

Caroline McEntee (5th year Biology).

Anna McQuitty (1st Year Undeclared).

Louise Mittelman (3rd Year English): *Les Liaisons Dangereuses* (Live Arts).

Alan Perez (3rd Year MFA, Technical Direction): *Pippin*, *The Love Song of J. Robert Oppenheimer*, *Day of Absence* (U.Va. Drama).

A. A. “Corbin” Puryear (4th year American Studies, Drama): *The Love Song [...]*, *Oklahoma!* (U.Va. Drama); *Musical: The Online Musical* (PopClash Productions); *Damn Yankees* (First Year Players).

Laura Rikard (3rd Year MFA, Acting): *The Seagull*, *Language of Angels*, *The Love Song of J. Robert Oppenheimer* (U.Va. Drama); *The Sound of Music* (Heritage), *Henry IV Parts 1 & 2* (Live Arts)

Samantha Scott: *Brigadoon* (Ash Lawn Opera); *Willy Wonka* (Ospa); *Oliver!* (Heritage).

Napoleon Tavale (3rd Year MFA, Acting) *The Two Gentleman of Verona*, *Language of Angels*, *The Seagull* (U.Va. Drama).

PRODUCTION STAFF FOR *BY THE BOG OF CATS*

Assistant Stage Managers Jason Carpenter, Emily Price

Technical Faculty Advisor Steven Warner

Department Chair. Tom Bloom

Scene Shop Manager David P. Hale

Assistant to the Scene Designer Jeff Kmiec

Assistant to the Costume Designer. Diana Dzikiewicz

Props Mistress Lauren Chilton

Carpenters Alex Kaplan, Nicholas Lenderking-Brill,

Claire McCormick, Christopher “Shaggy” Dickens,

Students of DRAM 2230

Electricians Joshua Chowdhury, C.J. Whitaker, Paul Perscheid,

Students of DRAM 2110

Makeup Consultant Caroline Varney

Business Manager James Scales

Assistant Business Manager Jenny Mays

Guest Administrator and Coordinator Will Rucker

Box Office Manager Andrew Burnett

Box Office Staff Reina Abboud, Ally Boate, Anna Ferrara,

Stephanie Harvey, Zach Hoffman, Jessica Lasebikan, Hunter Link,

Danny Navarro, Ashleigh White

House Manager Betsy Graves

Concessions Manager Ashley Henry

Front-of-House Staff Jarred Boone, Eudora Chua, Megan Tiller,

Alicia Moore, A. A. Corbin Puryear

Publicity Manager Emily Andrysick

Publicity Assistant. Adams Abdulrazaaq

Administration Assistant Tiffany Fowler

Production Coordinator Caitlin McLeod

Guest Artist Residency

Olwen Fouéré

Irish actress who originated the leading role of Hester Swane in *By The Bog of Cats* at the Abbey Theater in Dublin, Ireland

Symposium: “*Encountering the Other: The Irish Traveller*”

Wednesday, October 27, 2010

4pm, Helms Theate

Wine and Hors d’Oeuvres Reception to follow

Tickets are free and available through the U.Va. Arts Box Office

Panelists: Marc Connor, Professor of English, Modern Irish Literature, Washington and Lee University; Olwen Fouéré, Irish actress; Peadar Little, native Irish language speaker and teacher; Victor Luftig, Associate Professor, Irish Literature, U.Va. Department of English

Moderator: Kate Burke, Associate Professor, Voice and Speech, U.Va. Department of Drama

Post-Show Discussion

with Olwen Fouéré, director Marianne Kubik, and cast members

Thursday, October 28, 2010

following the 8pm performance of *By The Bog of Cats*, Helms Theater

The RecentWorks Series is supported by the Office of the Vice Provost for the Arts and Provost’s Arts Enhancement Fund

Special Thanks: Noel Kerwick, Victoria Dunham, Dorothy Smith, Betsy Tucker, and the Woolen Mills Chapel

Coming Soon from the U.Va. Department of Drama

Fall Dance Concert

Helms Theatre

November 11-13, 2010 at 8pm, November 13, 2010 at 2pm

A Midsummer Night’s Dream

By William Shakespeare

Directed by Brendon Fox

Culbreth Theatre

December 1-4, 2010 at 8pm, December 4-5 at 2pm

Tickets available now through the U.Va. Arts Box Office,
www.artsboxoffice.virginia.edu.



DIRECTED BY MARIANNE KUBIK
OCTOBER 21-23, 26-30, 2010 AT 8PM
HELMS THEATRE

 UNIVERSITY of VIRGINIA
DRAMA
<http://www.virginia.edu/drama>

DEPARTMENT OF
DRAMA
UNIVERSITY OF VIRGINIA

BY THE
**BOG
OF CATS**
BY MARINA CARR

Directed and Choreographed by **Marianne Kubik**

Music Composition and Direction by **Shankar Srinivasan**

Scenic Design by **Virginia Berg**

Costume Design by **Kerry Keihn**

Lighting Design by **Robert Eshleman**

Voice, Text and Accent Coaching by **Kate Burke**

Technical Direction by **Alan Perez**

Production Stage Management by **Max Krembs**

By the Bog of Cats is presented by special arrangement with
Dramatists Play Service, Inc., New York.

By the Bog of Cats was first performed at the
Abbey Theatre, Dublin, on October 7, 1998.

COMPANY
(in order of appearance)

Hester Swane Laura Rikard*
The Ghost Fancier Andrew Cronacher*
Monica Murray Anna McQuitty
Josie Kilbride Samantha Scott
Mrs. Kilbride Mia Joshi
The Catwoman Andrew Cronacher*
Carthage Kilbride Napoleon Tavale*
Caroline Cassidy Louise Mittelman
Xavier Cassidy Johnathan Gardner

Young Dunne Nicholas Lenderking-Brill
Ghost of Joseph Swane A.A. “Corbin” Puryear
Father Willow Doug Dunphy
Waiters and Puppeteers Taylor Gaines, Caroline McEntee

*In partial fulfillment of requirements for the Master of Fine Arts.

Musicians

Shankar Srinivasan violin, flute
Mark James Thom guitar
Nicholas Nathaniel Lenderking-Brill guitar
Taylor Gaines voice
Caroline McEntee voice

The play’s action takes place today in the Irish Midlands,
along the edge of a bog in winter.

There will be one 15-minute intermission.

ON TRAGEDY...

It’s that uncanny thing about Greek tragedies: once the wheels of human nature are set in motion, there isn’t a thing one can do to stop them.

Bog is, in many respects, based on the myth of Medea, one of the greatest female sorcerers of the ancient world. Similarities between the stories exist in the estranged enchantress who yearns for a past taken from her while failing to live peaceably in a prejudiced community. After playing an essential role in her lover’s quest for ambition, she is rendered powerless when suddenly abandoned in favor of a younger bride and even greater wealth. In both stories resides witchery and the divine, an impending wedding, the lack of a mother figure, a brother in the way, poison, boats and water...and that defining characteristic of the classic tragedy: the “tragic flaw” – the *inability to cope with unfavorable circumstances*.

I asked the company, in researching their roles, to examine the perpetual cycle of cause and effect: to consider simultaneously the *unfavorable circumstances* facing our protagonist from every corner of her past and present, and her probable *inability to cope* because of these *circumstances* permeating her everyday existence. Rather than lead us along a path toward condoning or condemning, I asked them to help us consider simply the causes that affect the wheels of Hester’s human nature.

We have no ultimate control over another’s actions – *once the wheels of human nature are set in motion, there isn’t a thing one can do to stop them*. But we can control our responsibility in communing with other human forces and understand how our own actions might contribute to the ultimate *circumstances* that provoke

another’s *human nature*. Our job IS to reason why before passing judgment, and to better understand the intersection of human nature with moral code as poetically unveiled by our playwright tonight.

—Marianne Kubik
Director-Choreographer

A NOTE ON ACCENTS...

A member of the U.Va. community recently asked me why we “bother” with accents in our shows. We “bother” because Drama Dept. productions are learning laboratories. Just as students struggle to wear corsets, act in a spotlight, or walk on a raked (slanted) stage, they must also model the spoken sounds and cadences of another culture. The strongest element of many plays is a sense of place, in this case the Irish Midlands. If sets and costumes evoke place, so should accents. We hope our audiences are generous listeners who bring a willing suspension of disbelief to accents heard in our theatres. Total authenticity is not our goal; authentic accents can be incomprehensible. Often the flavor of an accent is enough to create a sense of place. The fact is that actors are variously skilled in accents, just as some sing tunefully, and others don’t. Student actors need to try accents, fail, succeed, and try again, with your support.

—Kate Burke
Voice, Text and Accent Coach

WHO’S WHO IN *BY THE BOG OF CATS*

Virginia Berg (3rd Year Drama, Art History): *Dead Man’s Cell Phone* (U.Va Drama); *West Side Story*, *Urinetown* (FYP); *Iolanthe* (Avalon Theatre).

Kate Burke (Associate Professor, Voice, Acting)

Andrew Cronacher (3rd Year MFA, Acting): *Pippin*, *The Seagull*, *The Foreigner*, *The Love Song* [. . .] (U.Va. Drama); [. . .] *Spelling Bee*, *The Sound of Music*, *Oliver!* (Heritage); *The Garden* (Live Arts).

Doug Dunphy (1st Year Undeclared).

Robert Eshleman (4th Year English, Psychology): *Footloose* (FYP); *Bang Bang You’re Dead* (Spectrum).

Taylor Gaines (2nd Year Drama, French) *West Side Story*, *Urinetown* (FYP); *Act V* (SotL).

Jonathan Gardner (4th Year English): *Lost in Yonkers*, *Rumors*, *Picasso at the Lapin Agile* (Stage Door Productions).

Mia Joshi (3rd Year Drama, American Studies): *She Loves Me* (Spectrum); *Sweeney Todd* (FYP); *King Lear* (SotL).

Kerry Keihn (3rd Year Drama).

Max Krembs (3rd Year Drama).

Marianne Kubik (Associate Professor, Head of Movement).

Nicholas Nathaniel Lenderking-Brill (3rd Year English, Modern Studies): *The Merchant of Venice* (Lesley University).