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7th Annual Albright Improv Festival

Sat., Feb. 2, Roop Hall, Workshop, noon-4 p.m. and Showcase, 7 p.m.*

"V-DAY: the Vagina Monologues"

Sat., Feb. 9, 7:30 p.m., Wachovia Theatre

"America, the Play: The Play About America" by Matt Fotis*

Thur.-Sat., Feb. 21-23, 8 p.m., and Sun., Feb. 24, 2 p.m., Wachovia Theatre
Directed by Matt Fotis

"Blackbird" by David Harrower*

Sat., March 2, 8 p.m. and Sun., March 3, 2 p.m., Wachovia Theatre
Directed by Alex Oleksij

"Sweeney Todd, The Demon Barber of Fleet Street"

Music and Lyrics by Stephen Sondheim

Book by Hugh Wheeler

Adapted from Christopher Bond*

Thur.-Sat., April 11-13, 7 p.m., and Sun., April 14, 2 p.m. (Alumni Weekend)
Wachovia Theatre, directed by Jeffrey Lentz

Arts Administration and Theatre Forum and Lunch, Sat., April 13
10 a.m.-2 p.m., Roop Hall

After-Hours Cabaret, Sat., April 13, 10 p.m., Roop Hall*



* For tickets/prices, visit the Box Office in person or securely online, or call 610-921-7547.

AN ALBRIGHT COLLEGE THEATRE DEPARTMENT &
DOMINO PLAYERS' 2018-2019 SEASON PRODUCTION

A RAISIN IN THE SUN

BY LORRAINE HANSBERRY
DIRECTED BY JULIA MATTHEWS



FRIDAY, JANUARY 18, 2019

9:30 a.m. & 2:30 p.m., Kasser Theatre, Montclair State University



DIRECTOR'S NOTE

Our season this year at the Albright College Center for the Arts explores the relationship between the arts and social justice. The Theatre Department is proud to present Lorraine Hansberry's drama, *A Raisin in the Sun*. When it premiered in 1959, the play provoked widespread social dialogue about American racism, the Civil Rights movement, the women's movement, and about Pan-African identity. But that was then, this is now – surely American society has changed in the past sixty years, hasn't it?

Yes and no. In 1959, it seemed radical for a black family to move into a white suburb; in 2009, a black family moved into the White House, the most prestigious address in the United States. In 1959, a young woman's dream to be a doctor seemed outrageous; in 2017, the Association of American Medical Colleges announced that, "for the first time, the number of women enrolling in U.S. medical schools has exceeded the number of men." Yet late in the play, Beneatha laments that "there isn't any real progress." And indeed, Walter's explanation of "who gets and who don't get" still seems pertinent to our own time.

What do you think? Are we getting any closer to social justice?

Julia Matthews
Associate Professor of Theatre

DRAMATURG'S NOTE

On March 11, 1959, Lorraine Hansberry's *A Raisin in the Sun* made its Broadway debut in the Ethel Barrymore Theatre. Despite the challenges of finding financial backers for a serious drama about an African-American family, the play had a successful run, making Hansberry the first African-American female playwright to have her work produced on a Broadway stage.

Inspired by her family's own experiences growing up in Chicago's South Side in the 1940's, Hansberry wrote *A Raisin in the Sun* to combat systemic poverty and racism. Both within Hansberry's life and the play *A Raisin in the Sun*, the practice of "redlining" segregated Chicago's many neighborhoods. By denying services to people of color and selectively raising prices within the community, white realtors made class mobility for people of color almost impossible. Lorraine Hansberry's own father, Carl Hansberry, challenged the unjust application of redlining in the famous Supreme Court case *Hansberry v Lee* (1940). Carl Hansberry fought the practice of redlining when his family was barred from buying land in a predominantly white Chicago neighborhood. Although the Hansberry family won

the case, redlining did not completely stop in America. Injustices such as redlining reveal the inefficacy of the American Dream. This is where the audience finds the Younger family, on the cusp of discovering that the “American Dream” was only created with certain Americans in mind.

What makes all of this so interesting (and hopefully, enraging,) is that each of Hansberry’s characters within the play have to grapple with the pitfalls of the American Dream and their relationship with it as an African-American family. The Younger family does not have the agency to reach their dreams, because the systemic oppression of black people in America works to deny them of such privileges. How does one rise from that?

In the script of *A Raisin in the Sun*, Lorraine Hansberry uses Langston Hughes’ poem “Harlem” (1951, also known as “Dream Deferred”) as a preface to the play:

What happens to a dream deferred?

*Does it dry up
like a raisin in the sun?
Or fester like a sore –
And then run?*

*Does it stink like rotten meat?
Or crust and sugar over –
Like a syrupy sweet?*

*Maybe it just sags
like a heavy load.*

Or does it explode?”

- Langston Hughes

The cast and I discussed this poem in terms of the different characters in the play: whose dreams are deferred, how do characters cope, how do race, gender and economics play a role in the deferring of dreams. And now, I challenge you, the audience, to consider this question as you watch our production of *A Raisin in the Sun*. As an audience member, consider what resonates with you as the play unfolds. Do you find yourself sagging, festering, or exploding with emotion for the Younger family?

Jennifer Heydt, '19

Albright College Theatre Department and the Domino Players present

A RAISIN IN THE SUN

by Lorraine Hansberry

Setting: the Younger family’s apartment on Chicago’s Southside,
September 1954

Scene One: an early Friday morning
Scene Two: the next morning
Scene Three: that evening
Scene Four: Friday night, a few weeks later

10-minute Intermission

Scene Five: Saturday, one week later
Scene Six: an hour later

Please silence all electronic devices and refrain from texting.

Photography and video/audio recording of any kind are prohibited during the performance.

CAST

Ruth Younger.....Taylor Bianca Cruz Grayson*
Travis Younger.....Jahbari Allsop-Marsham
Walter Lee Younger.....Erick Slowe-Goldsmith*
Beneatha Younger.....Sania Fontaine*
Lena Younger.....Miranda Holliday*
Joseph Asagai.....Jazer Willis
George Murchison.....Jay Harley
Bobo.....Tyler Chaffins
Karl Lindner.....Bence Veres*
Moving Man.....Lucas Daniels
Moving Man.....Tyler Chaffins

A Raisin in the Sun is produced by special arrangement with Samuel French, Inc.

*Congratulations to Wayne E. Vettleson, Associate Professor of Theatre,
on 30 years of making theatre at Albright College!*

PRODUCTION TEAM

Director.....	Julia Matthews*
Set Designer.....	Bill Buck
Lighting Designer.....	Wayne E. Vettleson*
Costume Designer	Constance Case
Production Stage Manager.....	Kerry Frank*
Technical Director.....	Wayne E. Vettleson*
Costume Shop Manager.....	Paula Trimpey
Assistant to the Costume Designer.....	Josh Waltz
Assistant Stage Managers.....	Hunter Lutz*, Sarah Tossman*
Dramaturg.....	Jennifer Heydt
Assistant Technical Director.....	Jeremiah Propst
Dressers.....	Staci Gibison, Kristen Henry*, Emily Webb*
Wardrobe.....	Justine Cooper, Abigail Yanaway
Scene Shop Assistants.....	Kerry Frank*, Makenzie Mettler, Khansa Stewart*
Stitchers.....	Diamond Clanton*, Molly Dallas, Staci Gibison, Emily Webb*
Booth Crew.....	Kylee Mawson*, Kelly Neary*
Carpentry Crew.....	Erick Slowe-Goldsmith*
Paint Crew.....	Autumn Blalock*, Hunter Lutz*
Front of House Managers.....	Riley McNally, Katie Santiago
Box Office Manager.....	Marisa McGrath*
Box Office Assistant.....	Katie Melvin
Photographer.....	John Pankratz*
Poster/Program Design.....	Heidi Eckman, David Tanner*

** Denotes an inducted member of the Domino Players Company.*

DOMINO PLAYERS EXECUTIVE BOARD

Artistic Director.....	Connor McLaughlin
Production Management Chair.....	Autumn Blalock
Financial Chair.....	Hunter Lutz
Front of House Manager.....	Allison Kephart
Communications Chair.....	Miranda Holliday
Public Relations/Marketing Chair.....	Lauren Trace
Social Chair.....	Sania Fontaine
Faculty Advisor.....	Julia Matthews
Faculty Advisor.....	Wayne E. Vettleson

SPECIAL THANKS

David Tanner, Kristy Kline, Joel Molina, Talitha Allsop-Richardson,
Gayle Speck, Paula Trimpey, Sherrill Trimpey, John Pankratz, Matt Fotis,
Jeffrey Lentz, Richard Bradbury, Pat Perfect,
Oyewunmi Falode, Kenechukwu Ildigwe, Hunter Lutz

THE KENNEDY CENTER

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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.