
DIRECTOR'S NOTE

From the Director:

Think about all the pop songs that reference Romeo and/or Juliet; the list will include songs by artists as varied as Peggy Lee, The Supremes, Bruce Springsteen, Tom Waits, Lou Reed, Dire Straits, The Indigo Girls, and Taylor Swift. Let's face it—Romeo and Juliet are cultural icons. Perhaps even more significantly, think of all the movie versions and adaptations of the play that have pervaded contemporary culture: 14 movie versions of the play including Franco Zeffirelli's 1968 film with Oliva Hussey and Leonard Whiting, Baz Luhrmann's 1996 film with Claire Danes and Leonardo DiCaprio, and a 2013 film with Hailee Steinfeld and Douglas Booth; moreover, there have been 37 film adaptations in English in the last 90 years, including *West Side Story* (1961) by Leonard Bernstein and Stephen Sondheim, 1998's *Shakespeare in Love* (a film about the inception of *Romeo & Juliet*), *Gnomeo and Juliet*, an animated feature from 2011, and *Warm Bodies*, a zombie adaptation in which the Romeo character ("R") actually comes back to life because of love through the course of the film because of his love for "Julie." All these plus 34 foreign language films adaptations in the last 80 years (or so Wikipedia tells me.) The fact that there are 85 versions and variations of this play available on film, not to mention 8 ballets, 8 operas, and 3 symphonies, means that there are over 100 ways in which *Romeo and Juliet* has been interpreted, adapted, and imagined.

For whatever reason, we continue to turn to Shakespeare (and to *Romeo and Juliet*) to find meaning in our lives—and not just for his stories, which Shakespeare borrowed from source materials, but because of the words the characters speak and the emotions that the characters express. That's where we find connection and humanity, and it's one of the selling points of *Romeo and Juliet*. Tonight's presentation takes Shakespeare's words, and reframes the emotion they express in yet another context.

Shakespeare's R&J, Joe Calarco's powerful adaptation of *Romeo and Juliet*, was first staged in 1997. In his version, Calarco used an all-male cast to explore masculinity, sexuality, and social pressures. 21 years ago the production seemed revelatory, especially because all-male Shakespeare was so uncommon (the practice having fallen out of vogue with the introduction of female actors to the London stage in 1661); however, nowadays cross-gender casting is much more common, with all-male productions regularly touring by companies as varied as Edward Hall's Propeller, Declan Donnellan's *Cheek by Jowl*, and Shakespeare's Globe Theatre. All-female Shakespeare, on the other hand, remains largely unexplored—with a few exceptions such as Rebecca Patterson's New York City based Queen's Company and Lisa Wolpe's work with LA Women's Shakespeare Company.

DIRECTOR'S NOTE

In planning an all-female production of *R&J*, I knew I was departing from Calarco's original intention, but the move felt right, especially as a corrective to the recent proliferation of all-male Shakespeare without a corresponding rise in all-female productions. Don't get me wrong, I am a big fan of all-male Shakespeare, but I think all-female can be even more interesting because of the dynamics of privilege and patriarchy that remain largely unaddressed in contemporary society—especially in a play like *Romeo and Juliet* that is, at its core, a story of first love, parental expectation, and teenaged rebellion. Although it didn't factor into our decision to present *R&J* with all-female actors, the explosion of #metoo in the last few months leads me to believe that we made the right choice.

Thank you for supporting UAH Theatre. I hope you enjoy *R&J*, which is the 50th production by UAH Theatre. We hope you will join us for our next 50 shows, too!

Dr. Chad Allen Thomas



TEMPEST

Spring 2015 - UAH Theatre

SHAKESPEARE'S R&J

Adapted by Joe Calarco

Produced by special arrangement with Dramatists Play Service.

The action takes place at an all-girls' prep school. There will be a fifteen-minute intermission.

CAST

STUDENT 1

Laura Martin *

STUDENT 2

Claire Crenshaw *

STUDENT 3

Sarah Moore

STUDENT 4

Rebecca Westbrook *

Understudy

*Lydia Chappel **

Understudy

*Rachel Bagley **

CREATIVE TEAM

Director

Chad Thomas

Assistant Director

Sarah Moore

Set Designer

David Harwell *

Costume Designer

Karen Baker

Lighting Designer

Autum Casey

Sound Designer

Johnna Doty *

Sound Assistant/Board Operator

Christopher Wilson *

Projection/Operator

Alex Hillgartner *

Fight Choreographer

Rachel Bagley *

Master Electrician/Board Operator

Travis Craft *

Production Stage Manager

Taylor Rowe *

Assistant Stage Manager

Lydia Chappel *

Assistant Stage Manager

Anna Bacon

Marketing

Amy Guerin *

Box Office/Administration

Donna Lamp

Set Crew: Caitlin Garrett *, Kelly Parks *, Tristan Cone *, Lexi Mecikalski *,
Anoop Dharmendrakumar, Davis Walker *, Mary Segal *

** Indicates membership in Alpha Psi Omega*

CAST



LAURA MARTIN – STUDENT 1 (ROMEO, ETC.)

Laura is a senior at UAH, graduating with dual BA's in English and Theatre. She has acted, stage managed and assistant stage managed multiple UAH theatre shows, including *The Threepenny Opera* (Crookfinger Jake), *The Medium* (stage management), and *Eurydice* (Eurydice and Little Stone). She extends her thanks and love to her incredibly supportive family, friends, and educators for pushing her and believing in her when she could not.



CLAIRE CRENSHAW – STUDENT 2 (BENVOLIO, JULIET, FRIAR JOHN, ETC.)

Claire is elated to be a part of this beautiful production. She is currently a junior at UAH majoring in theatre. Previous credits include Mouth in *Not I*, Daria in *The Games Afoot*, Ursula and Watchman in *Much Ado About Nothing*, and Ralph in *Faustus*. She would like to thank her parents for their unconditional love and support.



SARAH MOORE – STUDENT 3 (MERCUTIO, LADY CAPULET, FRIAR LAURENCE, ETC.)

Sarah, recently having completed her MA at UAH in English, is happy to be back working with UAH theatre, where she played Wagner in *Faustus*. Sarah has also participated in several productions with Rocket City Shakespeare, including *Richard III*, *Macbeth*, and *Much Ado About Nothing*. Sarah is thrilled to be a part of such a meaningful production, and thanks her family for the borrowed time.



REBECCA WESTBROOK – STUDENT 4 (TYBALT, NURSE, BALTHASAR, ETC.)

Rebecca is a freshman theatre and writing major at UAH. She is very excited for this opportunity and to work with the amazing cast and crew of this production. Rebecca has also played Molly in *The Threepenny Opera* (2017) and Mary in *The Language Archives* (2017).



Threepenny Opera
Fall 2017 - UAH Theatre

CREATIVE TEAM



DR. CHAD ALLEN THOMAS – DIRECTOR

Chad is an associate professor of English at UAH, where he specializes in Shakespeare and dramatic literature. His research focuses on performance, gender studies, and queer theory. In addition to professional acting credits with Shakespeare in Santa Fe, Chad co-founded Impulse Production in Denton, Tx. At UAH, he has directed *The Comedy of Errors* (2011), *The Tempest* (2012), *Picasso at the Lapin Agile* (2014), *A Midsummer Night's Dream* (2015), *The Laramie Project* (2015), and *Grounded* (2017), and played Joe in *All My Sons* (2013), Robert in *Proof* (2016), and Doctor Faustus in *Faustus* (2017). Chad will appear as Tobias in *Neighborhood 3: Requisition of Doom* at UAH in April.



SARAH MOORE – ASSISTANT DIRECTOR

Sarah, recently having completed her MA at UAH in English, is happy to be back working with UAH theatre, where she played Wagner in *Faustus*. Sarah has also participated in several productions with Rocket City Shakespeare, including *Richard III*, *Macbeth*, and *Much Ado About Nothing*. Sarah is thrilled to be a part of such a meaningful production, and thanks her family for the borrowed time.



DAVID HARWELL – SET DESIGNER

David is a Huntsville native and the Director of the Theatre Program at UAH. He received his BFA in theatre at the University of Montevallo and his MFA in scene design from the University of Illinois, Champaign/Urbana. After many years of working in professional theater, he returned to Huntsville and started teaching at UAH in 2005. This evening's production of *Shakespeare's R&J* marks the 50th show produced by UAH Theatre since that time. He is grateful for his colleagues and students who share their deep love of the theatre and who risk it all to pursue this thrilling, dangerous and life-changing work.



KAREN BAKER – COSTUME DESIGNER

Karen has been teaching (and working creatively) at UAH for four years. She received her MFA in Directing from The University of Alabama. Some of her favorite projects include: *The Threepenny Opera*, *Dr. Faustus*, *Eurydice*, *The Medium*, *City of Angels*, *Children of Eden*, and *Fefu and her Friends*.



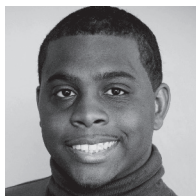
AUTUM CASEY – LIGHTING DESIGNER

Autum's regional credits include *Baby Screams Miracle* at Woolly Mammoth, *To Swing Through the Sky* featuring The Met Jazz Orchestra, the IN Series, Lyric Opera Virginia, and Spooky Action Theatre Company. She has worked with American Ballet Theatre, Complexions Contemporary Ballet, and Dark Circles Contemporary Dance. World premieres include *Skippyjon Jones* (Dallas Children's Theatre), *Time Again in Oz* (Seattle Children's Theatre), and *Aisle 7* (University of Texas at Austin). Her previous academic positions include Assistant Professor at George Mason University and Instructional Assistant Professor at Texas A&M University. She was an Associate Designer with Craig Roberts Associates an architectural lighting firm with projects including Atlantis The Palm (Dubai) and Cap Juluca (Anguilla). Inter-media design installations include award winning "Research Embodied: Sound, Media, and Performance" in the LBJ Presidential Library. She is currently a freelance designer based in Brooklyn, New York.



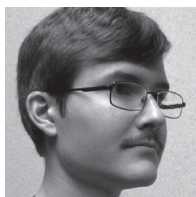
JOHNNA DOTY – SOUND DESIGNER

Johnna is a Lecturer for the Theatre Program and Director of Music Technology for the Music Department at UAH. Her work as a Sound Designer and Composer has been heard Off-Broadway and in Regional Theatres throughout the country. Johnna was a freelance sound designer and an associate professor at the Borough of Manhattan Community College before returning to her home state of Alabama. She has enjoyed composing and designing sound for UAH Theatre for over ten years.



CHRISTOPHER WILSON – SOUND ASSISTANT

Chris is a dual major in biological sciences and theatre (emphasizing in performance and technical). In the past, he had worked for sound as both a mixer and technician for shows such as *The Medium*, *Proof*, and *Faustus*. His dream involving theatre is to become a voice actor and a sound designer. He would like to thank his family, friends, and mentors for their undying support, guidance, and kindness.



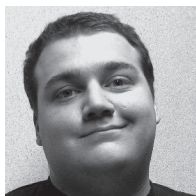
ALEX HILLGARTNER – PROJECTIONS

Alexander is a theatre major at UAH. His field of study is in projection and lighting. He has done lighting for past UAH performances such as *Grounded* and *The Threepenny Opera*. Alexander is grateful for all the resources and personal training he's received from the UAH faculty and staff. He looks forward to more productions at UAH.



RACHEL BAGLEY – FIGHT CHOREOGRAPHER

This is Rachel's third semester as a transfer student at UAH. Before returning to school, she spent almost ten years as a production stage manager. She made her debut with UAH Theatre as the Stage Manager for *Faustus*, followed by *The Threepenny Opera*. Rachel would like to thank her mentors and friends here at UAH for helping make her transition back to school easy and successful. She would also like to thank her family for their continued love and support.



TRAVIS CRAFT – MASTER ELECTRICIAN

Travis is a theatre major and junior this year. This is his second semester with UAH, where he has worked on *Grounded* and *The Threepenny Opera*. He transferred from Calhoun Community College the year. He would like to thank his parents for all their support.





TAYLOR ROWE – PRODUCTION STAGE MANGER

Taylor, a freshman, made her debut at UAH last semester as the assistant stage manager for *The Threepenny Opera*. She is thrilled to be given the opportunity to work with this phenomenally talented cast and crew. She would like to thank her professors for trusting her with this responsibility and her mentors for giving her the knowledge and confidence she needed. She would also especially like to thank her mother for her constant and unwavering support.



LYDIA CHAPPEL – ASSISTANT STAGE MANAGER

Lydia is a senior at UAH pursuing a bachelor's degree in English with a minor in Theatre. After she graduates in May, she plans to work as a writer and editor. Lydia is very excited to be assistant stage manager for *Shakespeare's R&J*. Some of her previous credits include various tech positions for *Godspell*, *'dentity Crisis*, *The Medium*, *I and You*, and *Doctor Faustus*. She would like to thank her wonderful girlfriend Mary for her endless love and support.



ANNA BACON – ASSISTANT STAGE MANGER

Anna acted in multiple plays and musicals in high school, and missed being a part of theatre production. This is her first UAH show, her first time in backstage, as well as her first experience as ASM, and she's excited to begin this new experience. She looks forward to learning about the technical aspects, and to helping the production in any way she can.



OUR DONORS

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|-------------|---|
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| SHOWSTOPPER | Mr. Thomas E. Rhamstine |
| PRODUCER | Drs. Frank and Judy Franz Mr. Robert F. Harwell, Sr. |
| DIRECTOR | Mr. and Mrs. Todd R. Howard Mr. Walter S. King, Jr. Mr. David and Linda Meigs Ms. Emily Vandiver and Mr. Robert Lane |
| CAST | Mrs. Sharon G. Billingsley-Green Mr. Christopher Andrew Rodie Mr. David Carleton Meigs Mr. Timothy P. Tolar and Ms. Charlotte C. Olson |
| CHORUS | Mr. Michael Allen |

UPCOMING EVENTS

April 11 - 22, 2018 – *Neighborhood 3: Requisition of Doom* by Jennifer Haley. Directed by Amy Guerin in Wilson Theatre; Wednesday - Saturday at 7:30 PM, Sunday at 2:30 PM. In a suburban neighborhood of identical houses, all is well. The Neighborhood Association makes sure that all the rules are followed: the grass is the correct length, the pocket park is tidy, and everyone knows their place. But when a group of teenagers get their hands on the online horror video game *Neighborhood 3: Requisition of Doom*, set in their very own neighborhood, their mission is clear. Kill the Zombies. Bring down the Neighborhood Association. Trust no one. As the line blurs between virtual and reality, the players realize that fear has a life of its own.



SPECIAL THANKS

UAH Theatre Appreciation Students

UAH Stagecraft Students

Donna Lamp

David Grotell and Students

Chris Baker

Alanna Frost

Amy Guerin

89.3 WLRH

APO Xi Theta Cast



Threepenny Opera

Fall 2017 - UAH Theatre