

## Theatre UAB 2010-2011 Season

### *Theatre UAB Festival of Ten Minute Plays*

Produced by Lee Shackelford  
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.*

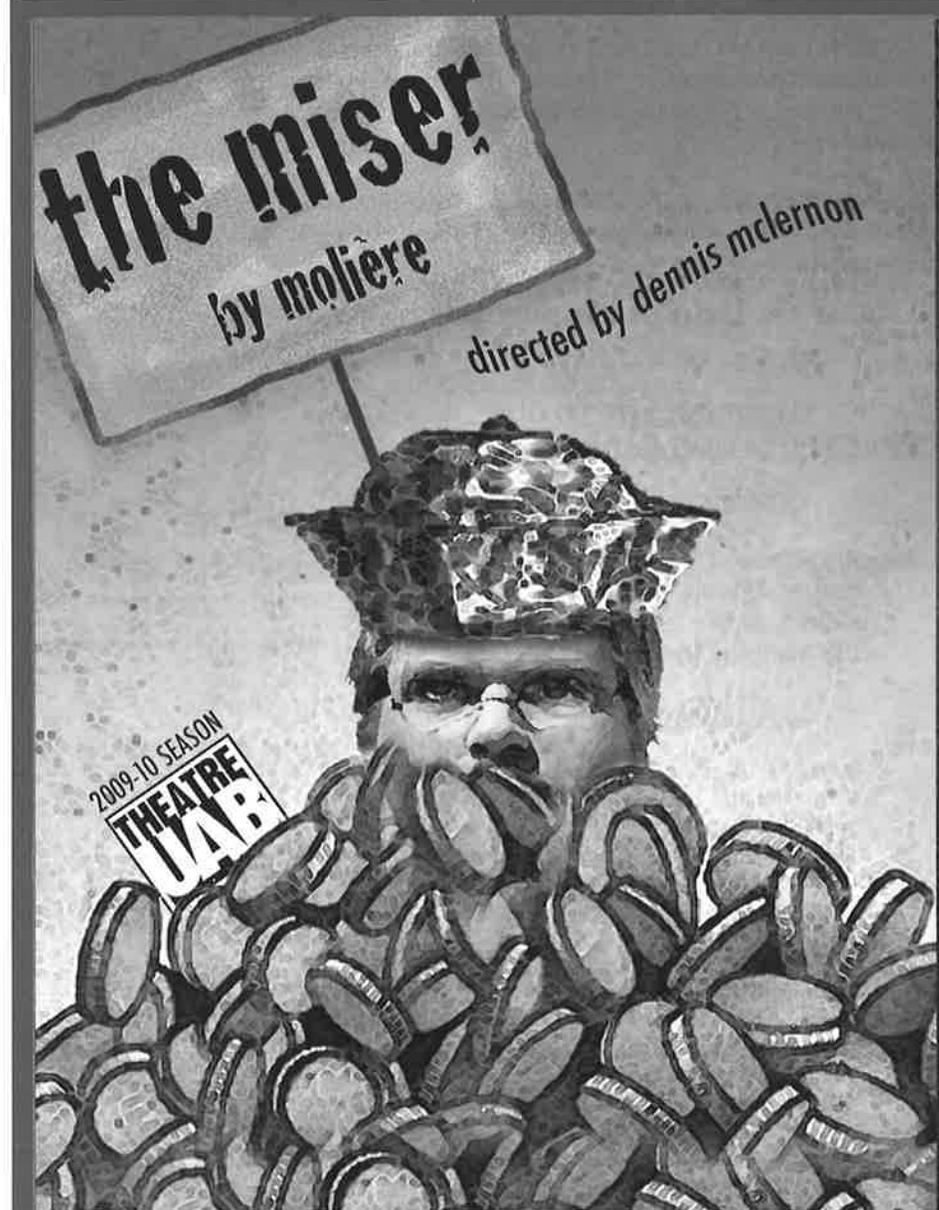
**For Information Contact Greta Lambert at 334/271-5393 or Meg Lewis at 334/271-5326. Camp information online at [www.asf.net](http://www.asf.net)**

The University of Alabama at Birmingham

## Department of Theatre

at the Sirote Theatre

in the Alys Robinson Stephens Performing Arts Center



## 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 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 Herring,  
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 Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The Kennedy Center American College Theater Festival -  
XLII

sponsored in part by

Stephen and Christine Schwarzman  
The Kennedy Center Corporate Fund  
U.S. Department of Education  
The National Committee for the Performing Arts  
Dr. Gerald and Paula McNichols Foundation

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, directors, dramaturgs, 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 2010.

Last year more than 1,300 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.

## Theatre UAB Production Staff

Production Manager.....Kelly Allison  
Technical Director.....Ed Zuckerman\*  
Costume Studio Supervisor.....Elizabeth Ayres Pollard  
Program Manager.....Mel Christian  
Stage Electrics Director.....Sarah Jordan  
Properties Master.....Ashley Lawler  
Scenic Studio Foreman/Master Carpenter.....Lee Adlaf  
Assistant Costume Studio Supervisor.....Sharon Morgan  
Scenic Studio Assistants.....Atom Bennett\*, Kirstie Crumly\*, Britta McCaffrey,  
Eddie Moncrief  
Lighting Assistants.....Atom Bennett\*, Ashley Cowley,  
Kate Jolly, Olivia Standridge\*  
Costume Assistants.....Kelley Farley, Kristina Howard\*, Anissa Jones\*,  
Megan King\*, Amanda Murrah\*, Kendra Peine\*, Ashley Phillips  
Properties Assistants.....Brenton Bellomy\*, Natalie Kinsaul\*,  
Rachel Landress, Christina Wingate  
Media Relations.....Shannon Thomason  
House Manager.....Jerry Sims  
Associate House Manager.....Ed Rosendahl



The University of Alabama at Birmingham  
Department of Theatre  
and  
W.B. Philips, Jr.  
present

# The Miser

By Molière, translated by John Wood

*Produced by special arrangement with The Society of Authors, London..*

Stage Manager  
**Jereme Lewis\***

Lighting/EFX Design  
**Steve Carmichael**

Costume/Make-Up Design  
**Kendra Peine\***

Audio Design  
**Atom Bennett\***

Scenic Design  
**Cliff Simon**

Voice Coach  
**Marlene Johnson\***

**Directed by  
Dennis McLernon**

**Opening Night: Wednesday, April 21, 2010, 7:30 p.m.**

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

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

## 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 McLernon  
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.*

## 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 Emeritia  
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 Shackelford\*, 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>

## Staff for this Production

Cutter/Draper.....Sharon Morgan  
Assistant Stage Managers.....Kat Burcham\*, Ashley Reiners  
Choreography.....Lindsay Allen\*  
Dramaturge.....Brett Matthew Blaylock\*  
Properties Master.....Ashley Lawler  
Assistant to Costume Designer.....Anissa Jones  
Assistant to Scenic Designer.....Charles Eddie Moncrief  
Scenery Construction.....Brenton Bellomy\*, Kat Burcham\*,  
Josh Butler, Richard Taylor Campbell\*,  
Ashley Cowley, Kalee Fambrough, Casey Franklin,  
Rickey Frazier, Stephanie Harris, David Hogg,  
Hannah Hughes\*, Brittany Johnson,  
Xavier Moore, Christina Wingate  
Scenic Artists.....Krystal Hsu\*, Kate Jolly, Rachel Landress,  
Amanda Mattes, Charles Eddie Moncrief, Cody Moore\*,  
Reid Patton, Hadley Wells, Haley Zuckerman  
Lighting Crew.....Jereme Lewis, Britta McCaffrey, Zach Wunderly  
Costume/Craft Construction.....Alycia Agboola, Kelley Farley,  
Kristina Howard\*, Jasmine Johnson,  
Anissa Jones\*, Amina Kahn, Brittany Williams,  
Ashley Phillips, Adrienne Lowe, Nadia Perry,  
Lanie Ray, Timothy Simmons, Erica Smith,  
Mackenzie Walker  
Dressers.....Stephanie Harris, Adrienne Lowe  
Properties Construction.....Peter Krothapalli  
Light Board Operator.....Kirstie Crumly\*  
Audio Board Operator.....Jimmy Early  
Cover/Poster Design.....Cliff Simon