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 Director 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. Translation by Sarah Ruden
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 6 & 12 2:00pm
The Odess Theatre

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
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 off-set 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 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

2010-2011 Members
Lowell R. Adamson, Dr. and Mrs. Peter Bellis, Mr. and Mrs. Michael Carlisle, Louise Cecil, Mel Christian, Glen Conn, Melanie A. Crane, Mr. and Mrs. Frank Dawson, Catherine Danielou, Linda DeRocher, Mr. and Mrs. Michael Freeman, Mr. and Mrs. Emanuel Goldstein Dr. and Mrs. Robert Glaze, Darlene Gray, Dr. and Mrs. Ward Haarbaeuer, Patty McDonald, Carol Odess, Herb Patterson, W. B. Philips, Dr. and Mrs. John Smith, Joyce Whitten and Will York

The Kennedy Center
THE JOHN F KENNEDY CENTER FOR THE PERFORMING ARTS

The Kennedy Center American College Theater Festival XLI

The Kennedy Center American College Theater Festival is sponsored by the U.S. Department of Education, Dr. Gerald and Polly Stibitz Foundation, The Honorable Nancy Brinker and William J. Brinker, the Kennedy Center Corporate Fund, and the National Endowment for the Performing Arts.

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 college-level theater productions. To this end, each production entered is eligible for a recognition by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving workshops, seminars, grants and awards for actors, directors, designers, playwrights, managers, and critics at both the regional and national levels.

Productions entered in the Participating Festival are eligible for inclusion in the KCACTF regional Festivals and can also be considered for inclusion in the KCACTF national Festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2013.

Last year more than 1200 productions were entered in the KCACTF involving more than 43000 students nationwide. By entering this production, our theater department is showing to the KCACTF goals to accept, reward, and celebrate the exemplary work produced in college and university theater across the nation.

Visit our website at http://theatre.hum.uab.edu/
The Three Sisters

By Anton Chekhov. English Version by Sarah Ruhl

Produced by special arrangement with Bret Adams, Ltd.

Directed by Will York*

Assistant Director
Bradley Foster*

Opening Night: Wednesday, April 13, 2011, 7:30 p.m.

Gun shot effects and Non-tobacco smoking products will be used in this production.

The Prozorov Sisters:
Olga .................................................Brittney M. Williams*
Masha ..............................................Leanna Huebner*
Irina ................................................Hannah Hughes*

Andrei, their brother .....................................Daniel Martin*
Natasha, his wife .....................................Emily Parks*
Kulygin, Masha’s husband ........................Atom Bennett*
Vershinin, a colonel ................................Joshua Butler
Solony, a staff captain ..............................Noah Holcomb*
Chebutykin, an army doctor ........................Jack Cannon*
Tuzenbach, a baron and lieutenant ............Brett Matthew Blaylock*
Anfisa, a nurse .....................................Natalie Kinsaul*
Fedorik, second lieutenant ........................Ellis Oswald
Rode, second lieutenant ............................Jared Funderburg*
Ferapont, an old watchman ........................Bradley Foster*
Maid ..................................................Alora King

Setting: The Prozorov home in rural Russia. The 1890s.
Act II, Scene 1: Summer. Act II, Scene 2: Fall.

The play will be performed with one fifteen minute intermission.

Dramaturgical Notes
by Bradley Foster*

Anton Chekhov (1860-1904), a doctor by trade and writer by passion, became known in Russia for his comic one-acts and short stories. Towards the end of his too-short life he wrote four full-length plays that have come to be regarded as his greatest works: The Seagull, Uncle Vanya, Three Sisters, and The Cherry Orchard.

For much of his adult life, Chekhov suffered from worsening tuberculosis and as the 1890s ended his doctors urged him to move from his beloved country estate outside Moscow to Yalta, a balmy resort town on the Black Sea coast. He wrote Three Sisters in 1900 during his exile there corresponding by letters with the members of the Moscow Art Theatre (MAT). Constantin Stanislavski and Vladimir Nemirovich-Danchenko established MAT in order to promote an emotionally genuine, realistic theatre which demanded a new kind of playwriting. Having first collaborated with Nemirovich-Danchenko and Stanislavski to revive The Seagull in 1898 and then to produce Uncle Vanya in 1899, Chekhov wrote Three Sisters specifically with the MAT’s developing approach to acting in mind.

Chekhov wrote the play in four acts but our production presents it in two acts with two scenes each. Three Sisters reveals snapshots of the lives of the Prozorovs taken over several years in the mid 1890s. Act I, Scene 1 depicts the events on May 5th, the twentieth birthday of the youngest Prozorov sister Irina, and the arrival at their home of battery commander Col. Vershinin. Act I, Scene 2 takes place some months later in the heart of the Russian winter after the addition of baby Bobik to the household. In Act II, Scene 1 a massive fire...
sweeps the unnamed rural town on one hot summer night. Although much of that action takes place off-stage, we observe the resulting stress and exhaustion in the crowded household and watch the characters confront or defer the metaphorical “fires” consuming their lives. Act II, Scene 2 takes place in the following fall and shows moments of characters’ departure and farewell.

For early theatre-goers accustomed to heroes, villains, and obvious moral statements, Chekhov’s scenes of mood and ambiance were as revolutionary as the French Impressionists’ paintings of sunlit landscapes were compared to the politically charged works of the Romantics and Neoclassicists. The critics were divided when the play premiered at the MAT on January 31, 1901 since the performance was a major departure from 19th-century Russian melodrama. But it revealed a new aesthetic for realistic representation that would resound in Russia. A new experience was born and audiences looked forward to “paying a call on the Prozorovs” instead of merely seeing a show. Subsequent productions of the play have varied from strict period-correct naturalism to extreme technologically-enhanced abstraction—a richly varied history that attests to the enduring humanity of Chekhov’s characters. Despite the fact that our experience cannot be the same as those original Russian audiences in 1901 Moscow, Three Sisters still speaks profoundly and intimately with us about the innate human desire to understand ourselves, to live, and to eke out a bit of love and happiness in the face of wasting circumstance and desiccating triviality.

For more information about the play, visit our Dramaturgy Page at:
http://theatre.hum.uab.edu/shows/10-11/sisters-notes.htm