Caroline McEntee (5th year Biology).
Anna McQuitty (1st Year Undeclared).
Louise Mittelman (3rd Year English): Les Liaisons Dangereuses (Live Arts).
A. A. “Corbin” Puryear (4th year American Studies, Drama): The Love Song [...], Oklahoma! (U.Va. Drama); Musical: The Online Musical (Pop Clash Productions); Damn Yankees (First Year Players).
Les Liaisons Dangereuses (Live Arts).
Samantha Scott: Brigadoon (Ash Lawn Opera), Willy Wonka (Ospa), Olive! (Heritage). 

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 Kniec
Assistant to the Costume Designer ......................... Diana Dzikiewicz
Props Mistress ............................................... Lauren Chilson
Carpenters .................................................... Alex Kaplan, Nicholas Lenderking-Brill, Clair McCormick, Christopher “Shaggy” Dickens, Students of DRA M 2230
Electricians ................................................... Joshua Chowdhury, C.J. Whitaker, Paul Perscheid, Students of DRA M 2110
Makeup Consultant .......................................... Caroline Varnay
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 Laschik, Hunter Link, Danny Navarro, Ashleigh White
House Manager .............................................. Betsy Graves
Concessions Manager ...................................... Ashley Henry
Front-of-House Staff ...................................... Jared Boone, Eudora Chua, Megan Tiller, Alicia Moore, A. A. Corbin Puryear
Publicity Manager .......................................... Emily Andryszak
Publicity Assistant ......................................... Adams Abdulsaziaq
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 Theatre
Wine and Hors d’Oeuvres Reception to follow
Tickets are free and available through the U.Va. Arts Box Office
Panelists: Marc Conner, Professor of English, Modern Irish Literature, Washington and Lee University; Olwen Fouéré, Irish actress; Peadar Little, native Irish language speaker and teacher; Victor Lufrig, 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

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 Eshelman
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

Hester Swane ............................................. Laura Rikard
The Ghost Fancier .......................................... Andrew Cronacher
Monica Murray ............................................ Anna McQuitty
Josie Kilbride .............................................. Samantha Scott
Mrs. Kilbride ................................................ Mia Joshi
The Carwoman ............................................. Andrew Cronacher
Carthage Kilbride .......................................... Napoleon Tavele
Caroline Cassidy ......................................... Louise Mittelman
Xavier Cassidy .............................................. Johnathan Gardner
Young Dunne ............................................. Nicholas Lenderking-Brill
Ghost of Joseph Swane .................................... A.A. "Corbin" Purdy
Farther Willow ............................................ Doug Dunphy
Waters and Puppeters ............................... Taylor Gaines, Caroline McIntee

*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 McIntee .......................................... 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 sorcerers of the ancient world. Similarities between the stories exist in the inability to cope with unfavorable circumstances.

I asked the company, in researching their roles, to examine the perpetual cycle of tragedy: the "tragic flaw" – the 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 sorcerers of the ancient world. Similarities between the stories exist in the inability to cope with unfavorable circumstances.

I asked the company, in researching their roles, to examine the perpetual cycle of tragedy: the "tragic flaw" – the inability to cope with unfavorable circumstances.

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 sorcerers of the ancient world. Similarities between the stories exist in the inability to cope with unfavorable circumstances.

I asked the company, in researching their roles, to examine the perpetual cycle of tragedy: the "tragic flaw" – the inability to cope with unfavorable circumstances.

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 sorcerers of the ancient world. Similarities between the stories exist in the inability to cope with unfavorable circumstances.

I asked the company, in researching their roles, to examine the perpetual cycle of tragedy: the "tragic flaw" – the inability to cope with unfavorable circumstances.

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 sorcerers of the ancient world. Similarities between the stories exist in the inability to cope with unfavorable circumstances.

I asked the company, in researching their roles, to examine the perpetual cycle of tragedy: the "tragic flaw" – the inability to cope with unfavorable circumstances.

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 sorcerers of the ancient world. Similarities between the stories exist in the inability to cope with unfavorable circumstances.

I asked the company, in researching their roles, to examine the perpetual cycle of tragedy: the "tragic flaw" – the inability to cope with unfavorable circumstances.

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.