



Theater  
for the New City

Thursday April 22<sup>nd</sup>  
8pm



a play by  
Dina Laura

## playwright's note

Have you ever had bedbugs? As a former subletter on the Lower East Side for three and a half years, I had ample time to analyze and experience what life in a NYC apartment is like when you're not on the lease. What I discovered is that there are rules you have to follow, schedules you have to obey and personalities you have to tolerate—and if you can't, you have eight weeks to find somewhere else to live. At least, that's the agreement I signed with my roommate.

With all the ups and downs I had with my roommate, nothing could compare to his reaction when we discovered I had uninvited guests in my room—bedbugs. At times he was neurotic, but mostly he was borderline psychotic, tracking my comings and goings and wanting to know where I was sleeping on the nights I hadn't come home. He claimed he wanted to make sure I wasn't leaving a trail of bedbugs behind me, but I just found it creepy. I started to think about what other people go through with their roommates. Telling a story about what happens behind closed doors between two people who aren't friends or linked by blood ties or a romantic passion resonated strongly with me.

Making Moves follows two roommates who are strangers that suddenly make each other aware of themselves and their relationships. At the core, the play is about confronting things about oneself and the freedom and opportunity that can come with owning one's faults.

Thank you all for coming tonight!

xoxo  
DINA

# director's note

We all get to a point where its time to live alone or with a significant other. But as we all know in New York City, it's a little more complex. We either move in with our partners too early and find ourselves stuck in a lease or relationship, or we have to deal with finding a sublet when it comes to an end. If we just want to live alone, how in god's name can we afford it?

Most other places in the U.S. are not that complicated. Here we have two strong women who seem at complete opposite ends of the spectrum in temperament, personality and living habits/styles. Yet they seem compelled to grow a friendship. Dina has written this play (beautifully, I might add), to show each of these women's strengths and vulnerabilities. They begin to learn that they NEED one another in their lives. Dawn needs Nicole to just simply keep it together even though the wisest statements of the play come from her. Nicole needs Dawn to help her loosen up and trust her instincts even though she is the one who pushes Dawn to pause and gauge her own. It is a friendship they both need and will only better themselves for building.

This is a story we all need to pay attention to. How many people do we as New Yorkers blow off everyday that could possibly give us just what Dawn and Nicole can give to one another? I personally identify completely with Dawn—my purse is exploding with crap, my hair is always a mess, I feel like I'm always late and I pick things up off the street. Through this process I found myself hoping to find my Nicole...to find that other person who looks at me in wonder and calmly assesses my situation. So if you're out there, Nicole... I'm waiting!

Let's all open ourselves up for something as simple as friendship. After all, we are only human.

# cast

(in order of appearance)

NICOLE.....Dina Laura

DAWN.....Ashley Betton

# setting

An apartment in New York City, Springtime

## bios



**Ashley Betton (Dawn)\*** is happy to be apart of the Downtown Urban Theater Festival. A native of Colorado, Ashley got her BA from the University of Northern Colorado. Off-Broadway and

regional credits include Peep Diva in *Peep Show*, Betty Lou in *National Pastime*, Titania in *Midsummer Nights Dream*, and Maggie in *The Gut Girls*. Ashley would like to thank Dina and Sara for this opportunity, and for trusting a complete stranger.



**Sara Schabach**

**(Director)** graduated from the University of Wisconsin-Oshkosh with a BA in Theatre, and received a MFA in Acting from FSU/Asolo Conservatory. Direction credits include *Dogs of the Blue Gods*, *The Winged Man*, and last year's *No Sex*

*in the City* for the Strawberry Festival in NYC. Choreography credits include *The Wizard of Oz*, *Nonsense*, *The Birds*, and *TempSlave*. She is proud to be an Equity member and Theatre junky!! Thanks to Dina for this fabulous opportunity and to Mom and Dad for their undying and unending support. Here's to friendship, girls! Cheers!



**Dina Laura**

**(Nicole/Playwright)** is very happy to be a part of the Downtown Urban Theater Festival for the third year in a

row. Her last play, *Alternate Side Street Parking*, debuted at the 2009 DUTF at the HERE Arts Center. *on the rocks*, Dina's first play which was co-written with Mina Radhakrishnan, won the "Best Audience" award at the 2008 festival at the Cherry Lane Studio Theater. The play subsequently premiered on the West Coast at Studio250 @ Off-Market Theaters in San Francisco. No stranger to the arts, Dina's creativity has run the gamut—from drawing and writing to singing and playing various musical instruments, including the French horn. She even played the clarinet in her high school marching band! Favorite roles include Alice in *Pizza Man*, Lucy in *You're a Good Man, Charlie Brown*, Hattie in *Laundry & Bourbon* and Angel City Four in *City of Angels*. Dina studied Meisner technique for four years at the Matthew Corozine Studio in New York City. I love you mom and dad! Dina dedicates this performance to her favorite muse (and partner in crime)—Ms. Erinn Moran. Hugs and kisses to Milton—and that other guy.

**Stefani Weaver (Blackboard)** graduated from Ohio University with a degree in Theatre. She's performed primarily in musical theatre but also played roles in straight plays including *Moonchildren*, *The Haunting of Hill House*, *The Laramie Project*, and the *Sacred Ladies of the South*. Stefani has 14 years of dance training from Butch's School for the Performing Arts in Ohio as well as many years of vocal training. She is pursuing a career in musical theater, but truly enjoys doing anything related to theater!

**Joe Wells (Sound)** comes from Oswego, NY and moved to New York City in August of 2007. As a freshman in high school, Joe already had his own radio show at Oswego State University. He also produced segments and was an audio engineer at TV station WBUC. Once in NYC, he interned for WWPR Power 106.5 FM, an urban radio station where he made commercials and ran the board. Joe is currently finishing his degree in Communications – Broadcasting at Kingsborough Community College in Brooklyn. Joe ran sound on *Alternate Side Street Parking* in last year's festival. He first saw Dina's work in *on the rocks* and is proud to be a part of *Making Moves!*

**Michael K. Sheets (Set/Lighting Design)** New York credits: Things We Want, Maiden's Prayer, Brutally Honest, Fool Circle. Regional credits: Raised in Captivity, If Only Briefly, Elixir of Love, What are Tuesday's Like? Michael has a BFA in Performance from Youngstown in Youngstown, Ohio, his hometown. Michael would like to thank Dina Laura for giving him the opportunity to flex his creative muscles and be part of such a wonderful production!

**Christina Ventura (Stage Manager)** is thrilled to be working with this amazing group of people! Christina is a producer for Benchmark Artists. Christina has six productions with Benchmark Artists having served as Stage Manager for Burn This, The Maiden's Prayer and Things We Want and the Set Designer for Sunday on the Rocks. Christina was also the Stage Manager for the Muffin Man, the encore series of the Fringe Festival, as well as an original work entitled Brutally Honest.

**Brandon Jacobs (Props)** When not helping out with theatre projects and being generally awesome, Brandon plays drums in one of the most epic bands that shall be chronicled for ages to come, John McClane & The Die Hards.

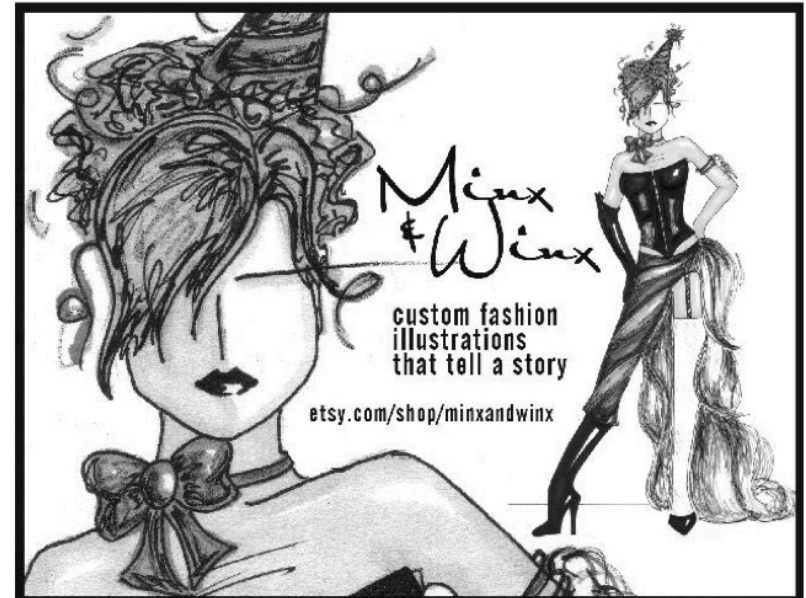
**Megan Norris (Makeup)** studied Hair and Make-up Designory at the Douglas J. Aveda Institute. She has been in NYC for two and a half years as a freelance make-up artist. Credits include work for NYC TV, ESPN, YRB Magazine and various independent films and headshot photographers.



### **Actors' Equity Association (AEA)**

Actors Equity Associate (AEA) founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence.  
[www.actorsequity.org](http://www.actorsequity.org)

\* Appears courtesy of Actor's Equity Association (AEA)



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## special thanks

Sara Schabach for her friendship, amazing artistry and telling me to “stop thinking;” Ashley Betton for jumping right in and embracing the essence of a “hot mess;” my awesome editors (and even more awesome friends) –

Rose Fritzky and Erinn Moran; Michael Sheets for building a blackboard bigger than me, turning things on and off at the right time and reminding me “We do this because we love it;” Stefani Weaver for always pitching in—whether it’s to help me do laundry or be a

blackboard; Megan Norris for making everything (especially me) look prettier; Monica Rounds for being there from the beginning and inspiring me to tell this story; Joe Wells for taking care of our “cat calls;” Steve Schukei for always jumping in at the eleventh hour to save me with his computer genius and Pro Tools skills; Christina Ventura for making sure everyone is where they need to be; Brandon Jacobs for putting everything in its proper place, Brent Watkins for saving the play for future generations; Mina Radhakrishnan for giving everyone something to read before the show and being

the friend who is the yin to my yang (no, that’s not dirty); Joanie Schlafer for a lifetime of friendship and always pushing me to step out of the “Dina box;” all of my peeps at Ruby Tuesday for being the wonderful, dysfunctional family everyone hopes for; my fabulous coworkers at Bryant Park Grill who have taught me so much and continue to inspire me with their artistic endeavors; Craig Ricks for Italian arias that still make me smile; everyone at Arcos Communications for

allowing me to be a part of this festival once more; and last, but not least, all of my friends and family for their love and support.