

UPCOMING EVENTS AT THE CENTER FOR THE ARTS

Paranoid Park (2007, 85 min.) by Gus Van Sant *TAD
Sept. 30, 7:30 p.m., Klein Lecture Hall

Gustav, the Goose Who Wouldn't Fly by Matt Fotis
Oct. 4, 11 a.m. and 1 p.m.; Oct. 5, 1 p.m., Mary Miss Amphitheatre
A production by the Children's Theatre of Albright. Free and open to the public.

Pops TAD
Oct. 4, 7:30 p.m., Memorial Chapel

Barrio Alegria Dance Co. and Cantar Campesino *EE, TAD
Oct. 4, 9 p.m., Wachovia Theatre, \$5 student, \$10 adult advance/\$12 adult day of show

Drum Circle
Oct. 8, 7:30 p.m., Roop Hall

Will Pergi, Why is Nowhere Like That
On view through Oct. 9, Freedman Gallery • Artist's Lecture, Oct. 9, 4 p.m., Klein Lecture Hall

Collection Selections, Freedman Favorites from Boyertown High School Students
Oct. 15-Nov. 16, Freedman Gallery • Reception, Oct. 16, 5-6:30 p.m.

Lars Pottolger Trio EE
Oct. 19, 3 p.m., Roop Hall

Albright Angels Sweet Sixteen EE, TAD
Oct. 25, 7:30 p.m., Memorial Chapel

Collblock Visions: Set Free in the Penitentiary
Oct. 28-Dec. 14, Freedman Gallery
Presentation by T. J. Parsell, author of *Fish, Memoirs of a Boy in a Man's Prison*,
and national advocate for prison reform, Oct. 30, Klein Lecture Hall, 4 p.m.
Opening reception, Oct. 30, 5-7 p.m., free and open to the public

Business of Fashion Forum and Career Fair *EE
Nov. 1, 8:30 a.m.-4 p.m., Roessner Hall, \$20 full-day, \$15 half-day

Maelstrom, a silent opera by Jeffrey Lentz and Cocol Bernal *EE, TAD
Nov. 7-8 and Nov. 13-15, 8 p.m.; Nov. 16, 2:30 p.m., Wachovia Theatre
A Domino Players' production directed by Jeffrey Lentz

It's a Wonderful Life: A Live Radio Play*
Dec. 12-13, 8 p.m.; Dec. 13-14, 2:30 p.m., Wachovia Theatre
A Reinhold's Brickhouse Theatre production in collaboration with Albright
College's theatre department, directed by Mark Flannery



For details, updates and more great events, visit www.albright.edu/CenterfortheArts.

* For prices/tickets, call the CFA Box Office at 610-921-7547 or purchase online at www.albright.edu/CenterfortheArts.

TAD Denotes an official Teens After Dark program EE Denotes Experience Event



DEVIOUS LAUGHTER

SEPT. 25-27, 8 P.M. & SEPT. 28, 2:30 P.M.

Wachovia Theatre

A Domino Players' 2014-2015 season production in Black Box format (seating onstage)
featuring original comedy from *Less Than or Equal To* and *Soviet Purgatory*, along
with short plays from the *Theatre of the Absurd*. Experience Event



Welcome

Thank you for attending this performance. Your support and appreciation as an audience member challenge us to present the very best visual and performing arts programs. 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. Be sure to take a copy of our 2014-2015 season magazine, if you don't have one already.

As a theatre patron, I hope you plan to join us for the three additional main stage productions offered by the Domino Players this season: *Maelstrom* (November), *The Masque of Beauty and the Beast* (February), and *Brighton Beach Memoirs* (April). In collaboration with Reinhold's Brickhouse Theatre, we also are pleased to offer a special run of *It's a Wonderful Life, a Live Radio Play* (December) directed by Mark Flannery and starring local favorites, Barry Ciabottoni, Kevin Fisher and Karyn Reppert, along with Lulu Lloyd and Jon Reinhold and Domino Player John Tallarida.

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

A list of current members can be found at the end of this program. Members receive 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.

David M. Tanner
Director, Center for the Arts

The Domino Players present

Devious Laughter

A Collection of short plays from the Theatre of the Absurd
with interruptions by Albright Improv

Directed by Sarah Crake*, Connor Feeney*,

Julia Matthews* and Madeline Sedler*

Scenic Design by Billy Balmer*

Lighting Design by Wayne Vetteson*

Costume Designs by Susan Benitez* and Samantha Gardecki*

Production Stage Manager, Sean Sassaman*

Dramaturgy by Rachel Roseman* and Ellie Smith*

“When I use a word,’ Humpty Dumpty said in rather a scornful tone, ‘it means just what I choose it to mean—neither more nor less.”

“The question is,” said Alice, “whether you CAN make words mean so many different things.”

“The question is,” said Humpty Dumpty, “which is to be master—that’s all.”

From *Through the Looking Glass* by Lewis Carroll

Albright Improv

Sarah Crake*

Connor Feeney*

Matt Fotis*, Artistic Advisor

Jonathan Lamangan*

Artie Maier

Alyssa Miller*

Heather Palmer

Act Without Words I and ***The Lesson*** are presented

by special arrangement with **Samuel French, Inc.**

Trouble in the Works, That’s Your Trouble, Request Stop,

Night and ***The Dumb Waiter*** are produced

through special arrangement with **Dramatists Play Service, Inc.**

Thursday, September 25 and Saturday, September 27

Trouble in the Works by Harold Pinter

Director	Connor Feeney*
Rehearsal Stage Manager	Emily Carey*
Assistant Director	Rachel Spause*
Wills	Ean Ammerman
Fibbs	Devin Palmieri*

That's Your Trouble by Harold Pinter

Director	Madeline Sedler*
Rehearsal Stage Manager	Jena Dittus*
A	Alexander Walsh
B	Garrett Solomon

Request Stop by Harold Pinter

Director	Connor Feeney*
Rehearsal Stage Manager	Emily Carey*
Assistant Director	Rachel Spause*
Female Monologist	Mariah Gibson*
Lady	Faith Jones-Jackson
Man	Nathan Rothermel
Pedestrian	Alyssa Miller*
Pedestrian	Hunter Lutz
Pedestrian	Heather Palmer

Night by Harold Pinter

Director	Madeline Sedler*
Rehearsal Stage Manager	Jena Dittus*
Man	David Tupas*
Woman	Samira Henderson

The Dumb Waiter by Harold Pinter

Director	Julia Matthews*
Rehearsal Stage Manager	Sean Sassaman*
Assistant Director	Rachel Spause*
Ben	Conrad Markwalder
Gus	Lucas Baun

Friday, September 26 and Sunday, September 28

Act Without Words I by Samuel Beckett

Director	Sarah Crake*
Rehearsal Stage Manager	Jada Roulac-Jones*
Man	John Tallarida*

Waiting for Sid and Ethel by Matt Fotis*

Director	Madeline Sedler*
Rehearsal Stage Manager	Jena Dittus*
Devon	Ezra Jantri Ali-Dow*
Kitty	Mariah Gibson*

The Lesson by Eugene Ionesco

Director	Julia Matthews*
Rehearsal Stage Manager	Sean Sassaman*
Assistant Director	Rachel Spause*
The Maid	Faith Jones-Jackson
The Pupil	Alexis Young
The Professor	Nathan Rothermel

Production Staff

Technical Director.....Wayne E. Vettleson*
Assistant Technical Director.....Billy Balmer*
Shop Assistants.....Connor Feeney*, Anna'le Hornak* and David Tupas*
Scenic Artist.....Cocol Bernal*
Costume Shop Manager.....Autumn Galka*
Costume Technician.....Alison Kluxen*
Wardrobe Crew.....Sarah Mattox*, Kayla Mcoy and Jennifer Raineri
Booth Crew.....Rebecca Brown* and Tabitha Spina
Flymen.....Jada Roulac-Jones* and David Tupas*
Front of House Manager.....Emily Piket*
Head Usher.....Anna'le Hornak*
Box Office Manager.....Marisa McGrath*
Box Office Assistants.....Samantha Rushworth* and Emma Spade
Photographer.....John Pankratz*
Poster/Program Design.....David Tanner* and Heidi Derstler

The video and/or audio recording of this performance,
by any means whatsoever, is strictly prohibited.

* Denotes a Domino Player.

Designer's Notes

Pay no attention to that man behind the curtain. —The Wizard of Oz

Like a great card game, the Theatre of the Absurd has less to do with what you see than what is concealed from you. All of the plays you will witness have rules (some comic, some lethal), but these rules are obscured from us. This obfuscation, I believe, gives this theatre its mesmerizing and often menacing power.

While envisioning a theatrical world in which all of these plays could live, my visual instincts took me towards heavy and hard materials. The Brutalist architects of the mid 20th-century were my first inspiration during the design process. Their buildings are masculine, immovable, impenetrable strongholds, and they were designed and built during the same time Ionesco, Beckett and Pinter were writing. Brutalist buildings excel at showing weight. The materials they use, concrete and brick, are man-made and malleable by their nature, but are immense and immovable when set. Later in the process, I made connections with some more aesthetically pleasing architects such as Louis Kahn (famous for his *sounding spaces*) and Tadao Ando (famous for his *quiet spaces*), but the appeal was still with the weighty and concrete parts of their design work.

I feel these architects and their materials are appropriate for these plays. I like their weight, I like their artificial nature, but I especially like their impenetrability. These materials prevent the characters and audience from seeing the “man behind the curtain.” Or, perhaps these walls, given the dark abyss that may wait on the other side, keep us safe. Do we dare lift the curtain?

Billy Balmer
Scenic Designer

About the Playwrights

Samuel Beckett (1906-1989)

Samuel Beckett was born in Dublin in 1906 to a middle-class family. He studied modern languages at Trinity College and moved to Paris, where he became a protégé of James Joyce. World War II changed the path of Beckett's life. He joined the underground French Resistance movement and kept writing while hiding in the French countryside. His most influential works were written after the end of the war, including *Waiting for Godot* (1953), *Act Without Words I* (1956) and *Endgame* (1958).

Although he also wrote novels, criticism and poetry, Beckett received most acclaim for his plays. In 1969 he won the Nobel Prize for Literature. However, Beckett hated attention. He was a very private individual. He kept writing throughout the 1970's, but his health began failing in the 1980's, and he died in 1989 due to respiratory issues.

Beckett's legacy lives on today; his plays are described as plot-less and absurd. His plays are almost always concerned with the human condition and the struggle to find a meaning for existence. Beckett did not try to provide a definite meaning for his plays. He wanted the audience to come to its own conclusion. Samuel Beckett's work challenges the viewer to ask "who am I" and to search for yourself.

Ellie Smith, class of 2016
Dramaturg

Matt Fotis (b. 1979)

Matt Fotis is an award-winning playwright whose plays have seen stages from coast to coast. His work has been presented or developed at such places as The Lark, The Playwright's Center, The Kennedy Center, The Great Plains Theatre Conference, Emerging Artists Theatre, Ten Grand Productions, MATC Dramatis Play Lab, and many others. He is a Playwrights' Center Core Apprentice and has received grants from the Illinois Arts Council and the Albright Creative Research Experience. His plays have won numerous awards, including The Mark Twain Prize for Comic Playwriting. His works have been published by Original Works Publishing, JAC Publishing & Promotions, Smith & Kraus, and Meriwether Press. His first children's play, *Gustav—The Goose Who Wouldn't Fly* is being produced October 4-5 by the Children's Theatre of Albright.

Eugene Ionesco (1909-1994)

Ionesco was born on November 26, 1909, near Bucharest, Romania. He grew up in Bucharest and Paris, and returned to Paris with his wife in 1942. During World War II, Ionesco worked as a translator for a publishing company. He began writing plays in 1948 with his nonsensical piece, *The Bald Soprano*. Ionesco wrote at least one play a year for the next eight years including his most popular works, *The Lesson* (1950), *The Chairs* (1952), *Rhinoceros* (1958) and *The Killers* (1959). He called his early scripts “anti-plays”, and rejected the conventions of realism. Language is a central part of any Ionesco work, as the playwright reveals the hollowness of his characters’ attempts at communication.

Even though his pieces are absurdist in nature, they all make commentaries on the harsh reality of the society he lived in. Ionesco uses difficult and confusing language to exemplify how language is a powerful part of society; it has the power to build it or break it. Language is a central part of *The Lesson*—after all, “philology leads to calamity.”

Ionesco won the Grand Prix National for theatre in 1968, and continued to write and make public appearances throughout the 1970s, speaking out against inhuman treatment of people and unnecessary censorship. He passed away in 1994 in Paris.

Ellie Smith, class of 2016
Dramaturg

Harold Pinter (1930-2008)

Harold Pinter was born to a Jewish family on October 10, 1930, in the London borough of Hackney. His childhood experiences of anti-Semitism and his wartime evacuation from London made a deep impression on him. Throughout his adult life, Pinter stated that the war, especially the bombings, never left him.

Pinter's playwriting debut occurred in 1957 with *The Room*. A pivotal moment in his career and his breakthrough came with *The Caretaker* (1959). Critic Harold Hobson of *The Sunday Times* described Pinter as "the most original, disturbing, and arresting talent in theatrical London." Other notable plays include *The Birthday Party* (1957), *The Homecoming* (1964), and *Betrayal* (1978), all of which Pinter adapted for the screen. Pinter's various honors include the Nobel Prize for Literature in 2005. Pinter is often recognized as a prominent figure of British drama;

“Pinteresque” has entered theatrical vocabulary to describe an ominous atmosphere.

Pinter had, according to theater critic and scholar Martin Esslin, “an uncanny accuracy in the reproduction of real conversation among English people, revealing that the bulk of everyday conversation is largely devoid of logic and sense, is in fact nonsensical.” Critic Irving Wardle described his style as "Comedy of Menace" in a 1958 article, while Esslin perceived Pinter as part of the "Theater of the Absurd;" both of these phrases have persisted in critical discussion of regarding his darkly comedic and mysterious plays.

Rachel Roseman, class of 2016
Dramaturg

The Cast & Crew of Devious Laughter Offer a Special Thanks To

Albright College Facilities Staff and Albright College Bookstore
Cocol Bernal, Jim Brown, Blanche Helbling and Jeffrey Lentz

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Madeline Sedler, President
Sarah Crake, Vice President
Maura Sheehan, Secretary
Susie Benitez, Treasurer
Devin Palmieri, Events Manager
Julia Matthews & Wayne Vettleson, Faculty Advisors

Biographies

Ezra Jantri Ali-Dow (Theatre, 2017). Ezra has been training as an actor for about nine years, and hopes to enter the professional world. He thanks Maddie, Mariah and the ensemble for coming together to produce this show.

Ean Ammerman (Theatre, 2018). Ean is extremely excited to make his debut onstage at Albright! He would like to thank the wonderful production crew for this incredible opportunity!

Billy Balmer (Scenic Designer). Billy is the Assistant Technical Director at Albright College. He has been a Domino Player for 11 years, and has built sets for almost a decade. He is very grateful for the opportunity to design his first set. He would like to thank Julia Matthews, Wayne Vettleson, Jeff Lentz and Cocol Bernal for making this possible.

Lucas Baun (Political Science/Pre-Law, 2018). Lucas is playing the role of Gus in *The Dumb Waiter* and could not be more excited! He was actively involved in his high school's theatre program and is happy to continue this activity in college.

Susan Benitez (Costume Design, 2015). This is Susan's second show as the costume designer. Congratulations to everyone involved with *Devious Laughter!* It is a wonderful production and the experience was a great way to begin her senior year. Susan worked as a dresser, stitcher, and first hand at Utah Shakespeare Festival and Totem Pole Playhouse.

Rebecca Brown (Digital Video Arts, 2015). I'm very excited to finally get the chance to work in the booth for the Domino Players. For past productions I have been served as an usher and as props mistress. I hope to work in the booth more often to gain a lot of experience. Good luck to everyone in the cast and crew!

Emily Carey (Accounting/Theatre, 2017). Emily is currently praying but was happy to be able to help Connor during the rehearsal process. Break a leg everyone! #RoshHashanah

Sarah Crake (Theatre, 2016). Sarah has no words to describe this experience. She thanks John for staying clothed.

Jena Dittus (Digital Media/Theatre, 2015). Jena is excited to be working on this production with such great people! She would write this bio for herself, but she is too busy watching cartoons and playing video games for "voice study" to bother with it. Therefore, her adorable dog is writing this instead. Woof.

Connor Feeney (Classical Studies/Theatre, 2016). Connor is thrilled to be one of the student directors working on *Devious Laughter!* MUAHAHA! Really cool, Grandpa!!

Matt Fotis (Playwright). Matt Fotis is an Assistant Professor in the Theater Department. His latest play *Gustav, The Goose Who Wouldn't Fly* is being produced by the Children's Theater of Albright next weekend. It would hurt his feelings if you missed it.

Samantha Gardecki (Costume Design, 2016). This is Samantha's second show costume designing for the Domino Players. Samantha also has worked on many Domino Players productions as a stitcher and a dresser.

Mariah Gibson (English/Theatre, 2015). Mariah loves to feed the cats milk at the bus stop.

Samira Henderson (International Relations/Sociology, 2018). Samira is a freshman who loves theater and is happy to be able to continue acting after high school.

Faith Jones-Jackson (Communications/Theatre, 2018). Faith couldn't be more excited to be making her acting debut at Albright College! Faith has spent the past two years

exploring all aspects of theater, and fully intends to continue that exploration. She is grateful for this opportunity to do that.

Hunter Lutz (Theatre, 2018). Hunter is looking forward to his first production as a college student. He has become well adjusted to the college lifestyle, and is also in Albright's shadow cast production of *Mean Girls*, which will be shown on October 24-25. Many thanks to his friends and family who helped him get this far.

Conrad Markwalder (Alpha, 2018). Conrad is a freshman from Bucks County Pa., and has yet to decide on a major. Originally a musician, this is Conrad's first endeavor into acting, and if all goes well, there will be many more to come.

Julia Matthews (Director). Julia is delighted to begin her thirteenth season with the Domino Players. Her recent productions include *Dancing at Lughnasa*, *King Lear* and *On the Verge*, and new play development with the National Playwriting Program. Cheers to all the *Devious* directors and designers, and a warm welcome to all the new theatre-lovers joining Albright this fall. We're glad you're here!

Kayla McCoy (Communications/Music Business, 2018). This is the first show at Albright that Kayla will be a part of. Kayla participated in theater all through high school as a crew member and as a performer. Kayla would like to say thank you to the theater department here at Albright for this great opportunity. And to the cast and crew, have a great show and break a leg.

Alyssa Miller (Environmental Studies, 2016). I'm not going to try to be funny, but I do like dinosaurs.

Heather Palmer (History/Religious Studies, 2015). I am excited and grateful for the opportunity to be in my first Domino Players production!! It has been an honor to work with such a talented group of individuals. According to Sean Sassaman, I only have one word left in my bio.

Devin Palmieri (Theatre, 2017). This is Devin's second main stage show at Albright. He is very lucky to have been able to work with some really great people during this play. This has been a very fun experience for him.

Jennifer Raineri (Costume Design, 2017). Jenn would like to thank Ruthie Pincus for starting her theatre career by casting her as a prostitute. From there, Jenn realized that her true calling was not on the stage, but rather behind the scenes. She is grateful for the opportunity to work with so many great actors.

Rachel Roseman (English/Theatre, 2016). I like words, words, words.

Nathan Rothermel (Theatre, 2018). Nate is making his debut at Albright in *Devious Laughter*. Nate graduated from Schuylkill Valley High School, where he gained musical and theatrical experience. A few of his previous roles include Nick Bottom in *A Midsummer Night's Dream* and Scrooge in *A Christmas Carol*.

Jada Roulac-Jones (Alpha, 2017). I love the Domino Players!

Sean Sassaman (Arts Administration/Theatre, 2016). Sean is thrilled to be stage managing his first Domino Players production. He wants to congratulate the cast and crew on jobs well done. He thanks his friends and family for keeping him from losing his mind. Most importantly, he thanks Maddie for finding the stage manager keys.

Maddie Sedler (Arts Administration/Theatre, 2016). Thank you to the Theatre Dept. for giving me this opportunity and thank you to the cast and crew for making this show such a memorable experience. I love you all. "Change partners and dance."

Ellie Smith (History/Religious Studies, 2016). As a dramaturge Ellie Smith knows that “philology leads to calamity” (which is totally NOT a city), but could not be happier to be working on *The Lesson*. This is her second time working as a dramaturge for a Domino Player’s mainstage production. She would like to thank Julia for this amazing opportunity.

Garrett Solomon (English/Secondary Education, 2018). Garrett is delighted to be starting off his freshman year at Albright by participating in *Devious Laughter*. In high school he trained in acting at the Freehold Performing Arts Center and hopes to continue his passion for theatre here at Albright College.

Rachel Spause (Psychology/Theatre, 2017). This is Rachel’s first time assistant directing a show. She is very excited to work with so many talented actors and learn from other directors. She wants to thank the production team for such an amazing experience and her parents for their never ending support and love. And Harold for getting the new crockery.

John Tallarida (Theatre, 2015). My director said I couldn’t be naked in the show; she said nothing about when I write my bio.

David Tupas (Computer Science, 2016). This is my bio.

Wayne Vetteson (Technical Director). 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 Ephrata Performing Arts Center as well as Berks JazzFest.

Alexander Walsh (Theatre, 2018). Alexander is ecstatic to have been cast so soon in the year, as he missed theatre during the summer break. So many talented people were cast, and he looks forward to the end results to come. Good luck, everyone!

Alexis Young (Theatre, 2018). Alexis is debuting in her first production here at Albright College. Some of her past roles include Miss Hannigan in *Annie*, Claire in Neil Simon’s *Rumors*, Gertie in *Ok!*, Vi Moore in *Footloose* and Gretchen in *Boeing Boeing*.



The *Kennedy Center American College Theater Festival™* 47, 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.

Membership Levels & Benefits

Friend \$1-49	Special invitations and advance notice of events, plus reserved seating at Concert Series and Domino Player events.
Donor \$50-99	Above benefits, plus your choice of a free catalog or t-shirt from the Freedman Gallery (\$15 value).
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