

U
A
B



Department of Theatre

BACHELOR OF ARTS

Performance
Musical Theatre
Design and Technical

UAB TOWN AND GOWN THEATRE PRODUCTIONS

Clark Theatre
Bell Theatre
Actor's Studio Series

OUTREACH PROGRAMS

Tour Groups
Kids On The Block
Bookends
Shakespeare Ensemble
Reader's Theatre
UAB Cabaret

UAB Town and Gown Academy of Musical Theatre

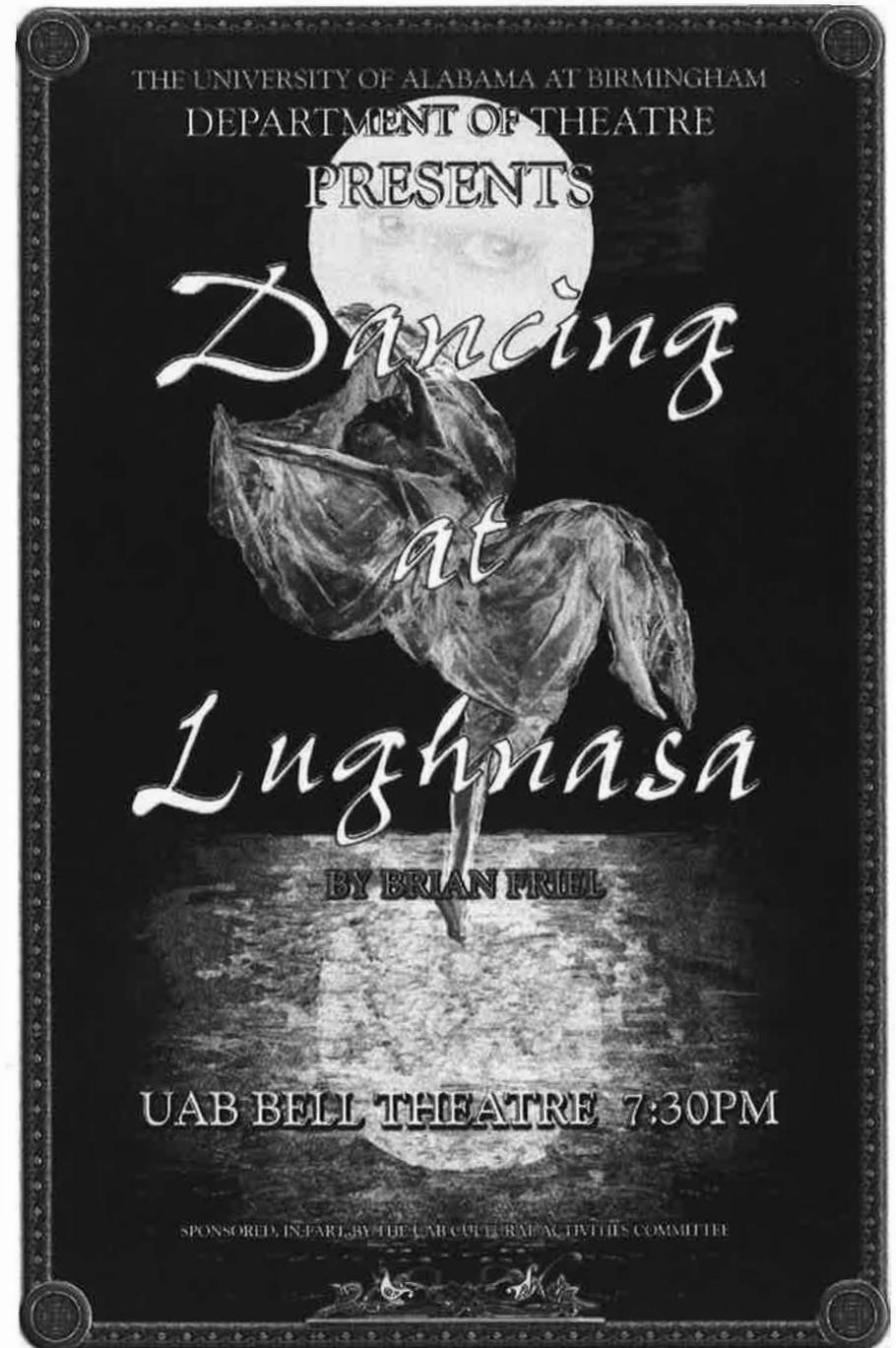
Musical Theatre Workshops

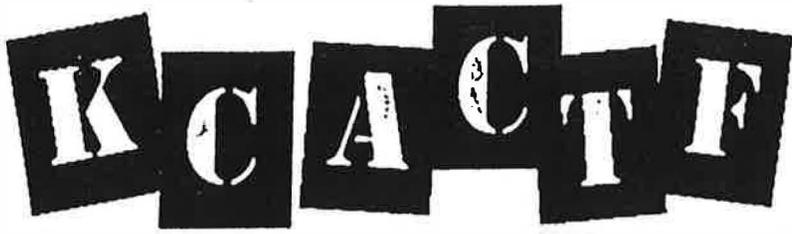
Southern PlayWorks

SCHOLARSHIPS

CONFERENCES AND PROFESSIONAL ORGANIZATIONS

FOR FURTHER INFORMATION CALL (205) 934-3236





**THE KENNEDY CENTER
AMERICAN COLLEGE THEATER FESTIVAL XXXI**

Presented and Produced by

The John F. Kennedy Center for the Performing Arts

Supported in Part by

The Kennedy Center Corporate Fund

The US Department of Education

The National Committee for the Performing Arts

This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). 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 KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KC/ACTF regional festival and can also be considered for invitation to the KC/ACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, D.C. in the spring of 1999.

Last year more than 900 productions and 18,000 students participated in the American College Theater Festival nationwide. By entering this production, our department is sharing in the KC/ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.

NOTES FROM DRAMATURG

Because it is set in the very small village of Ballybeg in rural Ireland in the 1930's, Brian Friel's *DANCING AT LUGHNASA* captures Irish life at a time of transition, between age-old customs and traditional religious beliefs on the one hand and modern technology and secular values on the other. The radio, especially, brings the "outside world" into the secluded village – and with it, the secular culture of popular music and city life, with values of its own. The fact that this is a "memory play" narrated by Michael from his adult point of view in (more or less) our own times makes the play quite retrospective and bitter-sweet. In effect, audience members are given a dual perspective: we see events on stage from the 1930's when Michael was a boy as if they are occurring in the present, but through his adult perspective and our knowledge of history since the 1930's, we also know what the future will bring to these characters, as they themselves do not.

Each of the five sisters has her own unique perspective on the major issues that are raised in the play. Often, these issues are presented in terms of "binary oppositions" - Catholicism versus paganism, home-based values versus those that are encountered "away", the modern world versus ancient traditions, the pleasures of the body (dancing, love, sexuality) versus moral uprightness and virtuous self-denial (religion, reason, education, restraint). Uncle Jack, the missionary, left Ireland to take Christianity to the supposed "pagans" of Africa; while there, however, he became the "converted" rather than the "converter" - perhaps having gone mad in the process, or perhaps having achieved a higher insight in his exposure to the "other", to different and perhaps better ways of understanding the world. In either case, he is no longer "himself" when he returns. But the disorienting "Other" resides in Ireland, too, not only in exotic Africa. In the pagan festival of Lughnasa, with its bonfires and carefree dancing, there abide rites and rituals that predate – and perhaps undermine – the ardent Christianity that Kate, in particular, holds dear.

In the mid-nineteenth century, the philosopher Friedrich Nietzsche described the ongoing conflict between what he termed the Apollonian and Dionysian aspects of the culture, as well as of the individual personality. Apollo, the ancient Greek god of the sun, is associated with light, reason, probity, the intellect, and all "higher" things in life. Dionysus, the ancient Greek god of wine, is the embodiment of all that is unrestrained and uninhibited, the pleasures of the body, of sensuality and partying, of dancing and revelry, and of celebration of things that happen mostly in the dark rather than the daylight. In various disguises, the presence of the Apollonian and the Dionysian, even in rustic Ireland, unites the various themes of *DANCING AT LUGHNASA*.

**William Hutchings
Department of English
University of Alabama at Birmingham**

The University of Alabama at Birmingham
Department of Theatre

Presents

Dancing at Lughnasa

By
BRIAN FRIEL

Set Design
KELLY ALLISON

Light Design
LANG REYNOLDS

Costume Design
KIMBERLY SCHNORMEIER

Stage Manager
R. DANIEL WALKER

Choreography
BESS PARK PETERSON

DANCING AT LUGHNASA is presented through special arrangement
with Dramatists Play Service, Inc.

Directed by
KARMA IBSEN

Opening Night, Tuesday, April 27, 1999

Sponsored, in part, by the UAB Cultural Activities Committee

CAST (In Order Of Appearance)

Michael.....Jamie Emerson Cottle
Chris.....Nicole Sciacca
Maggie.....Rachel Burttram
Agnes.....Ginny S. Loggins
Rose.....Maria Stephens
Kate.....Ellise P. Mayor
Jack.....Ron Hubbard
Gerry.....Michael Evan Hicks

Michael, who narrates the story, also speaks the lines of the boy,
i.e. himself when he was seven.

The home of the Mundy Family, two miles outside the village
of Ballybeg, County Donegal, Ireland.

Act I - A warm day in early August 1936.

Act II - Three weeks later.

In memory of those
five brave Glenties women.

There will be One Fifteen Minute Intermission.

DANCING AT LUGHNASA was first performed at the Abbey Theatre, in
Dublin, Ireland on April 24, 1990. It was directed by Patrick Mason.

The production then transferred to the National Theatre in October 1990.

DANCING AT LUGHNASA was originally produced on the New York stage
by Noel Pearson. The Abbey Theatre production was presented in
association with Bill Kenwright and Joseph Harris, and
Opened on Broadway at the Plymouth Theatre on October 24, 1991.
It was directed by Patrick Mason.

Winner of the 1992 Tony Award for Best Play, the Outer Critics Circle
Award for Best Broadway Play, and the New York Drama Critics Circle
Award for Best Play. Chosen by *TIME* Magazine as one of the 10 best
plays for 1991.

TECHNICAL STAFF FOR THIS PRODUCTION

Technical Director.....C. David Loggins
Assistant Stage Manger.....Jaysun Carlton
Vocal Coach.....Amelia Branyon
Movement Coach.....Ron Hubbard
Dramaturg.....Dr. William Hutchings
Master Electrician.....Michael Rawlins
Scenic Artist.....Kelly Allison
Assistant Scenic Artist.....Aaron Isley
Property Master.....Michael Evan Hicks
Properties Running Crew.....Randi Bourdages
Sound Board Operator.....Jaysun Carlton
Light Board Operator.....Dernoris T. Owens
Set Construction.....Daniel Duffany, Rachael Hood, Aaron Isley,
James T. Jones, Meredith Murphy, Michael Rawlins, Summer Williams
Lighting Crew.....Daniel Duffany, James T. Jones, Meredith Murphy
Poster Design.....Lang Reynolds

COSTUME STAFF FOR THIS PRODUCTION

Costume Studio Supervisor.....Russell S. Drummond
Costumiere.....Jane Klemens
Draper/Cutter.....Esther Warrendorf
Costume Production Assistants.....Crystal L. Clark, Nancy Dean,
Tritano D. Evans, Theatre Class 122
Dresser.....Wendell Hunter

PRODUCTION STAFF

Department Chair/Producer.....Lang Reynolds
Department Production Manager.....Kelly Allison
Office/Program Manager.....Joyce Whitten
Administrative Associate.....Billie Sheldon
Production Stage Manager.....Ed Rosendahl
Music Director.....Derek Jackson
Youth Services Director.....Amelia Branyon
Production Accountant/House Manager.....Sara M. Calloway
Media Relations.....Helen Hays
Box Office Manager.....Marcus Thrasher
Student Office Assistants.....Randi Bourdages, Georgianna Bowie,
Royce G. Garrison

SPECIAL NOTE ON MUSIC

ANYTHING GOES copyright 1934 by Harms, Inc.
Renewed 1961 by Cole Porter

References to *ANYTHING GOES* are included by
permission of the Cole Porter Musical and Literary Trust

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.

ACKNOWLEDGEMENTS

We would like to extend a very special thanks to :
Phillip Anderson of Town & Gown Theatre
and Ruth Anderson

NO LIMITS HAIR & STYLE SALON
Beauty Salon
805 9th Court South
Birmingham, Alabama 35205
205-251-8450

CABARET A Musical

Music by JOHN KANDER

Lyrics by FRED EBB

Book by JOE MASTEROFF

Direction by JACK MANN

Choreography by LORI ANN CRAIG

May 6–16, 1999 at Clark Theatre