

DEPARTMENT OF THEATRE 2002-2003 SEASON

She Stoops to Conquer

By Oliver Goldsmith

Directed by Will York

(Sirote Theatre)

October 30-November 3, 2002

Falsettos
Music by William Finn
Book by William Finn and James Lapine

Directed by Dennis McLernon
(Sirote Theatre)

February 19-23, 2003

Flaming Guns of the Purple Sage

By Jane Martin

Directed by Marc Powers

(Odess Theatre)

November 19-24, 2002

Stop Kiss
By Diana Son
Directed by Lee Shackelford
(Odess Theatre)

March 18-23, 2003

Rashomon

By Fay Kanin and Michael Kanin

Directed by Karma Ibsen

(Sirote Theatre)

April 23-27, 2003

The Kennedy Center

The Kennedy Center American College Theater Festival-
XXXV

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

Delta Airlines

The National Committee for the Performing Arts

Dr. and Mrs. Gerald McNichols

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). 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 KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2003.

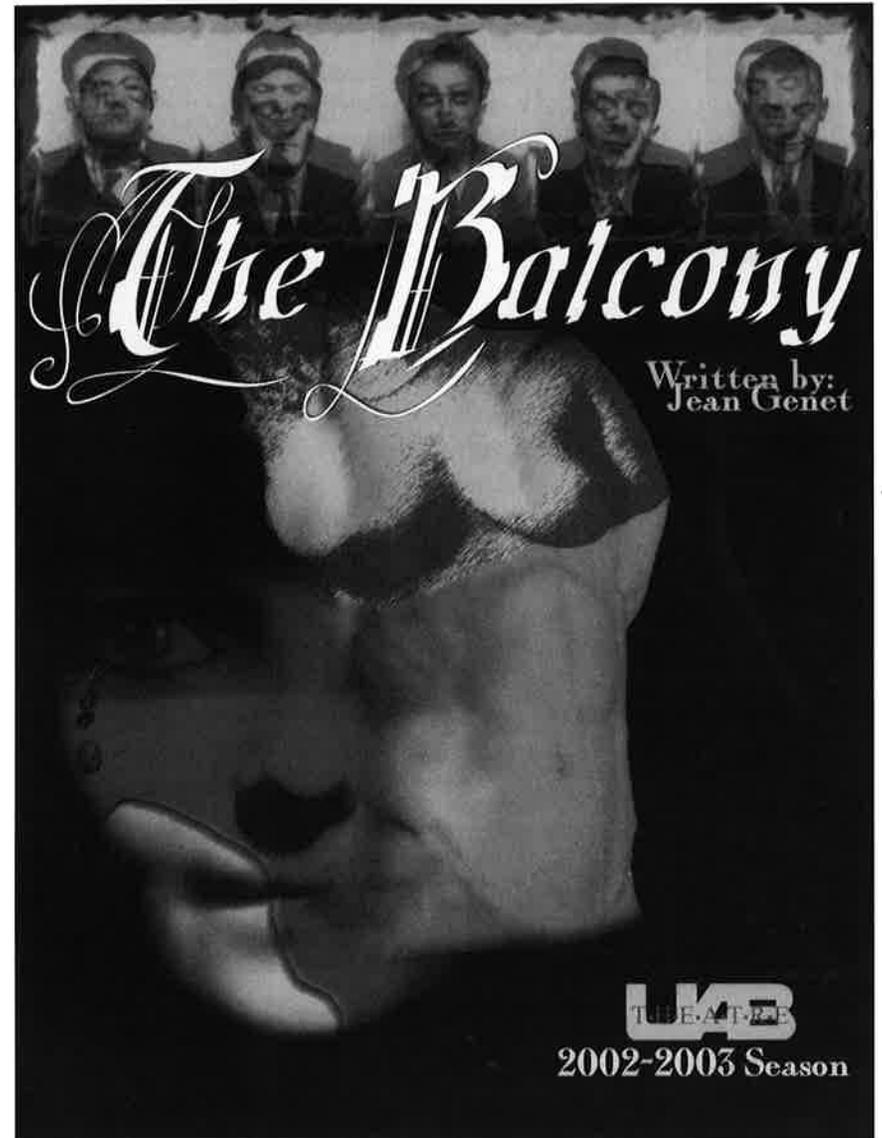
Last year more than 1,200 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

The University of Alabama at Birmingham

Department of Theatre

at the Odess Theatre

in the Alys Robinson Stephens Performing Arts Center





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Thank You For Your Help On This Production

Department of Communication Studies
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Friends of The Theatre

Theatre UAB is presenting something special for your patronage. Each performance this season will feature a gift which will be awarded during the week after the show closes. Please put your name, address and phone number on the cards provided and be certain to give them to one of the volunteers in the lobby or place them in the basket by the door.

**Our first gift is a dinner for two at
Birmingham's famous Hot n' Hot.
2180 11th Court South**

Also, if you would like to become a member of the newly forming group, "**Friends of Theatre UAB,**" please indicate that on your card and we will put you on our mailing list. Thank you for your participation, and enjoy the show!

Thank you,

The Department of Theatre Advisory Committee

The University of Alabama at Birmingham
Department of Theatre
Presents

The Balcony

by
Jean Genet

Light Design
Ed Zuckerman♦

Scenic and Properties Design
James Ball
Jon Hennington♦

Costume Design
Suzanne Ludovina♦

Stage Manager
Erin Thompson♦

Original Music by
Adam Fox♦

Directed by
Ward Haarbauer♦

Opening Night, Tuesday, October 8, 2002, 7:30 p.m.

This production is funded in part by The UAB Cultural Activities Committee.

CAST (In Order of Appearance)

The Musician.....A. C. Fox♦
The Camera Operators.....S. S. Engler and J. R. Walker
The Bishop.....A. K. Donahoo♦
Irma.....W. S. Seals
The Penitent/Dove.....B. F. Rentschler
The Thief/The Police Girl.....K. M. Nichols
The Judge.....T. L. Johnson
The Executioner/Arthur/The Corpse.....N. B. Naylor
The General.....A. L. Hubbert♦
The Beggar/The Slave.....C. D. Thurston
Carmen.....T. A. Hyatt
The Chief of Police.....T. L. Windham
Chantal.....M. D. Doonan
Roger.....J. R. Whitson
The Rebel.....T. A. Justinger
The Envoy.....M. M. Briscoe

(There will be a fifteen minute intermission)

WHAT'S REAL?

Lewis T. Cetta, drawing on the ideas of Antonin Artaud, writes that “the theatre should furnish spectators with a view of their own internal world—their erotic desires, their repressed longings, their savagery—expose them to a reality that is far more ‘real’ than external reality. The spectacle should drench the audience in a violence that will duplicate the violence of its own thoughts. . . . Genet opens the way to the subconscious, which is the realm of dream, play, illusion—and evil—which is repressed whenever possible and subordinated to the comprehensible rational world.”

T. S. Eliot suggested that “Humankind cannot bear very much reality.”

Jean Genet argued that nothing can exist without its opposite, that the criminal and the judge, the sinner and the savior, reality and illusion, all define each other.

If a woman plays a man playing a role, then reality is set so far aside that it becomes undefinable and maybe nonexistent. Only falsity can be reality. The realistic theatre specializes in taking falsity and making it seem like reality. The non-realistic theatre uses falsity to create a window to reality, but then how do you know when you’ve found it? What cues tell you what you can believe? Any?

Ward Haarbauer

♦Member of Psi Beta cast, Alpha Psi Omega National Theatre Honorary

How DO we pick our plays, and why?

We are regularly asked these questions, and with every subtletal tone imaginable. As this season will undoubtedly raise a few eyebrows, I thought it best to provide some answers. First, let me say that play selection is not rocket science, and there is no formula guaranteed to please every taste. Most successful theatre companies develop a particular style and attract a particular audience pleased by that style. At many universities, play selection is simply a matter of allowing directors to select whatever they would like to do.

As an educational theatre, we believe we are obligated to goals other than building a patron base or simply serving the whims of our faculty. We are obligated to provide our students (as performers, designers, technicians and audience) with a broad range of experience. We are obligated to introduce them to the classics as well as the contemporaries, the realistic as well as the stylized, and to works from a variety of cultures.

At the beginning of each academic year, the UAB Department of Theatre begins the process of selecting the next year's season. We have established a rotation of 16 different categories, guaranteeing that in a four year cycle a student will have the opportunity to experience at least one production from each of those categories. Faculty and students are invited to submit titles of plays for consideration, and over the next few months, we work together to narrow the list. The criteria include everything from design considerations to casting challenges to topicality of themes to resources and budget. The reduced list is then arranged into a myriad of possible combinations until one emerges as the best possible season for us.

It's not rocket science, but we believe it takes us where we want to go.

Marc Powers, Chair

Theatre UAB Staff

Production Manager.....	Kelly Allison
Technical Director.....	Ed Zuckerman♦
Costume Studio Supervisor.....	Russell S. Drummond

Program Manager.....	Joyce Whitten

Properties Master.....	Phillip Anderson♦
Scenic Studio Foreman/Master Carpenter.....	Chad May

Assistant Costume Studio Supervisor.....	Jonida Beqo♦
Assistant Scenic Studio Foreman.....	James Ball

Scenic Studio/Electrics Assistants.....	Cassie Bird, Kim Dean♦ Ashley Hubbert♦, Scott Littleton♦, Matt Suggs
Costume Studio Assistants	Tammy Bellisle, Cat Fordham Suzanne Ludovina♦, Lee Turner♦
Properties Assistants.....	Erica Boswell, Amanda Hayes♦, Kyle Johnson♦, Erin Thompson♦
Publicity Assistant.....	Nikki Klecha♦

Media Relations.....	Shannon Thomason
House Manager.....	Jerry Sims
Associate House Manager.....	Ed Rosendahl

Staff for this Production

Movement Coach.....	Jonida Beqo♦
Voice Coach.....	Dennis McLernon
Whip Coach.....	Ron Hubbard
Video Switcher.....	Candace Early
Sound Engineer.....	Scott Littleton♦
Video Consultants.....	June Mack and Tsuyoshi Inoue
Assistant Stage Managers.....	Tammy Bellisle and Erica Boswell
Scenery/Lighting Construction.....	Bernard Aboujaoude, Jacob Adams Tena Ajlouny, Erica Boswell, Elizabeth Crowson, Cat Fordham Lauren Lippeatt♦, Michael Madden, George Milton, Jason Reddick Brittney Rogers, Erin Seals, Wesley Seals, Spencer Simpson Shaun Thomas, Christina Thurston, Audra Yokley
Running Crew.....	Spencer Simpson
Properties Construction.....	Sabina Cannon
Dressers.....	Cat Fordham and Gregg Michaels♦
Light Board Operator.....	Lauren Lippeatt♦
Cover/Poster Design.....	Nikki Klecha♦