

Upcoming Events at The Center for the Arts

Green & Growing: Student Projects in Theatre ^{EE}
Mon., May 5, & Wed., May 7, 7:30 p.m., Wachovia Theatre

Annual Juried Student Exhibition and Senior Invitational
May 6 – May 14, Freedman Gallery
Awards Ceremony & Reception – Thur., May 8, 4–6 p.m. ^{EE}

Improv Spring Finale: Beach Party Bonanza
Fri., May 9, 6 p.m., CFA Mary Miss Amphitheatre

Annual Fashion Showcase & Runway Show * ^{EE, TAD}
Sat., May 10, Bollman Gym
Exhibition Showcase – 4–5:30 p.m.
Runway Show – 5:30–6:30 p.m.

Celebrate Spring, A Choral Ensembles Concert ^{EE}
Sat., May 10, 7:30 p.m., Memorial Chapel

Roar Like a Lion, Student Recitals
Sun., May 11, 3 p.m., Roop Hall

Mediated Realities
May 24 – June 29, Freedman Gallery
Reception – Sat., May 24, 5–7 p.m.

Trees in Fantasy, Science & Architecture
Freedman Kids Summer Art Camp 2014*
Jun. 16–20 & 23–27, 10 a.m.-Noon, Freedman Gallery



Visit www.albright.edu/CenterfortheArts for more events and details.

*Call the Box Office at (610)-921-7547 for prices/tickets.

^{EE} An Experience Event.

^{TAD} A Teens After Dark program; e-mail Beth at bkrumholz@alb.edu for more information.

Dancing at Lughnasa

by Brian Friel

A Domino Players' ^{EE}

2013-14 season production

Directed by Julia Matthews

May 1-3, 8 p.m.
May 3-4, 2:30 p.m.
Wachovia Theatre



Welcome

We are so glad you have chosen to be part of the mosaic of Albright's award-winning visual and performing arts. Thank you for attending this performance, and we hope to see you again in the near future. A partial list of upcoming events can be found on the back cover of this program, and a full list is always available and updated with new programs on our website at www.albright.edu/CenterfortheArts.

For our theatre patrons who like to plan ahead, within this program, please note the information about our Domino Players' productions for the 2014/2015 season. Additionally, a new children's theatre initiative will produce three productions next year: one with the Domino Players, and a separate one each semester. Mark your calendar now for Oct. 4-5, 2014, for *Gustave, the Goose Who Couldn't Fly* by Matt Fotis.

To keep great programs like these going, it takes talented students and dedicated faculty and staff. It also takes appreciative audiences and private donations from individuals like you. If you've already made a gift this year to support the arts at Albright, I sincerely thank you. If you haven't, there is still time to join me and our many other generous donors who continue to make a difference.

Members are noted in all programs for the following year. Members also receive special invitations to exclusive events, like art salons, backstage tours and reserved seating at concerts. For a full list of benefits, see the form at the back of the program. If you want to receive our annual events calendar for next year, be sure to send us your email and/or mailing address by July 15; send information to dtanner@alb.edu.

David M. Tanner
Director, Center for the Arts

Dancing at Lughnasa

by Brian Friel

Setting: The home of the Mundy family,
two miles outside the village of Ballybeg, County Donegal, Ireland.

Act One: A warm day in August 1936.

Act Two: Three weeks later.

There will be one ten-minute intermission.

Cast

Michael.....	Dominic Witmer
Kate.....	Sarah Crake*
Maggie.....	Marisa Helene Mast*
Agnes.....	Hayleigh Morrow*
Rose.....	Brittany Salak*
Chris.....	Siobhan O'Hara*
Gerry.....	Cain Walter*
Jack.....	Sean Matthew O'Neill*

Dancing at Lughnasa is produced through special arrangement with
Dramatists Play Service, Inc.

Originally produced on the New York stage by Noel Pearson in association
with Bill Kenwright and Joseph Harris.

References to "Anything Goes" are included by permission
of the Cole Porter Musical and Literary Trusts.

References to "The Isle of Capri" by Wilhelm Grosz and James Kennedy
are included by permission of Polygram International Publishing Inc.
and Warner Bros., Inc.

Production Team

Director.....	Julia Matthews*
Scenic Designer.....	Jason Bolen*
Lighting Designer.....	Russell Blair*
Costume Designer.....	Susan Benitez*
Sound Designers.....	Connor Feeney* and Anna'le Hornak*
Production Stage Manager.....	Emily Piket*
Technical Director.....	Wayne E. Vetteson*
Assistant Directors.....	Connor Feeney* and Anna'le Hornak*
Assistant Stage Managers.....	Alison Ramos* and Jonathan Lamangan*
Irish Dance Choreographer.....	Siobhan O'Hara*
Assistant Technical Director.....	William Balmer*
Costume Shop Manager.....	Paula Trimpey
Props Master.....	Alexio Barboza*
Assistant Props Master.....	Blake Tobias
Dramaturge.....	Andrea Cameline*
Shop Assistants.....	Russell Blair* and Connor Feeney*
Dressers.....	Andrea Cameline*, Sarah Mattox, Jada Roulac-Jones* and John Tallarida*
Costume Technicians.....	Autumn Galka, Samantha Gardecki*, Lydia Johnson, Sarah Mattox and Sarah Swank
Booth Crew.....	Trent Gray* and Ashley Leatherbury*
Front of House Manager.....	Blanche Helbling*
Assistant to the House Manager.....	Maura Sheehan*
Head Usher.....	Devin Palmieri*
Box Office Manager.....	Marisa McGrath*
Box Office Assistants.....	Samantha Rushworth*, Brittany Salak* and Emma Spade
Photographer.....	John Pankratz*
Poster/Program Design.....	Sheldon Carpenter* and David Tanner*

* Denotes a Domino Player.

Special Thanks

Susie Benitez, Jim Brown, Jeff Lentz
Cocol Bernal, Leslie Foster
Louise Lamar Dance Studio
Katie Heffner, Mike Buterbaugh, Kurt Schneiderhan
and the Schuylkill Valley Panthers-on-Parade
Mary Harper, Father Steve, Sue Edelman

Director's Note

Playwright Brian Friel is a master of language, and yet he draws our attention to the things that cannot be spoken. An admirer of Wittgenstein, Friel is fascinated by the ways that words necessarily limit themselves and hint at all that cannot be said. In *Dancing at Lughnasa*, Friel turns to music “to supply the characters with a new language,” he says, “since words didn’t seem to be up to the job.”

The human impulses that precede language are ancient indeed. Old pagan traditions resonate in drumbeats, footfalls, the breaths of dancers; they remind us of the longing for *ecstasy*, that intense state of bliss that leaves rationality behind. The Mundy sisters wear different clothing than the Bacchae of classical mythology, yet they hear the call of that ancient beat.

Two groups of freshmen explored these ideas with me in a first year seminar about Dionysus, held in Spring 2012 and Fall 2013. We looked at ancient myths and more modern works, including *Dancing at Lughnasa*, and their insights have informed my thinking about the play. I am grateful to all these students, including Susie Benitez who has designed the costumes for this production. Thanks!

Julia Matthews, Ph.D.

About the Author, Brian Friel

Irish playwright Brian Friel was born in Omagh, County Tyrone on January 9, 1929. Growing up, he lived in Derry and attended the school where his father had a teaching position. He attended the National Seminary, St. Patrick's College in Dublin, where he studied to be a Catholic priest. He chose not to join the priesthood, and instead took a post-graduate teaching course and began teaching and writing in Derry. Initial success with his short stories led to Friel's radio plays and then stage plays. In 1969 he moved with his family to a small town in Donegal. A very shy man, he is married to Anne Morrison with whom he has five children. Today at age 85, Brian Friel likes to fish and read, and continues to write to this day.

Friel's first big theatrical success came in 1964 when he wrote *Philadelpia, Here I Come!*, a hit in Dublin, London and New York. Other major plays include, *Lovers* (1967), *The Faith Healer* (1979), *Fathers and Sons* (1987), *Making History* (1988) and *Molly Sweeney* (1994). In 1980, Friel and actor Stephen Rea established the Field Day Theatre Company in Northern Ireland; their first production was Friel's classic work, *Translations* (1980), which won the Ewart-Biggs Peace Prize. In 1982, Friel was elected as a member of Aosdana, the national honorary society of Irish artists, and in 2006 he was elected to its highest honor as a Saoi. His many awards include an appointment to the Irish Senate (1987-89), membership in the American Academy of Arts and Letters, the British Royal Society of Literature, and the Irish Academy of Letters. *Dancing at Lughnasa* (1990), his most influential and successful play, won major awards in London and New York, including the Tony Award for Best Play.

Andrea Cameline, '14
Dramaturge

About The Play

Dancing is a natural human impulse. It is an impulse that strikes people of all religions, ethnicities and ages. Even infants can't help but bounce up and down to the infectious music they hear. Yet dancing has often been associated with sexuality, particularly that of women, and many cultures have sought to contain it. In 1930's Ireland, Catholic women were urged to limit themselves to roles in the household, such as sewing and cooking, and were charged to act and dress in a strictly modest manner. Paganism was looked at as an evil, ungodly practice, and dancing was considered provocative for the "good Catholic woman." In *Dancing at Lughnasa*, when the Catholic Mundy sisters consider going down to dance at the Harvest Festival of Lughnasa, their social upbringing comes into conflict with their natural impulses. Father Jack's happy reminiscence of Ugandan dances further complicates their cultural dilemma.

Dancing at Lughnasa, Brian Friel's most popular work, is told completely through the memories of the narrator, Michael. Now a grown man, Michael takes us back to his childhood in the 1930s during the Harvest Festival of Lughnasa when his family first acquires a new wireless radio set. The Festival of Lughnasa, (pronounced *Loo-nah-sah*), is a pagan harvest ritual which, in ancient Ireland, marked the beginning of the harvest, now associated with the potato crop, but originally with the harvest of the first grain. Families of farmers would have a festive family meal, and others around the towns would engage in berry picking, sports, courting and merry-making, such as dancing and drinking. Many of these folks gathered by lakes, riverbanks, streams, and on hillsides. The swimming of horses and cattle was common. By the 1930's this old pagan festival was dying out, and by the time Friel wrote the play in 1990, Lughnasa was an obsolete relic of days gone by.

Andrea Cameline, '14
Dramaturge

BIOGRAPHIES

William Balmer – This is William’s first year as Assistant Technical Director, though not nearly his first working with the Domino Players. He would like to thank Wayne Vettleson, Erin Riley-Lopez and David Tanner.

Alexio Barboza (History/Theatre, 2016). Alexio is so glad to be Props Master for this performance. He has learned a great deal from the experience and has finally gotten the chance to work with professor Julia Matthews. Alexio and Blake, his assistant, have had many fun adventures tracking down props. Alexio would like to thank Julia, Wayne, Jason and especially Blake for all their help.

Susan Benitez (Costume Design, 2015). This is Susan’s first show as the costume designer, and she would like to congratulate everyone involved in this production. She has previously worked as a costume shop assistant on multiple Albright productions. Susan also worked as a dresser, stitcher and first hand at the Utah Shakespeare Festival. This summer she looks forward to being the costume shop assistant for Totem Pole Playhouse.

Russell Blair (Theatre, 2014). This is Russell’s last show with the Domino Players. He is a little sad for this moment but looks back at all the work he has done and realizes he’s had a lot of fun. He would like to thank everyone for their hard work and support.

Jason Bolen (Guest Scenic Designer). Recent design credits include *Brownsville Bred* (59E59), *Neurosis: A New Musical* (Merry-Go-Round Playhouse), *And Give Us the Shadows, Ten Unknowns* (Schoolhouse Theatre), *Les Misérables* (Little Theatre on the Square), *The Mystery of Irma Vep*, *Buddy: The Buddy Holly Story, Shipwrecked!* (Cortland Repertory Theatre), *R&J, (ANON)ymous* (Lehman College). Film: *Disposophobia*. For more information on our guest designer, visit www.jbolendesign.com.

Andrea Cameline (Theatre, 2014). Andrea plans to graduate in May and intern as a dramaturge for a theatre company in New York City this fall. She is very excited to be the dramaturge for this production. She has learned a lot from the experience and hopes to keep making friends, learning and growing throughout her career.

Sarah Crake (Theatre, 2016). Ask me about my other accent.

Connor Feeney (Theatre, 2016). Always a button pusher, never a dancer.

Anna’le Hornak (English/Theatre, 2016). Anna’le assistant directed a show...once. She would like to thank Julia for giving her this opportunity, Connor for being a brilliant collaborator and dance partner, the production team, cast and crew for their work and dedication, and her friends, family and boyfriend for their love and support.

Jonathan Lamangan (Theatre, 2016). This is Jonathan’s first time working as an assistant stage manager, and he has enjoyed the experience working with the cast and crew. He spoke to a gander...once.

Marisa Helene Mast (Arts Administration/Theatre, 2017). Marisa is thrilled to be making her debut with the Domino Players! The arts have always been her passion and she is 100% sure it will always be. Many thanks to her loving parents, the Wolf Pack, Travis, Hunter, Josh and friends for their constant support and love!

Julia Matthews – Julia has served as chair of the theatre department since 2002. Some of her recent projects include directing *King Lear*, *On the Verge* and *Another Part of the Forest* with the Domino Players, and performing *The English Orpheus* with New Trinity Baroque. Cheers to the warm-hearted *Lughnasa* family and to the real family at home, Jim, Cliff and Patrick.

Hayleigh Morrow (Theatre, 2017). Hayleigh has thoroughly enjoyed her transformation from college freshman to “the fastest knitter in Ballybeg.” She would like to thank the talented cast and crew for making this production such a wonderful experience. She hopes you take delight in Michael’s awe “at the sheer magic of that radio.”

Siobhan O'Hara (Theatre, 2014). Siobhan is thrilled to be part of this production as she wraps up her senior year. Thank you to the cast and crew for making this such a wonderful experience. Most importantly, thank you mom and dad.

Sean Matthew O'Neill – (Music Business/Theatre, 2014). Sean would like to thank everyone for these four amazing years, and he can't wait for the future. Break legs everyone!

Emily Piket (Arts Administration/Theatre, 2016). Emily would like to thank the cast and crew for being so great to work with. She would also like to thank her parents, her boyfriend and her friends here at Albright for being some of the most loving and supportive people she has ever met. Break legs everyone!

Alison Ramos (Arts Administration/Theatre, 2014). When Aly dances she looks like the Little Mermaid getting electrocuted. Okay, she just looks like she's getting electrocuted, but, she wants to look like the Little Mermaid, too.

Brittany Salak (Theatre, 2014). Brittany is so excited to be working on her last Domino Players' show with this splendiferous cast and crew. ☐ & ♥ Sugaboogahs.

Blake Tobias, Jr. (Biology/Pre-Med., 2017) Blake is the president pro tempore and chair of the advisee committee for the class of 2017, president and founding member of the Pep Band, a member of Mane Men, Concert Choir, and Symphonic Band, an Ambassador, and a future RA. In addition to his clubs and activities, he began acting in early middle school and fell in love with it!

Paula Trimpey – Paula serves as associate professor of theatre and fashion at Albright College. She received a master of fine arts from Wayne State University, Detroit, Mich., where she was a member of the Hilberry Theatre Company. Paula has designed costumes and served as a costume designer for the Tuacahn Fine and Performing Arts Center in southern Utah. She also has worked with touring Broadway shows through Troika Entertainment. For 24 years she held various positions and designed shows for the Utah Shakespeare Festival, which won a Tony Award for Outstanding Regional Theatre in 2000.

Wayne Vettleson – Wayne has been designing for the Domino Players for more than two decades. Lynn S. Morrow, Ph.D., brought him to Albright, and he thanks her for the opportunity and the sense of family that Albright has and continues to represent. He also regularly designs for Ephraim Performing Arts Center as well as Berks JazzFest.

Cain Walter (Business/Marketing, 2014). When not busy cooping himself up in the recording studio narrating books for the poor, unsuspecting authors and publishers willing to pay him, Cain likes to sit around and think about one day empty-handedly promising his son a new bike. That poor kid has no idea what's coming...shame really.

Dominic Witmer (Computer Science/Digital Media, 2017). This is Dominic's first play with the Domino Players, something he is very excited for. Thanks to everyone deserving of it: they know who they are.

SAVE THE DATE!
The Domino Players' 14/15 Season

Devious Laughter

A selection of short plays from the Theatre of the Absurd
with improvisational comedy from Less Than or Equal To.

Thur.-Sat., Sept. 25-27, 8 p.m.

Sun., Sept. 28, 2:30 p.m., preceded by the theatre luncheon

Maelstrom, a Silent Opera

By Jeffrey Lentz and Cocol Bernal

The final chapter of the epic story that began with *Spirale* and *Vortex*.

Directed by Jeffrey Lentz

Fri.-Sat., Nov. 7-8 and Thur.-Sat., Nov. 13-15, 8 p.m.

Sun., Nov. 16, 2:30 p.m., preceded by the theatre luncheon

The Masque of Beauty and the Beast

By Michael Elliot Brill

A fairy tale for children of all ages.

Directed by Danny Campos

Fri., Feb. 13, 7 p.m.

Sat., Feb. 14 & 21, 10:30 a.m. & 2:30 p.m.

Sun., Feb. 22, 2:30 p.m.

Brighton Beach Memoirs

By Neil Simon

A coming-of-age story set in 1930's Brooklyn.

Directed by Matt Fotis

Fri.-Sat., April 10-11 and Thur.-Sat., April 16-18, 8 p.m.

Sun., April 19, 2:30 p.m., preceded by the theatre luncheon

CONGRATULATIONS!

To the Domino Players' Graduating Seniors

Codie Beck	Tim McCaffrey
Eric Began	Siobhan O'Hara
Russell Blair	Sean Matthew O'Neill
Andrea Cameline	Aly Ramos
Georgina Captan	Stormy Russell
Sheldon Carpenter	Tyler Ryan
Elissa Cubbler	Brittany Salak
Colin Hill	Bryan Sotnyk
Ashley Leatherbury	Tyreek Spaide
Hannah Margolin	Logan Toomey



The *Kennedy Center American College Theater Festival™* 46, part of the *Rubenstein Arts Access Program*, is generously funded by
David and Alice Rubenstein.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; Dr. Gerald and Paula McNichols Foundation; the National Committee for the Performing Arts; The Harold and Mimi Steinberg Charitable Trust; and Beatrice and Anthony Welters and the AnBryce Foundation.

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.

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Donor \$50-99	Above benefits, plus your choice of a free catalog or t-shirt from the Freedman Gallery (\$15 value).
Patron \$100-249	Above benefits, plus two complimentary vouchers for any Domino Player production (\$18 value).
Benefactor \$250-499	Above benefits, plus two semester passes for the International Film Series (\$30 value).
Director's Circle \$500-999	Above benefits, plus two tickets to the Alumni Relations Holiday Candlelight Dinner (\$56 value).
President's Circle \$1,000 and above	All of the above and additional invitations to exclusive College-wide events at the discretion of the President.

Membership is tax-deductible less the value of any goods/service received.

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