

ASOLO REPERTORY THEATRE

asolo rep



dancing at lughnasa



Written by **BIAN FRIEL**
Directed by **OE DOWN G**

MARCH 19 - APRIL 19, 2025

HOPE, & ROCK HEART & N' ROLL

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WORLD PREMIERE

LADY DISDAIN

asolorep
ASOLO REPERTORY THEATRE

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**25
26** SEASON

MOVIN' OUT

CONCEIVED, DIRECTED AND
CHOREOGRAPHED BY TWYLA THARP.
BASED ON THE SONGS AND MUSIC BY
BILLY JOEL.

PRIMARY TRUST

BY EBONI BOOTH

WITNESS FOR THE PROSECUTION

BY AGATHA CHRISTIE

THE UNFRIEND

BY STEVEN MOFFAT

FIDDLER ON THE ROOF

BOOK BY JOSEPH STEIN, LYRICS BY
SHELDON HARNICK, MUSIC BY JERRY
BOCK

MARIE AND ROSETTA

BY GEORGE BRANT

LADY DISDAIN

BY LAUREN M. GUNDERSON

Pete Robertson Producing Artistic Director **Rob Segn** Managing Director
Proudly Present

dancing at lughnasa



By **BRIAN FRIEL**
Directed by **JOE DOWLING**

Scenic Design
JOHN LEE BEATTY

Costume Design
DAVID COVACH

Lighting Design
SINÉAD MCKENNA

Sound Design and
Original Compositions
PETER MORROW

Hair, Makeup
and Wig Design
MICHELLE HART

Stage Manager
JACQUELINE SINGLETON*

Assistant Stage Manager
SARAH NICHOLSON*

Dance Consultant
CAT BRINDISI

New York Casting
MURNANE CASTING
CHAD MURNANE, CSA
AMBER SNEAD, CSA

Directors are members of Stage Directors and Choreographers Society; Designers are members of the United Scenic Artists Local USA-829; Backstage and Scene Shop Crew are members of IATSE Local 412.

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

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Fr. Jeffrey Hamblin, MD and Mark-Alan • Beverly L. Koski • Burgess Levin and Mary Saily • David Peterson
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Jim and Michal Wadsworth • Marge and Irv Weiser, in honor of Joe Dowling**

DANCING AT LUGHNASA SPONSORS



**Virginia B. Toulmin
Foundation**



CAST

IN ALPHABETICAL ORDER

MARK B NNINGØFFE N*	Father Jack
GINA COSTIGAN*	Kate
COLLIN KELLYSORD ELET*	Gerry
DOIREANN MAC MABN *	Christina
TYLER MICÆ LS KING*	Michael
MAEVE MOYNIØN *	Rose
CLARE OM ALLEY*	Agnes
DERDRIU RING*	Maggie

*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

UNDERSTUDIES

UNDERSTUDIES NEVER SUBSTITUTE FOR LISTED PLAYERS UNLESS A SPECIFIC ANNOUNCEMENT FOR THE APPEARANCE IS MADE AT THE TIME OF THE PERFORMANCE.

FOR KATE AND MAGGIE: Moriel Behar; FOR GERRY AND MICHAEL: Trent Dahlin; FOR AGNES: Elle Miller;
FOR CHRISTINA: Corrie Owens; FOR ROSE: Caitlin Rose; FOR FATHER JACK: Patrick Vest

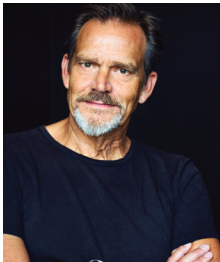
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ANY VIDEO AND/OR AUDIO RECORDING OF THIS PRODUCTION IS STRICTLY PROHIBITED.



The Cast



MARK BENNINGHOFFEN (Father Jack) is thrilled to return to the Asolo Repertory Theatre stage and wonderful Sarasota audience. Last season he appeared as Henry Drummond in *Inherit the Wind* and Inspector Hubbard in *Dial M for Murder*. Other national theater credits include: *Juno and the*

Paycock, *Sweeney Todd*, *A Little Night Music*, *Six Degrees of Separation*, *Born Yesterday*, *St. Joan*, *Time Stands Still*, *The Intelligent Homosexual's Guide*, *Great Expectations*, *Tyrone and Ralph* and *The Hot House*. TV and film credits include: *Movie Stars*, *Frasier*, *Drew Carey*, *Chicago Hope*, *The Public Domain*, *Wilson* and *Older Than America*. markbenninghofen.com



GINA COSTIGAN (Kate) Broadway: *Hangmen*, *The Ferryman*. Off-Broadway: *Party Face* (NYCC), *The Suitcase Under the Bed* (The Mint), *Crackskull Row* (Irish Rep). Regional: *The Seedbed* (NJ Rep). UK/Ireland: *On McQuillan's Hill* (The Finborough), *The Valley of the Squinting Windows*

(Mullingar Arts Centre), *An Triail* (National Tour), *The Risen People* (Gaiety). Film/TV: *Law & Order*, *Kin*, *My Sailor My Love*, *Atlanta*, *Harry Wild*, *Halston*, *I Know This Much Is True*, *Vikings*, *Brittany Runs a Marathon*, *The Marvelous Mrs. Maisel*, *Fair City*, *Becoming Jane*, *Veronica Guerin*. Dedicated to the wonderful Glenties Drama Group, my incomparable Mac McDermottroe and the best Kate ever played, mum, Maria McDermottroe



COLLIN KELLYSORD ELET (Gerry) First time working at Asolo Repertory Theatre and thrilled to be a part of this wonderful cast and crew. Broadway credits: Young Gideon/Tom in *Sting's The Last Ship*, JJ Carney in *The Ferryman*. Off-Broadway: Second Stage's *Somebody's Daughter*, *The*

Coast Starlight. Film: *Wildling*, *Radium Girls*, *Escaping Ohio*. TV: *Blue Bloods*, Hulu's *The Path*.



DOIREANN MAC MAON (Christina) Asolo Repertory Theatre debut. Theatre credits include: *Corruption* (Lincoln Centre Theatre), *Ellis Island* (Rattlestick Theatre), *Peter and the Wolf* (Irish National Concert Hall), *Angela's Ashes the Musical* (Irish National Tour), and *Wrong Turn at Lungfish* (Viking

Theatre/Civic Theatre, Dublin). Film: *Shallow Water*. MFA, Yale School of Drama.



TYLER MICÆLS KING (Michael) is an actor, director, and the Founding Artistic Director of Trademark Theater. He has worked and played with the Guthrie Theater, The Ordway, Theater Latté Da, Children's Theater Company, Hennepin Theater Trust, History Theatre, Chanhassen Dinner Theatres,

Illusion Theater, and Artistry, among many others. Tyler is a McKnight Theater Artist Fellow, holds the 2014 Emerging Artist Ivey Award, the Mark Twain Prize for Comic Performance from the Kennedy Center National ACT Festival, and was named "Artist of the Year" by Minnesota's *City Pages*.



MAEVE MOYNIHAN (Rose) is very grateful to work on this beautiful play! This is her Asolo Repertory Theatre debut. Most recently, she played Ophelia in *Hamlet* at the Denver Center for the Performing Arts. She also toured with the first national tour of *To Kill a Mockingbird* and played Scout Finch.

Other regional theaters she's worked for include: The Guthrie Theater, Milwaukee Repertory Theater, Park Square Theatre, Red Eye Theater, Theater Latté Da, The Minnesota Opera, The Children's Theatre Company, and Montana Shakespeare in the Parks. Special thanks to her supportive family and fiancé, Mike.

The Cast



CLARE O'MALLEY (Agnes) Clare is delighted to be making her Asolo Repertory Theatre Debut! Off Broadway: *Philadelphia Here I Come, The Plough and the Stars, The Dead 1904, Riders to the Sea, and Pumpgirl* (The Irish Repertory Theatre) Regional Favorites: *Metamorphoses* (The Arden) *Vanya*

and *Sonia and Masha and Spike* (PTC) *Saint Joan, Hetty Feather, Something Wicked This Way Comes* (DTC) and *Private Lives* (Walnut Street). In Dublin, Clare has performed at The Abbey, The Gate and The Gaiety. Film/TV: *Creed, Distemper, Benighted Entries*. Her debut EP is set for release this May. ClareOMalley.com



DERDRIU RING (Maggie) is a graduate of The Gaiety School of Acting, Dublin. Memorable roles include: Slippy Helen/*The Cripple of Inishmaan* (The Geffen Playhouse), Catherine/*A Long Day's Journey into Night* (Hartford Stage), Catherine/*Proof* (The Cleveland Playhouse), Josie/*Moon for the*

Misbegotten (Great Lakes Theater), Pegeen Mike/*The Playboy of the Western World* (The Irish Rep, NYC), Rosie Redmond/*The Plough and The Stars* (The Guthrie Theatre), Charlotte/*Something Clean* (Dobama Theatre). Derdriu has won best actress from The Cleveland Critics Circle and Pittsburgh Post Gazette four times. Television: *Law & Order C.I., Hope & Faith, Love to Vince, Rosebud & Henry*.



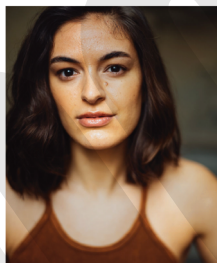
MORIEL BEHAR (Understudy Kate and Maggie) Asolo Repertory Theatre debut and delighted to be here! National tours: *Little Women, How the Grinch Stole Christmas*. Recent regional: *A Midsummer Night's Dream* (Titania/Hippolyta), *The Sound of Music* (Baroness Elsa Schraeder).

Originally from Seattle, Moriel holds her BFA in Drama and Musical Theatre from NYU's Tisch School of the Arts. When not performing, Moriel runs marathons and drinks a lot of coffee. Thanks to Chondra at FSE, Hannah at Serendipity, Jon at home. morielbehar.com, [@momo_behar](https://www.instagram.com/momo_behar).



TRENT DAHIN (Understudy Gerry and Michael) is making his Asolo Repertory Theatre debut! He has played major roles at top regional theaters, including: five seasons at the Utah Shakespeare Festival—Feste (*Twelfth Night*), Gardiner (*Henry VIII*), and many more—and three seasons at TheatreSquared A

Christmas Carol (Fred/Young Scrooge). Catch him co-leading his first feature film, *Mission Stories* (Deseret). He recently played Jerry Lee Lewis (*MDQ*) and is excited to understudy another iconic pianist in *Good Night, Oscar*.

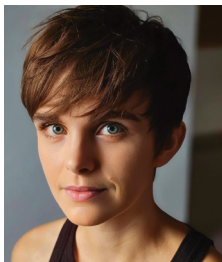


ELLE MILLER (Understudy Agnes) is thrilled to join the Asolo Repertory Theatre in her third year as an MFA student at the FSU/Asolo Conservatory. Recent credits include: Julie in *Miss Julie*, Olga in *Three Sisters*, Lady Capulet in *Romeo and Juliet* (FSU/Asolo Conservatory); u/s Henrietta Leavitt in

Silent Sky (Asolo Rep); u/s Sword/Ensemble in *Ken Ludwig's Three Musketeers* (Asolo Rep); Marianne in *Constellations* (Jacoby Arts, IL). She sends love to her family and wants to thank Asolo Rep and the Conservatory for the opportunity and support. IG: [@elle_movementart](https://www.instagram.com/elle_movementart)



CORRIE OWENS (Understudy Chris) is thrilled to be back on the Asolo Repertory Theatre stage after understudying in *Ken Ludwig's Lady Molly of Scotland Yard*. She is a graduate of Shakespeare & Company, with recent credits as Polina Zherebtsova in *In the Garden of Z* (NH Theatre Project), Malcolm/Witch/Lady MacDuff in *Macbeth* (Theater in the Open), Eleanora in *Romeo & Her Sister* (NHTP), and Belle in *A Christmas Carol* (Players' Ring).



CAITLIN ROSE (Understudy Rose) is an actor and model from Knoxville, TN earning their MFA with the FSU/Asolo Conservatory. Previously at Asolo Repertory Theatre, Caitlin was Don Pedro/Borachio in *Much Ado About Nothing*, understudied Milady in *Ken Ludwig's The Three Musketeers* and

Understudied Peg in *Ken Ludwig's Lady Molly of Scotland Yard*. Recent credits: Jess in *The Complete Works of William Shakespeare Abridged (Revised) (Again)* at Pkknk Theatre; and with FSU/Asolo: Romeo in *Romeo and Juliet* and Julie in *Miss Julie*. "This above all: to thine own self be true."



PATRICK VEST (Understudy Father Jack) is delighted to be working with the wonderful people at Asolo Repertory Theatre! Patrick received his MFA in acting from the Alabama Shakespeare Festival. His regional theatre credits include: *Henry VIII* and *Much Ado About Nothing* at Utah Shakespeare; *Almost Maine*, *Taking*

Sides, and *Moonlight and Magnolias* at The Rubicon. He also played Iago for Nebraska Shakespeare. Aside from acting, Patrick is a fight choreographer and a father of two.



BIAN FRIEL (Playwright) wrote *The Enemy Within* (1962), *Philadelphia, Here I Come!* (1964), *The Loves of Cass Maguire* (1966), *Lovers* (1967), *Crystal and Fox* (1968), *The Mundy Scene* (1969), *The Gentle Island* (1971), *The Freedom of the City* (1973), *Volunteers* (1975), *Living Quarters* (1977), *Aristocrats* (1979), *Faith Healer* (1979), *Translations* (1980), a translation of Turgenev's Novel *Fathers and Sons* (1987), *Making History* (1988), *Dancing at Lughnasa* (1990), *The London Vertigo* (1991), an adaptation of *A Month in the Country* (1992), *Wonderful Tennessee* (1993), and *Molly Sweeney* (1994). *Dancing at Lughnasa* premiered at the Abbey Theatre, transferred to London's West End, and then went on to Broadway, where it won three 1992 Tony® Awards, including Best Play. The play has been performed around the world, including national tours in Ireland, England and Australia. His plays have been performed extensively in Dublin at the Abbey, Gate, and Olympia theatres, and in many West End theatres in London. New York productions include *Philadelphia, Here I Come!* (Helen Hayes, 1965), *The Loves of Cass Maguire* (Helen Hayes, 1966), *The Mundy Scheme* (Royale, 1969), *The Freedom of the City* (Alvin, 1974), *Faith Healer* (Longacre, 1979), *Lovers* (Lincoln Center, 1986), *Aristocrats* (MTC, 1989), *Dancing at Lughnasa* (Plymouth, 1991), *Wonderful Tennessee* (Plymouth, 1993), *Philadelphia, Here I Come!* (Roundabout, 1994) and *Translations* (Plymouth, 1995). In 1992 *Faith Healer* was revived by King's Head Theatre, London, and transferred to the Wyndham in the West End; and *A Month in the Country* opened at the Gate Theatre in Dublin. *Molly Sweeney* opened at the Gate Theatre and transferred to the Almeida Theatre in London. Born in Omagh, County Tyrone, in Ireland in 1929, Mr. Friel began writing short stories for *The New Yorker* in 1959 and subsequently published two collections: *The Saucer of Larks* and *The Gold in the Sea*. His first radio plays were produced by the BBC, Belfast, in 1958. In 1989, BBC Radio devoted a six-play season to his work, the first living playwright to be so distinguished. He co-founded Field Day Theatre Company in Derry, Ireland, where *Translations*, *The Communication Cord* and *Making History* premiered.

The Creatives

ON LEE B ATTY (Scenic Design) designed well over 100 Broadway plays including *Cult of Love, Sweat, Disgraced, The Nance, Venus in Fur, Doubt, Other Desert Cities, Rabbit Hole, Good People, Proof, The Sisters Rosensweig, Burn This, Talley's Folly, Faith Healer* (Friel) *Fifth of July*; major revivals of *Plaza Suite, A Delicate Balance, The Heiress*; and the musicals *Chicago, The Color Purple, After Midnight, and Ain't Misbehavin*. Equally prolific off-Broadway at Lincoln Center Theater (the current *Ghosts*), Manhattan Theater Club (currently *We Had a World*), Circle Rep, Shakespeare in Central Park, *Encores!* and major regional theaters. Multiple Tony, Drama Desk, Outer Critics Circle, Obie awards; Theater Hall of Fame.

CAT BRINDISI (Dance Consultant) From 2013-2017, Cat was a co-founder of 7th House Theater in Minneapolis: a company dedicated to producing new musicals and reimagined stagings of works from the canon. Direction: *Once Upon a Mattress* (Cedar Summerstock), *Beautiful: The Carole King Musical* (Chanhassen Dinner Theatre). Choreography: *Man of La Mancha* (Asolo Repertory Theatre, dir. Peter Rothstein); *The Sounds Inside* (The Southern, dir. Kate Sutton-Johnson). Select Acting: The Guthrie Theater: *Stage Kiss, The Tempest, Into the Woods, The Parchman Hour, My Fair Lady, South Pacific, Sunday in the Park With George*; Theatre Laté Da: *Spring Awakening, Aida, ... Spelling Bee*. Writing: *The Daughters*, an autobiographical play with music centering around Cat's journey through alcoholism and the other side of recovery (proudly sober since 7/28/2015), *The House at Echo's End*, an original musical for radio theatre developed at Everwood Writer's Retreat.

DAVID COVACH (Costume Design) has been in the Asolo Repertory Theatre Costume Shop for 30 years as a manager, designer and technician. David's freelance work is often seen at freeFall Theatre in St. Petersburg, where his most recent production was last summer's premiere of *Doug DeVita's Fable*. Locally, David has worked with Urbanite Theatre and sits on the Creative Council for Venice Theatre. David would like to thank his partner Scott Keys for 40 years of love and support.

JOE DOWLING (Director) has been an actor, director, and teacher for over fifty years. At age 29, he was appointed the youngest ever artistic director of The Abbey Theatre, Ireland's national theatre. In 1987, he founded The Gaiety School of Acting, the first full-time acting training in Ireland. In New York, he directed the Tony Award-nominated Moliere's *Tartuffe* and Dion Boucicault's *London Assurance*. For Shakespeare in The Park, he directed *Othello*, with Raul Julia and Christopher Walken. In 1995, He was appointed artistic director and CEO of The Guthrie Theater in Minneapolis. He was the driving force behind the relocation of the theatre from its original location to the banks of the Mississippi River in a new three-theatre complex.

ROSS EGAN (Managing Director) is the Managing Director at Asolo Repertory Theatre. Ross' arts administration career began in Chicago where he was a co-founder of Jeff award-winning Refuge Theatre Project. Ross has served as Managing Director at Barter Theatre, the nation's longest-running professional theatre, and as Director of Marketing & Operations at Illinois Shakespeare Festival. Ross holds a BFA in acting from Michigan State University and an MBA from Illinois State University. He lives with his family in Lakewood Ranch and proudly serves as a den leader for the Boy Scouts of America.

MICHELLE HART (Hair, Wig, and Makeup Design) designs for Asolo Repertory Theatre and FSU/Asolo Conservatory. Other credits: Sarasota Ballet; Palm Beach Dramaworks; freeFall Theatre; Urbanite Theatre; Florida Studio Theatre; Westcoast Black Theatre Troupe; Banyan Theatre; Ruth Eckerd Hall; Venice Theatre; Dorset Theatre, Barrington Stage and Open Stage Theatre. She has also done hair and/or make-up for Joan Rivers, Doris Roberts, Martin Short, Jane Russell, Arlene Dahl, Soledad Villamil, Jane Pauley, Richard Dreyfuss, Castille Langdon, Christopher Higgins, Mary Mara, Heather Robb, Lauren Sweetser, Justin Long, Paul Downs, Douglas Sills and Nia Hills; music videos: "Second Chance" by Shinedown, "Reverse Cowgirl" by T-Pain; film and television: *Lady Of The Manor, Paradise, FL.* and *The Real Stephen Blatt*.

SINÉAD MCKENNA (Lighting Design) is a Lighting and Stage Designer for dance, theatre and opera, and is delighted to be working at Asolo Repertory Theatre. She designed set and lights for Gabriel Byrne's *Walking with Ghosts* for Landmark Theatre, for Broadway's Music Box, Dublin Gaiety Theatre, London's West End Apollo. Also at Landmark *The Approach*, *Bedbound*, *Reunion*, *Howie the Rookie* among others. Other designs include *Emma* and *Faith Healer* (Abbey Theatre), *The President* (Sydney Theatre Company/ Gate Theatre), *Fair Maid* (RSC), *Teenage Dick* (Donmar Warehouse), *Parade* (Théâtre du Châtelet). Other work staged in the US includes: *New Electric Ballroom* (Druid/ St. Ann's Warehouse), *Heaven* (Fishamble, Ireland), *Waiting for Godot* (Gare San Lazare, Ireland) and *Improbable Frequency* (Rough Magic, Ireland). She received two *Irish Times* Awards for Best Lighting Design and a Drama Desk nomination for Best Lighting Design for a musical.

PETER MORROW (Sound Design and Original Compositions) grew up and started his theatre career in Ireland after completing his MA at Trinity College Dublin. He worked there for 6 years with the company Brokentakers before moving to Minneapolis 12 years ago. There he works throughout the Twin Cities area for theaters including The Guthrie Theatre, Children's Theatre Company, Theater Latté Da, Ten Thousand Things, Pilsbury House + Theatre and Wonderlust Productions. He collaborates with many other theaters, dance companies, and individual artists as a Composer/Sound & Projection Designer, with a focus on community, collaboration and care. This year he is Threads Dance Company's Community Partner and has become a company member with Wonderlust Productions. He is delighted to be at Asolo Repertory Theatre for the first time working on this piece from home.

SARAH NICHOLSON (Assistant Stage Manager) is delighted to return to Asolo Repertory Theatre! At Asolo Rep: *Much Ado About Nothing* (Education Tour), *Our Town*, *The Great Leap*, *Hood*. She spends her summers at American Players Theatre. Other credits include: Riverside Theatre, Orlando Family Stage, Orlando Shakes, Forward Theatre Company, Shakespeare & Company, and Arts Center of Coastal Carolina, as well as work with Disney Live Entertainment. Sarah earned her BFA in Stage Management from the University of Central Florida.

PETER ROTHSTEIN (Producing Artistic Director) is the Producing Artistic Director for Asolo Repertory Theatre where he directed the world premiere of *Ken Ludwig's Lady Molly of Scotland Yard*, *All is Calm: The Christmas Truce of 1914*, *Twelve Angry Men: A New Musical*, *Inherit The Wind*, *Man of La Mancha*, *Sweeney Todd*, and *Ragtime*. He works extensively as a director of theater, musicals, opera, and new work development. For 25 years Rothstein served as the Founding Artistic Director of Theater Latté Da, a Minneapolis-based company dedicated to new and adventurous music-theater. Other collaborations include the Guthrie Theater, Children's Theatre Company, Ten Thousand Things, and Seattle's 5th Avenue, as well as the Minnesota Opera, Boston Lyric Opera, Florida Grand Opera, and Chicago Opera Theater. Rothstein is the creator of *All is Calm: The Christmas Truce of 1914*, which had its Off-Broadway debut in 2018 receiving the Drama Desk Award for Unique Theatrical Experience and has been seen around the globe airing on PBS. Rothstein served on the board of directors for the National Alliance for Musical Theatre, Alive and Kickin', and the Twin Cities' Ivey Awards. He holds degrees in music and theater from St. John's University and an MFA in Directing from the University of Wisconsin-Madison.

JACQUELINE SINGLETON (Stage Manager) Previously at Asolo Repertory Theatre: *Ken Ludwig's The Three Musketeers*, *Ken Ludwig's Lady Molly of Scotland Yard*, *Inherit the Wind*, *Intimate Apparel*, *Chicken & Biscuits*, *Our Town*, *The Great Leap*, Terrace Season 2020-21, *The Crucible*, *A Doll's House, Part 2*, and *Noises Off*. American Players Theatre (Spring Green, Wisconsin), 23 seasons, including recent projects *Wildfire*, *Anton's Shorts*, and *Love's Labour's Lost*. Others: *Animal Farm* at Milwaukee Repertory and Baltimore Center Stage, *Outside Mullingar* at Clarence Brown, three seasons at Forward Theater (Madison, WI), seven seasons at Madison Repertory Theatre, and numerous Chicago theaters including the Goodman Theatre, Writers Theatre, and Next Theatre. Jacki lives in Lisbon, Portugal.

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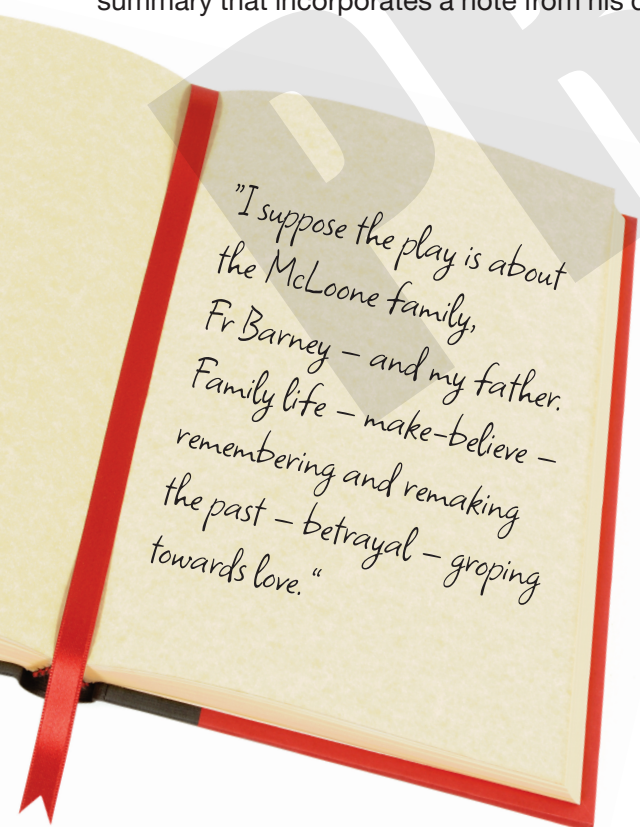
DANCING AT LUGHNASA: THE EVOLUTION OF A MASTERPIECE, STEP BY STEP

BY DAVID WARD | An excerpt from his story for *The Guardian*, April 1, 2014

On 31 May 1989, Brian Friel reached for a red A4 hardback notebook and, with a pencil that could have done with a trip to a sharpener, jotted down on the inside front cover nine possible titles for a new play to be produced at the Abbey Theatre in Dublin the following year.

He eventually called his family drama *Dancing at Lughnasa*; it has since been performed all over the world.

Friel scribbled furiously and sometimes illegibly with his blunt pencil in the red book as he began to draft dialogue. During the previous 12 days, he had used his fountain pen to set down on separate sheets eight pages of ideas in black ink. He then gathered his thoughts in a two-page summary that incorporates a note from his diary:



"I suppose the play is about the McLoone family, Fr Barney – and my father. Family life – make-believe – remembering and remaking the past – betrayal – groping towards love."

The McLoone girls, Friel's mother and her four sisters, lived in Glenties in Donegal. They become the Mundy girls in the play (which is dedicated to the "memory of those five brave Glenties women") and the model for bewildered Father Jack was their brother Bernard – Fr Barney, whose obituary in the *Derry Journal* described him as the "wee Donegal priest" who had come home "broken in health after 35 years of heroic service in the mission service in Uganda".

The decision to use a narrator in the play came early but Friel was at first unsure who he was or whether there was only one of him. He considered developing a "kind of *Under Milk Wood*" with "eight actors on chairs" telling the story. He wrote: "If the narrator were to be maintained, he would have to be a character in





The Laurels, where Friel spent much of his childhood is the home in which the play is set.

the overall thing, not just a fact-teller, a link-man. All these enacted events must have had an adjusting effect on him.”

Some time later, he added next to that paragraph a note in red ink: “Is he [the narrator] the son of Gerry and Christina [one of the five sisters]?” And so Friel makes an inspired innovation: Michael, son of Chris, narrates the story as an adult but also speaks the lines of his seven-year-old self without ever taking part in the action.

In the red book, Friel repeatedly talks to himself and asks questions, several of them fundamental. On May 22, he wonders “What is the play about?” and comes up with a different answer from the one in the diary entry: “The play is about dancing in the 30s.”

Dance leaps out of the notes as it does in the play:

“This nagging idea of Dance (naturalistic dance, dances as essential theatre, dance as complete self-expression) persists ... dance as memory – dance as dream-memory, dance as substitute for language.”

The notes suggest he intended to end the play with a ritual dance featuring Father Jack. But on 25 May he jotted down a significant one-line note: “Suddenly, suddenly, Aggie leaps to her feet and dances.”

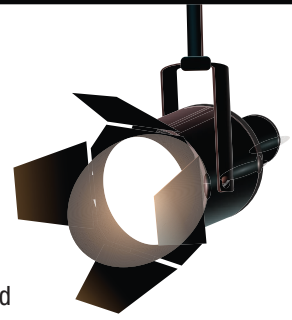
By page 23 in the red book, all five Mundy sisters are dancing in a scene that no one who sees it ever forgets; no words are needed as the sisters’ pent-up emotions explode into manic steps on the kitchen floor.

”

Dancing as
if language
no longer
existed
because
words were
no longer
necessary.



Donor Spotlight



Susan Scarbrough

Susan Scarbrough was born in St. Petersburg, FL, and has always loved the gulf coast for its peerless natural beauty. During her career in Houston, she managed the contributions and community relations budget for United Energy Resources and saw first-hand the positive impact arts organizations had on the city. With this in mind, she determined that when she retired, she would move to a place with a booming arts and culture ecosystem, to which she could meaningfully contribute. Luckily, Sarasota offered an opportunity to return to Florida's most beautiful coast and help an inimitable arts and culture scene thrive. Ten years spent volunteering for Designing Women Boutique gave her a new perspective on how a community's organizations support the arts. This season, Susan co-produced the enormously successful world premiere of *Ken Ludwig's Lady Molly of Scotland Yard*. Asolo Rep is thrilled to have her as part of the family.

Thank you to our donors for your new and increased gifts.

(Gifts pledged or received for the 2024-2025 season between October 8, 2024 and February 10, 2025).

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** in memoriam*

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Assistant Shop Foreman
Jordan Quiles

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Frank J. Paul

Assistant Properties Master
Anna Baldwin Lack

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Jo Ann Waters-Atkins

Assistant Scenic Artist
Peter Everly

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Scenic Craftsman
Taj Mederios

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Master Sound Engineer
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Audio 2
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Assistant Electrician
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Jodi Urias

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Sarah Cox

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Kimberly Ann McCann

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Winter (Seo Woo Jung)

Stage Management Apprentices
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Chad Eric Murnane, CSA
Amber Snead, CSA
Nathanial Riccio**

AFFILIATIONS

Asolo Repertory Theatre is a member of the Theatre Communications Group (TCG), the League of Resident Theatres (LORT), the National Alliance for Musical Theatre (NAMT), Florida Professional Theatre Association (FPTA), the Arts and Cultural Alliance of Sarasota County, and the Manatee County Cultural Alliance.

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Asolo Rep operates under an agreement between the League of Resident Theatres (LORT) and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States; the Stage Directors and Choreographers Society; and the United Scenic Artists Local USA-829, IATSE Local 412 of the International Alliance of Theatrical Stage Employees and Moving Pictures Machine Operators of the United States and Canada.



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