: afternoon

SCENE 7 Day 4: one hour later

During a 10-minute intermission,  
please join us in the lobby for refreshments  
provided by Alpha Psi Omega and Crimson Masque.

**ACT 2**

PROLOGUE Day 4: night

SCENE 8 Day 5: morning

SCENE 9 Day 5: afternoon

SCENE 10 Day 5: night

SCENE 11 Day 6: morning

SCENE 12 Day 6: afternoon

SCENE 13 Day 7: night

SCENE 14 A couple of months later: early evening

EPILOGUE Later that night

## CAST OF CHARACTERS

<b>Peter Levin</b> .....	Terry Harris, Thursday and Saturday Billy Savage, Friday and Sunday
<b>Ruth Abrams</b> .....	Amelia Chavez
<b>Anna Epstein</b> .....	Kyrsten Hume

## PRODUCTION TEAM

Director .....	Vanessa Campagna
Dramaturgy.....	Vanessa Campagna
Scenic Design .....	Doug Rankin
Lighting Design.....	Doug Rankin
Lighting Crew.....	Sean Paulsgrove
Technical Director .....	Doug Rankin
Sound Design .....	Vanessa Campagna, A.J. Green
Sound Board Operator .....	Sean Paulsgrove
Spot Operator .....	Samantha Roberts
Light Board Operator.....	Doug Rankin
Costume Design.....	Vanessa Campagna, Ray Gabica
Stage Manager.....	Alexi Licata
Property Design .....	Alexi Licata, Haley Willits
Box Office Manager .....	Leslie Appel
Publicity .....	Alpha Psi Omega
Run Crew.....	Samer Aljundi, Alfred Boateng, Montrell Davis, Brett Fordyce, Tyler Gist, Blake Haas, Nick Miylar, Zach Vancil
Set Construction .....	Doug Rankin
Paint Crew .....	Ron Zank and THEA 173 "Intro to Technical Theatre" Students

## SPECIAL THANKS

President Clarence R. Wyatt and First Lady Lobie Stone  
Dean David Timmerman  
Doug Rankin  
Ron Zank  
Hayley and Josh Hawthorne  
Annie Moore  
Michelle Damian  
Monmouth-Roseville High School  
Michelle Davis  
Kyrsten Hume

## DIRECTORIAL AND DRAMATURGICAL NOTE

### "STAGING THE CHILDREN'S WORLD OF PAULA VOGEL'S AND BABY MAKE SEVEN AND GESTURING TOWARD QUEER UTOPIA"

My recent essay published with the *Journal of Dramatic Theory and Criticism*, "Gesturing toward Queer Utopia: The Children's World of Paula Vogel's *And Baby Makes Seven*," extends Joanna Mansbridge's and David Savran's compelling scholarly work on Paula Vogel. Dealing exclusively with Vogel's comedy *And Baby Makes Seven* (1984), my essay celebrates and clarifies the controversial and often misunderstood play. Indeed, *And Baby Makes Seven* has a tenuous relationship with popular reception, as the play's meaning has been lost on—or at least its significance diminished by—a majority of critics. In terms of scholarship, *And Baby Makes Seven* has received substantially less attention than Vogel's Obie Award-winning play *The Baltimore Waltz* (1992) and her Pulitzer Prize-winning play *How I Learned to Drive* (1998). My ongoing work with the play is a rejoinder to these circumstances. What began as a dissertation chapter became a publication, and that publication has been instrumental to the creative process of directing this production. In no uncertain terms (and with the pun fully intended), my engagement with *And Baby Makes Seven* has been a labor of love.

*And Baby Makes Seven* debuted off-Broadway at the Eighteenth Street Playhouse in 1984 during an era of social/political conservatism that threatened the significant gains achieved throughout the late 1960s and 1970s for women's and LGBT rights. The 1980s saw retrograde motion in American social/political progressiveness; as a result, many lesbians and gay men felt an urgent need to reassert their normalcy through assimilatory or homonormative practices. And so as conservatism characterized the 1980s mainstream, it also burgeoned within LGBT communities. Advocacy groups like ACT NOW (AIDS Coalition to Network, Organize, and Win) promoted controversial messages about monogamy and men's "responsibility for protecting their sexual partners."<sup>1</sup> Lillian Faderman has argued that many lesbians also adopted "conventional" lifestyles, highlighting the fact that "monogamy came to look attractive even to women who had been personally and ideologically against it in the past."<sup>2</sup> One substantial outcome produced by this shifting cultural landscape was the lesbian baby boom. Vogel's *And Baby Makes Seven* emerged amid and in response to these circumstances.

I find the play compelling because it is simultaneously a product of its time and increasingly relevant in our own time. The vogue for same-sex families that emerged in the 1980s has only gained momentum in the decades since the play's debut. As Marc Stuart Weitz (director of Purpleman Theater's 2014 revival) has effectively noted, "Modern families are becoming more visible on television, in movies, and on-stage—*And Baby Makes Seven* was on the bleeding edge of that cultural wave."<sup>3</sup> I am most compelled by the text, however, for its complex interplay between queerness and hegemonic constructs, institutions, and practices (e.g., gender, sexuality, family, parenting).

<sup>1</sup>Cindy J. Kistenberg, *AIDS, Social Change, and Theater: Performance as Protest*, Garland Publishing, 1995, p. 143.

<sup>2</sup>Lillian Faderman, *Odd Girls and Twilight Lovers: A History of Lesbian Life in Twentieth-Century America*, Penguin, 1991, pp. 281–82.

<sup>3</sup>Marc Stuart Weitz, quoted in Carey Purcell, "New Ohio Theatre to Present Paula Vogel's *And Baby Makes Seven*; Marc Stuart Weitz to Direct," Playbill, 19 Nov. 2013, <<http://www.playbill.com/article/paula-vogels-and-baby-makes-seven-opens-march-23-at-new-ohio-theatre-com-216304>> (accessed 20 Mar. 2015).

Although Vogel's characters engage in experiences that mainstream audiences find familiar, they do so in decidedly unfamiliar—and queer—ways. The play's three characters are arranged in a ménage à trois, and their sexual predilections diverge from dominant expectations of what constitutes lesbian women and gay men; namely, the characters do not possess fixed sexual identities. Additionally, the play's title alludes to the fact that a biological baby is not the family's fourth member, but rather the seventh. The other three characters are Cecil, Henri, and Orphan—sons that Anna and Ruth previously conceived in their imaginations and now personify vis-à-vis gender-bending performances. Savran has aptly noted that Vogel's wildly imaginative characters give "a new meaning to 'family values.'"<sup>4</sup> Similarly, Mansbridge has emphasized that the play challenges "definitions of what counts as real."<sup>5</sup> My article extends the conversations surrounding *And Baby Makes Seven* by arguing that it gestures toward utopia, revealing the queer family as one productive articulation thereof.

Jane Ward's essay "Radical Experiments Involving Innocent Children: Locating Parenthood in Queer Utopia" argues that "[t]o parent queerly is to *stage* children's worlds," environments characterized by "queer scenes, imagery, objects, and sensations."<sup>6</sup> As audiences of this production will encounter, Vogel's play is rife with motifs representative of these four categories. In collaborating with my colleagues and students on this production, I have been diligent to make queerness as visible, audible, and otherwise palpable as possible. The staging and acting seeks to highlight queer scenes and sensations; the costumes and scenery seek to evoke queer imagery and objects. The vulnerability and risk-taking that the student actors have engaged in throughout this process are nothing short of impressive. Their willingness to explore (intellectually, emotionally, and physically) children's worlds, queerness, and utopic performativity enable this production to capture the utopic thesis that I consider central to the play.

Prominent queer theorist José Esteban Muñoz has described queer utopia as a space beyond the here and now—a horizon on which "new and better pleasures, other ways of being in the world"<sup>7</sup> proliferate and are celebrated. I view Paula Vogel as an early architect of queer theories relating to parenting and family; the queer family in *And Baby Makes Seven* gestures toward a utopia in which people can have their kids and queerness too. This utopia is a significant riposte to LGBT people's frequent experience of social exclusion from families. This utopia also subverts the social exclusion of LGBT parents from queer culture. *And Baby Makes Seven* playfully deconstructs and rewrites these, and other, dominant cultural narratives. The notion that narratives are malleable is made abundantly clear by the dialogue's extensive (mis)quoting of a range of literary texts. Through its metadrama and its children's world, *And Baby Makes Seven* explores a future, a utopia, in which both narratives about and embodiments of family life and queer life commingle. As audiences enter the world of *And Baby Makes Seven*, it is my sincere hope that they leave it feeling amused, liberated, and perhaps even ready and willing to play!—DR. VANESSA CAMPAGNA, DIRECTOR

<sup>4</sup>David Savran, "Paula Vogel's Acts of Retaliation," *American Theatre*, 1 Apr. 1996, p. 46.

<sup>5</sup>Joanna Mansbridge, *Paula Vogel*, U of Michigan P, 2014, p. 58.

<sup>6</sup>Jane Ward, "Radical Experiments Involving Innocent Children: Locating Parenthood in Queer Utopia," *A Critical Inquiry into Queer Utopias*, edited by Angela Jones, Palgrave MacMillan, 2013, pp. 236–37, 234.

<sup>7</sup>José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity*, New York UP, 2009, p. 1.

## GENERAL INFORMATION

Please silence all electronics.

Restrooms and drinking fountains are located in the lobby.

Photography and recording of any kind is prohibited.

### THE KENNEDY CENTER

*The Kennedy Center American College Theater Festival 51<sup>®</sup>, part of the Rubenstein Arts Access Program, is generously funded by David and Alice Rubenstein.*

*Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.*

*Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; the Dr. Gerald and Paula McNichols Foundation; and Beatrice and Anthony Welters and the AnBryce Foundation.*

*KCACTF is part of JFKC: A Centennial Celebration of John F. Kennedy, inspired by five enduring ideals often ascribed to JFK: Courage, Freedom, Justice, Service, and Gratitude. Support for JFKC: A Centennial Celebration of John F. Kennedy is provided by Ambassador Elizabeth Bagley, Chevron, the Blanche and Irving Laurie Foundation, and Target.*

*Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.*

*This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.*

*Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.*

*Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.*

**AND BABY MAKES SEVEN IS PRESENTED THROUGH  
SPECIAL ARRANGEMENTS WITH DRAMATISTS PLAY SERVICES, INC.**

**COVER ILLUSTRATION BY NATALIE CURTIS '18**



1853