Theatre UAB 2010-2011 Season

Theatre UAB Festival of Ten Minute Plays
Produced by Lee Shackleford
September 22, 24-25 7:30pm; September 26 2:00pm
The Odess Theatre

The Rocky Horror Show, by Richard O'Brien
Guest Directed by Bill Castellino
October 6-9 7:30pm, October 10 2:00pm
The Sirote Theatre

Venus, by Suzan-Lori Parks
Directed by Karla Koskinen
November 10-13 & 17-20 7:30pm, November 21 2:00pm
The Odess Theatre

Lysistrata, by Aristophanes
Directed by Vessela Warner
February 16-19 7:30pm, February 20 2:00pm
The Sirote Theatre

We Three, by Paul Shoulberg
Directed by Dennis McLernon
March 2-5, March 9-11 7:30pm, March 12 2:00pm
The Odess Theatre

Three Sisters, by Anton Chekhov
Directed by Will York
April 13-16 7:30pm, April 17 2:00pm
The Sirote Theatre

For Individual Tickets please call ASC Box Office
975-2787

Alabama Shakespeare Festival & Theatre UAB Present:
Camp Shakespeare Extreme: In Birmingham
Teen Summer Shakespeare Intensive
UAB Alys Stephens Center
Grades 7-12
June 7-11 9 am – 3pm
$300 Workshop Fee

Instructors from UAB staff will lead this intensive camp for students who are prepared to dig deeper into Shakespeare’s world and his text, explore complex characters and discover new levels of theatrical expression.

For Information Contact Greta Lambert at 334/271-5393 or Meg Lewis at 334/271-5326. Camp information online at www.asf.net
OVATION UAB
(Sponsored by Theatre Advisory Committee)

Opening nights at Theatre UAB are OVATION UAB nights. OVATION UAB sponsors a box dinner and conversation with the director and designers before the show, as well as a post-performance party with the cast and crew.

Join us! You will be able to invite your friends to enjoy a tasty meal before the plays, be already parked and ready to settle back for an evening of live theatre.

OVATION UAB has the mission to support and sponsor the students working backstage and performing in Theatre UAB. Membership dues, ranging from $10 - $2500, are used to offset the costs required of each student to participate in the productions.

To become a member of OVATION UAB, please pick up a brochure in the lobby outside the theatre and complete the form. Follow mailing directions listed in the brochure.

Help us support our rising stars!

A SPECIAL THANK YOU TO OUR CURRENT OVATION UAB MEMBERS

Founding Members
Russell Drummond, Col. Daniel D. Hall, Patty McDonald, Carol Odess, Chandler S. Smith, Jane Paris Smith, BBS Martha Moore Sykes Fund

2009-2010 Members
Lowell R. Adamson, Doug Baulos, Mr. and Mrs. Bert Brouwer, Drs. Eli and Mary Lynne Capilouto, Mr. and Mrs. Michael Carlisle, Louise Cecil, Mel Christian, Glen Conn, Melanie A. Crane, Mr. and Mrs. Frank Dawson, Linda DeRocher, Mr. and Mrs. Ben Erdreich, Mr. and Mrs. Michael Freeman, Pat Fresk, Dr. and Mrs. Robert Glaze, Darlene Gray, Dr. and Mrs. Ward Haarbauer, S. David Herrig, Patty McDonald, Carol Odess, Herb Patterson, W. B. Philips, Mr. and Mrs. Bob Rentschler, Dr. and Mrs. John Smith, Martha Moore Sykes, Dr. John Van Sant, Joyce Whitten and Will York
The Miser
By Molière, translated by John Wood
Produced by special arrangement with The Society of Authors, London.

CAST

Harpagon ........................................ Daniel Martin*
Cleante ............................................ Brenton Bellomy*
Le Fleche ......................................... Noah Holcomb
Elise .................................................. Hannah Hughes*
Valere .............................................. Brett Matthew Blaylock*
Marianne ........................................... Natalie Kinsaul*
Anselme ............................................ Richard Taylor Campbell*
Frosine ............................................ Lindsay Allen*
Master Jacques ..................................... Jon McLemon
Brindavoine ...................................... Catie Cole
La Merluche ....................................... Tori Ward
Dame Claude ...................................... Jasmaine McCorvey*
Master Simon ...................................... Shaun Matthews
Officer .............................................. Jared Funderburg

Setting: France, 1800

The play will be performed with one fifteen minute intermission.

Dramaturgical Notes
by Brett Matthew Blaylock*

Jean-Baptiste Poquelin was born in Paris, France on January 15, 1622. At the age of 21, while preparing to work in law, he met an attractive actress and quickly decided to become an actor for the stage. A few years later, he took on the pseudonym Molière. Until 1658, for about twelve years, he was an actor, writer, and manager in a traveling theatrical troupe. In 1658, the company returned to Paris. Two years later, impressed with Molière's talent, King Louis XIV granted Molière's troupe his protection and the space of Théâtre du Palais-Royal: a gesture that was both an honor and a burden. Although Molière had a permanent place to work, he became subject to the censorship of the court.

From early on, Molière expressed more interest in and respect for tragedy over farce. However, King Louis XIV, as well as the French theatre audience, far preferred that Molière write and perform comedies. So, he obliged. But his desire to write what he perceived to be more serious plays came through in his work. Whenever social criticism surfaced in his writing, the play was either censored - like Tartuffe in 1664 - or flopped - like The Misanthrope in 1666.

In 1668, The Miser opened to critical and commercial success. The story of the comically greedy Harpagon and his attempt to thwart the happiness of his children drew heavily from the Roman play Aulularia as well as the Italian plots in Commedia dell'Arte. Seemingly disenchanted with his audience, Molière had written a play that could be enjoyed on the surface as a light comedy, but could also express his bitterness and resentment at the political censorship and the financial dependency he had experienced himself.

Continued on next page.

*Member of Psi Beta Cast, Alpha Psi Omega National Theatre Honorary.

This production is funded in part by The UAB Cultural Activities Committee.
Theatre UAB Faculty and Staff

Kelly Allison, Professor............................................Head of Design and Production
Jack Cannon*, Assistant Professor................................Acting/Intro to Theatre
Ward Haarbauer ..................................................Professor Emeritus
Cheryl Hall*, Assistant Professor..............................Intro to Theatre
Ron Hubbard, Associate Professor.............................Movement
Karma Ibsen ............................................................Professor Emeritus
Marlene Johnson*, Assistant Professor.......................Acting/Voice
Karla Koskinen, Associate Professor..........................Acting/Directing
Dennis McLernon, Associate Professor.........................Head of Performance
Elizabeth Ayres Pollard, Assistant Professor..................Costume Technology
Kimberly Schnormeier, Associate Professor/Associate Chair.....Costume Design
Lee Shackleford*, Assistant Professor........................Playwriting
Cliff Simon, Associate Professor................................Scene Design
Vessela Warner, Assistant Professor............................Theatre History
Will York*, Professor................................................Chair
Ed Zuckerman*, Associate Professor..........................Technical Director
Adjunct Faculty
Martha Haarbauer ...................................................Acting
Charlotte Lantz ........................................................Dance
Billie Sheldon ............................................................Administrative Associate

Dramaturgical Notes, continued
by Brett Matthew Blaylock*

Some contemporary artists prefer to take The Miser at face value and perform it as an uproarious farce, but others are placing it into an historical context and interpreting it as a satire, even tragicomedy, due to its commentary on tyranny in general. The theme of political censorship, along with less subtle themes like greed and family dysfunction, are what make The Miser pertinent and engaging today. Harpagon’s family reminds us of families on The Jerry Springer Show; we laugh at the misfortunes of the characters because they are not our own. In this way, The Miser’s humor, its most dominant and important aspect, appears fundamentally dark.

For more information on the play, visit our Dramaturgy Page at: http://theatre.hum.uab.edu/shows/09-10/miser-notes.htm