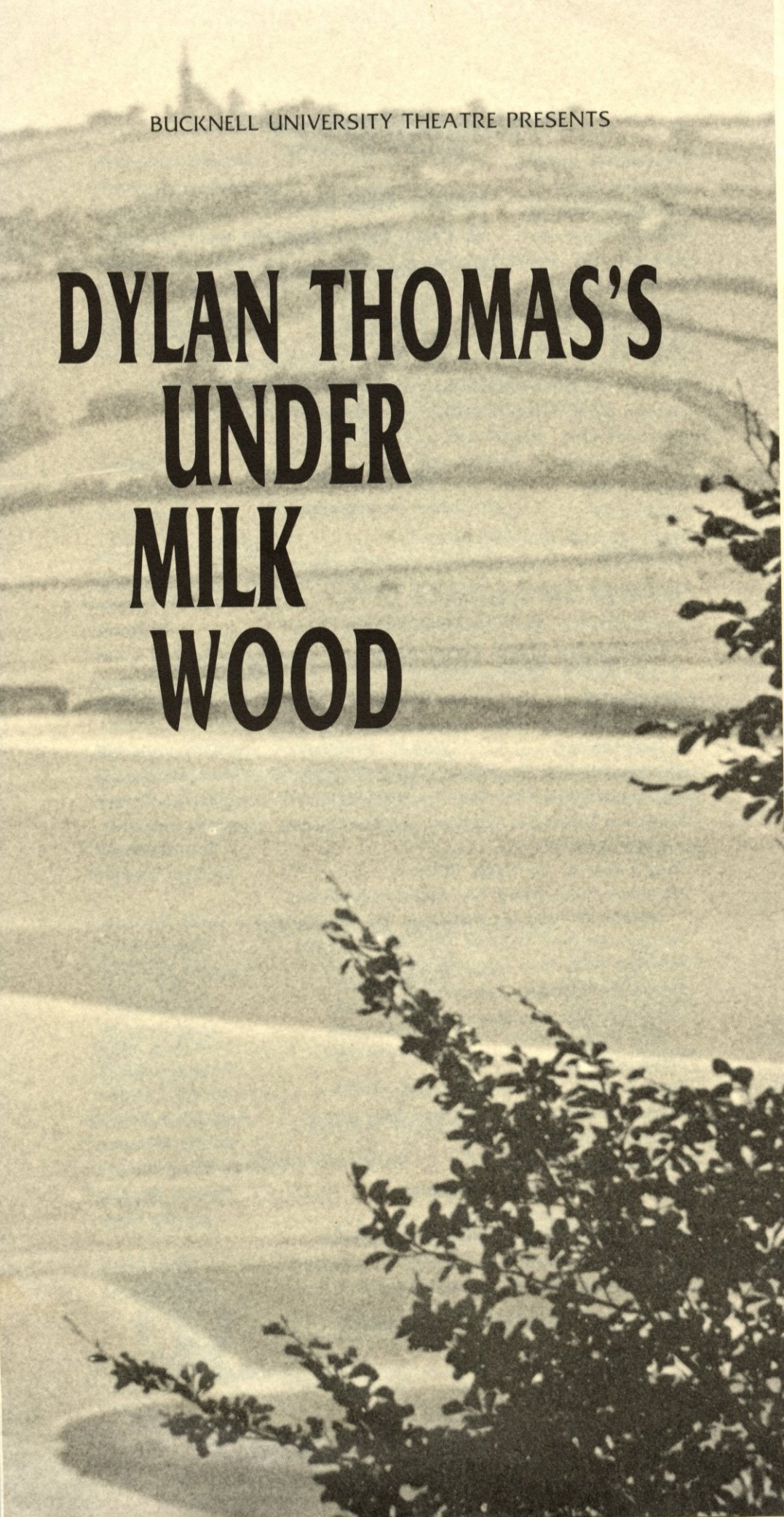


BUCKNELL UNIVERSITY THEATRE PRESENTS

# DYLAN THOMAS'S UNDER MILK WOOD





Department of Theatre and Dance  
proudly presents

**Under Milk Wood**  
**A Play for Voices**  
**by Dylan Thomas**

LIGHTING DESIGN	DIRECTION	COSTUME DESIGN
Steven A. Draheim	Robert Gainer	F. Elaine Williams

SOUND DESIGN	ASSISTANT DIRECTION
Daniel Januseski	Penelope Kokines

**THE CAST**

(in order of appearance)

Musicians . . . . . David Welliver, violin  
Dan Januseski, flute, keyboard  
First Voice, Rev. Eli Jenkins . . . . . Andrew Garman\*  
Second Voice, Mrs. Ogmores-Pritchard . . . . . Jill Emery\*  
Capt. Cat, Dai Bread, Cherry Owen . . . . . Thomas Quinn\*  
Rosie Probert, Woman, Girl . . . . . Ashlynn Billingsley  
Drowned Sailor, Dickie, Mr. Pritchard . . . . . Tim Steimle\*  
Butcher Beynon, Willy Nilly, Guidebook Voice,  
Jack Black . . . . . Will Lippincott  
Drowned Sailor, Mr. Waldo, Organ Morgan . . . . . Mark Minsavage  
Drowned Sailor, Utah Watkins, Old Man . . . . . Joshua Brinen  
Drowned Sailor, Mr. Ogmores, Johnnie Christo,  
Lord Cut-Glass . . . . . Seth Shenghit\*  
Mog Edwards, Mr. Pugh, Billie . . . . . George Hannah\*  
Myfanwy Price, Mary Ann Sailors, Neighbor,  
Lullaby Woman . . . . . Laura Sweeney\*  
Waldo's Mother, Woman, Mrs. Cherry Owen . . . . . Dabney Giles\*  
Waldo's Wife, Mrs. Organ Morgan . . . . . Maggie Witherup  
Neighbor, Woman, Gwennie . . . . . Britt L. Luzzi  
Neighbor, Mrs. Dai Bread One,  
Mrs. Utah Watkins . . . . . Carla N. Torre  
Neighbor, Girl . . . . . Stephanie Sayre\*  
Matti's Mom, Mae Rose Cottage, Child . . . . . Audrey Carmeli\*  
Matti Richards, Mrs. Dai Bread Two, Girl . . . . . Angelique Hawkes  
Woman, Lily Smalls, Girl . . . . . Valerie Marsden\*  
Woman, Polly Garter . . . . . Christine Jerome\*  
Mrs. Willy Nilly, Bessie Bighead . . . . . Nadine Knoche\*  
Gossamer Beynon, Woman . . . . . Katrina Herb  
Nogood Boyo, Sinbad Sailors, Fisherman  
Police Constable Attila Evans . . . . . Peter Rossi  
Mrs. Beynon, Mrs. Pugh, Woman . . . . . Lacey Mudge

\*denotes members of Cap and Dagger

The play will be performed without an intermission

**PRODUCTION STAFF**

Technical Director . . . . . Steven A. Draheim  
Production Manager . . . . . F. Elaine Williams  
Stage Manager . . . . . Michelle Firestone  
Assistant Stage Manager . . . . . Stephanie Guntner  
Master Electrician . . . . . Gerrit Fidele, Toby Basiliko\*  
Light Board Operator . . . . . Chris Fronheiser  
Spotlight Operators . . . . . Ross Landy, Casey Hall  
Set Construction . . . . . David Ames\*, Dana Arenson, Jason Aten\*  
Toby Basiliko\*, Colby Cox, Mark Farina, Gerrit Fidele  
Mary Kalbach\*, Jennifer Lake, Ross Landy, Craig Lees  
Kerry Marks, Robert McAleer, Nicole Mowad  
Matt Rothera, Tim Steimle, Pete Toracollo  
Properties . . . . . Tom Quinn\* & Nadine Knoche\*  
Make-Up . . . . . Mary Jordan  
Costumer . . . . . Pam Miller  
Costume Construction . . . . . Kristen Hellstedt, Katrina Herb,  
Janelle Oltorik, Mary Cullison\*, Jennifer Heid  
Publicity & Box Office . . . . . Karen McCann\* & Debbie Bloodgood

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Dance Technique & Theory . . . . . Shellie Cash-Muller  
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Secretary . . . . . Chris Fry

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David Ames	Kristin Hellstedt	Valerie Marsden
Jason Aten	Tina Henninger	Karen McCann
Toby Basiliko	Katrina Herb	Janelle Oltorik
Mary Cullison	Mary Kalbach	Tom Quinn
Jenn Heid	Nadine Knoche	Ashley Shrader
Gerrit Fidele		

**DANA INTERNS**

Debbie Bloodgood      Tad Klopchic

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Activities . . . . . Jason Aten, Nina Knoche  
Play Selection . . . . . Bryan Clark





## NOTES



**DYLAN THOMAS** was born in Swansea, Wales in 1914. Dylan Thomas's lyric poems are said to be among the most captivating in 20th century romantic verse. Although he wrote in the English language, Thomas is perhaps the most Welsh of English poets and reflects his Welsh literary heritage in his concepts, images, moods, and rhythms. Having an extraordinary sensitive ear and a rich resonant voice, he wrote and read poetry with an unforgettable auditory appeal. He is one of the first few modern poets to have gained his first audience through readings — on British Broadcasting Corp. programs, Caedmon recordings, and lectures tours — and only later through printed poems and prose.

**UNDER MILK WOOD** was completed just before Dylan Thomas's death in 1953. The poet called it "a play for voices," and although it was commissioned by the B.B.C. it had its first performances in New York, a series of try-outs in "concert" form, with Dylan Thomas directing and reading several parts. He instructed the first cast to "love the words, love the words."

### Dylan Thomas on his work:

(In 1951) "came the idea that I write a piece, a play, an impression for voices, an entertainment out of the darkness of the town I live in, and to write it simply and warmly and comically with lots of movement and varieties of moods, so that, at many levels, through sight and speech, description and dialogue, evocation and parody, you come to know the town as an inhabitant of it."

"The joy and function of poetry is, and was, the celebration of man, which is also the celebration of God."

"One: I am a Welshman; two: I am a drunkard; three: I am a lover of the human race, especially of women."

(to an audience in Rome, 1947)

"I used everything and anything to make my poems work and move in the direction I want them to: old tricks, puns, portmanteau-words, paradox, allusion . . . slang, assonantal rhymes, vowel rhymes, sprung rhythm. Every device there is in language is there to be used if you will. Poets have got to enjoy themselves sometimes, and the twistings and convolutions . . . are all part of the joy."

"I hold a beast, an angel, and a madman in me, and my inquiry is as to their working, and my problem is their subjugation and victory, downthrow and upheaval, and my effort is their self-expression."

### Other Voices:

"For everything that lives is holy, life delights in life."

William Blake

On the distinctive quality of Welsh poetry:

"Style is the most striking quality of their (the Celts) poetry. . . by throwing all its force into style, by bending language at any rate to its will, and expressing the ideas it has with unsurpassable intensity, elevation and effect."

Matthew Arnold

"Where blasphemy might once have been a sign of spiritual corruption, it might now be taken rather as a symptom that the soul is still alive, or even that it is recovering animation: for perception of Good and Evil — whatever choice we may take — is the first requisite of spiritual life."

T.S. Eliot

**CALON LÂN** ("A Pure Heart"), a Welsh hymn written in the 1890's, words by Daniel James, poet, and music by John Hughes, is one of the most beloved and perhaps the most famous of Welsh hymns, sung as much in pubs and at rugby matches as in churches.

### Special Thanks

*Danna Frangione for movement consultation, Howard Smith, David Ames, Iris Gainer, Bloomsburg Theatre Ensemble, Robert Riker for choral direction, Laurie McCants, Bill Payne, Association for the Arts.*



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