

**** WORLD PREMIER ****
of
NEW YORK TIMES

by **Gregory Loselle**
Winner of the 1986 Ruby Lloyd Apsey Playwriting Competition

Rick Plummer
Director

Christina Rosendaul **Melissa Shafer**
Costume Designer Scenic and Lighting Designer

CHARACTERS

Theodore Tilton Glenn Alan Gardner
Elizabeth Tilton Carolyn Messina*
Eli Morgan David P. James III
Henry Ward Beecher Doug Gilliland
Anthony Comstock Robert Dunlap
Victoria Woodhull Kendall Smith-Powell
A Slave Girl Kim Johnson
Chorus Liesa Bates, Maia Hoffmeister,
. Theresa Henderson, Sylvia Swann

New York City, Brooklyn, 1874

There will be one 15 minute intermission

PRODUCTION STAFF

Asst. Director/Stage Manager . . James M. Clark
Asst. Stg. Mgr. . Lisa Lanier, Charlotte Harper
Light Board Operator Chris Rose
Sound Design Carolyn Messina*
Sound Technician Denise Gray
Wardrobe Mistress LaDedra Flowers
Costume Construction Crew Liesa Bates,
. . . . Philip Brewer (stitcher), Molly Engle,
. . . . LaDedra Flowers, James Lebo (draper),
. . . . Glenda G. McCainey, Cynthia Turnbull
Set Construction Crew Nicole Allan*
. James M. Clark, Doug Gilliland, Cheree Hassell
. . . . Carolyn Messina*, Stephanie Robinson
Hairstyles James M. Clark
* Denotes membership in Alpha Psi Omega, national theatre honorary.

The taking of photographs and/or the recording of this production are strictly prohibited.

OUR SPECIAL THANKS TO:

Bob Eastman & WBHM, Town & Gown Theatre, Cynthia Turnbull, Mandy Thomasa, UAB Theatre Faculty, Staff & Students, Birmingham Media, Ralph & Jackie Cowart for the Baby Carriage, Dan Welsh, Karl Zier

Ruby Lloyd Apsey Playwriting Competition

Theatre UAB, through the generosity of Ruby Lloyd Apsey, sponsors annually a playwriting competition designed to recognize talented new American playwrights and promote their work through production of their plays. Like the previous winners of UAB's national competition, THE NEW YORK TIMES is appearing before its first audiences in a full production, with its author here for the performances. This is important because the performance of a new script is very different from the restaging of an established script.

A new script awaits revision based on audience reactions to it. Characters may be rewritten, lines changed, situations modified. Those elements which work well are recognized and protected. Performers, playwright, and audiences must all understand that they are sharing a beginning, not a final product. All first productions are works in progress somewhere in the process of evolution, during which both the script and the playwright grow.

Ruby Lloyd Apsey's gift to UAB serves much more than UAB. Through her generosity we have the opportunity not just to present new scripts but to nurture playwrights whose works proceeds far beyond the present moment.

* UAB Department of Theatre and Dance gratefully accepts any donations of clothes, furniture or appliances for the use of sets, costumes or prop pieces.*

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