



College of
Arts & Sciences
UA Theatre & Dance

Allen Bales Theatre

La Ronde

By Arthur Schnitzler



ALLEN BALES THEATRE

April 10 - 16, 2017

La Ronde

PLAY BY

Arthur Schnitzler

SCENIC DESIGNER

Charles Moncrief

COSTUME DESIGNER

Kati Stankovich

TECHNICAL DIRECTOR

Mae Seay

LIGHTING DESIGNER

Lyndell McDonald

SOUND DESIGNER

Christianna Mills

STAGE MANAGER

Camille Stillman

MOVEMENT COACH

Kelley Schoger

DIRECTOR

Tom Alsip

THEATRE POLICIES

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Snacks:

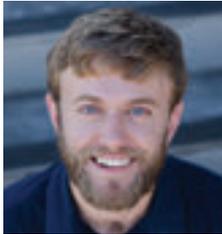
No food or drink allowed in the theatre.

La Ronde

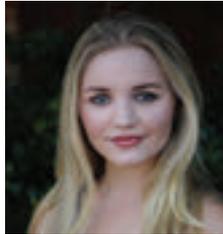
Setting: Vienna 1890



Sarah Grace Valleroy



David Trump



Caroline Ficken



Alaric Rohl



Amber Scales



Blake Williams



Molly Penny



Zach Stolz



Cindy Spitko



Ian Andersen



Miranda Therkelsen



Kyle Chesney

***There will be a 15 minute intermission.**

CAST

The Whore

The Soldier

The Parlor Maid

The Young Gentleman

The Young Wife

The Young Husband

The Little Miss

The Poet

The Actress

The Count

SARAH GRACE VALLEROY

DAVID TRUMP

CAROLINE FICKEN

ALARIC ROHL

AMBER SCALES

BLAKE WILLAMS

MOLLY PENNY

ZACH STOLZ

CINDY SPITKO

IAN ANDERSEN

SWINGS

Female Swing

Male Swing

MIRANDA THERKELSEN

KYLE CHESNEY

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PRODUCTION ASSTS. AND CREW

Asst. Director	ABIGAIL HAMILTON
Asst. Stage Manager	AMANDA JIMENEZ
Asst. Costume Designer	ANNIE YONGE
Asst. Lighting Designer	GENARRO SENO
Lightboard Operator	JOHN SILVERA
Sound Board Operator	GRACE VANDEWAA
Props Crew	DANIEL BASKINS ETHAN MONTGOMERY
Run Crew	SHAEFFER DIEBOLT JORDAN JOHNSON CAMERON MCCALL
Costume Dressers	ANNIE YONGE
Costume Maintenance	MALCOLM DRISCOLL MONROE SMITH
Costume Stitchers	DANIEL B. HULSIZER CASEY FOGLEMAN KENNEDY PICKARD ANNIE YONGE JONATHAN BRYANT

ABOUT THE PLAYWRIGHT

Arthur Schnitzler was an Austrian playwright and novelist born May 15, 1862 in Vienna, Austria and died October 21, 1931. He was known for his psychological dramas that dissect turn-of-the-century Viennese bourgeois life.

Schnitzler, the son of a well-known Jewish physician, took a medical degree and practiced medicine for much of his life, interesting himself particularly in psychiatry. He made his name as a writer with *Anatol* (1893), a series of seven one-act plays depicting the casual amours of a wealthy young Viennese man-about-town. Although these plays were much less probing than his later works, they revealed a gift of characterization, a power to evoke moods, and a detached, often melancholic, humor.

La Ronde (originally *Reign*) was not publicly performed until December 1920 in Berlin and February 1921 in Vienna. The play elicited violent critical and popular reactions. Schnitzler suffered moralistic and personal attacks that became viciously anti-Semitic. Schnitzler was attacked as a Jewish pornographer and the outcry came to be known as the "Reigen scandal." Despite a 1921 Berlin court verdict that dismissed charges of immorality against the play, Schnitzler withdrew *La Ronde* himself from public production in German-speaking countries.

DIRECTOR'S NOTES



Arthur Schnitzler wrote *Reigen* (our play's original title) in Vienna in 1897. Banned from performance after its initial publication in 1903, the show was not officially performed until 1920. It became popular throughout Europe, specifically in France where it received its more famous French title *La Ronde*. In the U.S. its popularity led to various adaptations, including David Hare's *The Blue Room*, Joe DiPietro's *Fucking Men* and Michael John LaChiusa's musical version, *Hello Again*, which, if you are reading this note in the theatre before the show, you have the pleasure of listening.

My first interaction with this story was through LaChiusa's adaptation. I was enthralled with the music and sought out the source material. And, like many other artists, I found myself incredibly intrigued by this text and its format. While on the surface it is easy to see why, in an earlier time, people branded the show as pornography not fit for public consumption, even the most cursory of studies will lead an engaged observer to see that there is more to this play than meets the eye.

Many believe this play was never written with an eye towards actual stage performance, or, to use theatrical parlance, some believe it was intended to be a closet drama. Schnitzler knew it would likely be banned, not just due to its inherent sexuality, but also his scathing critique of the social class divisions within 1890s Vienna. People of that era not only had better lives if they were of a certain social status, but also were thought to be, intrinsically better people, morally superior and above the base emotions of the lower classes. Schnitzler found this concept abhorrent and hypocritical so he composed a story that addressed this issue within society. The brilliance of this play is that while it can speak to anyone, it gives the audience an objective view of whichever character most represents them within the story. On a broader level, it plays to Schnitzler's basic theory that all people are the same, no matter their social status, and therefore want the same things.

So what is it these characters want? Maybe it is just companionship. We all enter and leave this world alone. Perhaps the characters in this play just want their time in between to be meaningful, and to that end they endeavor to share it with someone. Like many others, in the absence of authentic emotional connectedness, they will settle for making a physical connection with any proximate personage. Maybe that's enough. Maybe it isn't, but it's clear that this desire is not contingent upon where these characters come from in the societal hierarchy but, rather, exists as a universal human truth shared by all.

We have tried to create an interesting world that blends the exterior to the emotional interior of our characters. I hope you can enjoy living in that world.

- Tom Alsip, Director



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CAST

SARAH GRACE VALLEROY (The Whore) is a Junior Musical Theatre and Psychology double major from Johns Creek, GA. Previous UA credits include *Doubt* (Sister James), *Ghosts* (Regina), and *Young Frankenstein* (Ensemble, Elizabeth U/S). Other recent credits include *Les Miserables* (Eponine), *The Marvelous Wonderettes* (Betty Jean), and *Beauty and the Beast* (Belle).

DAVID TRUMP (The Soldier) is a second year MFA candidate from Louisville, KY. His previous UA credits include *Hamlet* (The Ghost), *Boeing Boeing* (Bernard), and *Equivocation* (Shaq). This summer he will be a part of the 2017 acting company for the Colorado Shakespeare Festival.

CAROLINE FICKEN (The Parlor Maid) is a Junior Theatre major and Telecommunication & Film minor from Atlanta, GA. Previous UA credits include *Hamlet* (Ophelia), *Arcadia* (Thomasina), *Equivocation* (Judith), *Eurydice* (Little Stone), and *Twelfth Night* (Reveler). She thanks Tom for this exciting opportunity.

ALARIC ROHL (The Young Gentleman) is a Sophomore Mathematics major from Castle Rock, CO. Previous UA credits include *Equivocation* (Armin) and *Arcadia* (Gus/Augustus).

AMBER SCALES (Young Wife) is a Sophomore Theatre and Public Relations double major from Johns Creek, GA. Previous UA credits include *Hamlet* (Courtier). Other credits include *33 Variations* (Dr. Katherine Brandt), *[Title of Show]* (Heidi), and *Moon Over Buffalo* (Ethel). She thanks her parents, brother, friends, and Matthew for their constant love and support. She hopes you enjoy the show!

BLAKE WILLIAMS (The Young Husband) is a second year MFA Acting candidate from Charlotte, NC. Previous UA credits include *Equivocation* (Richard), *Arcadia* (Bernard), *Doubt* (Father Flynn), and *The Philadelphia Story* (George).

MOLLY PENNY (The Little Miss) is a Junior Musical Theatre and French double major from Hendersonville, NC. Previous UA credits include *Eurydice* (Eurydice u/s), *Seduced* (Luna), *Boeing Boeing* (Gabriella u/s), and *Hamlet* (Messenger/Ophelia u/s). Other recent credits include APO's *The Importance of Being Earnest* (Cecily). Huge thanks to Tom for this wonderful opportunity, and to family and friends for all their love and support.

ZACH STOLZ (The Poet) is a second year MFA candidate from Fayetteville, AR. Previous UA credits include *Hamlet*, *Appropriate*, *Ghosts* and *Tartuffe*. All the love to Britt, for sanity.

CINDY SPITKO (The Actress) is a first year MFA Acting candidate from Philadelphia, PA. Previous UA credits include *The Philadelphia Story* (Margaret), and *Hamlet* (Player/Courtier). Professional credits include *Arcadia* (Hannah) and *A Midsummer Night's Dream* (Helena). Thanks to Tom and the entire team. www.cindyspitko.com

IAN ANDERSEN (The Count) is a second year MFA Acting candidate from Fort Collins, CO. Previous UA credits include *The Philadelphia Story* (Uncle Willie), *Hamlet* (Hamlet), *Boeing Boeing* (Robert), *Young Frankenstein* (Inspector Kemp) and *Tartuffe* (Orgon). Other credits include *The Merry Wives of Windsor* (Slender/Dr.Caius), *Loves Labours Lost* (Dumain/Costard), *Romeo and Juliet* (Romeo/Benvolio), *Othello* (Cassio), *Twelfth Night* (Aguecheek), and *Noises Off* (Frederick).

MIRANDA THERKELSEN (Swing) is a Junior Musical Theatre major from Wetumpka, AL. Previous credits include *Arcadia* (Lady Croom), *Falsettos* (swing), *The Marvelous Wonderettes* (Cindy Lou) and *Ring of Fire* (Della). She thanks her mother and sister for their support and Tom for this wonderful opportunity.

KYLE CHESNEY (Swing) is a first year MFA Acting candidate. Previous credits include *The Philadelphia Story* (Sandy), *Hamlet* (Horatio/Fight Captain), *Full Monty* (Harold) and *The Lion, the Witch and the Wardrobe* (Malgrum).

PRODUCTION STAFF

TOM ALSIP (Director) is a second year MFA Directing Candidate from Mobile, AL. He spent ten years working as an actor in NYC and was a part of the national tours of *Jesus Christ Superstar* and *The Lion, The Witch and The Wardrobe*. The current recipient of the 2017 SETC Leighton Ballew Scholarship in Directing, Tom is excited to be at the helm of his second production here at the University. Previous UA directing credits include *Doubt* and Seth Panitch's Off-Broadway musical *Here I Sit Broken Hearted: A Bathroom Odyssey*, for which Tom served as Co-Director and Stage Manager. He also served as Assistant Director for *Seduced*, *The Countess of Storyville*, and *Boeing Boeing*. He thanks the cast and crew for all their hard work and hopes you enjoy the production.

CAMILLE STILLMAN (Stage Manager) is a Senior Theatre and Dance double major from Colorado. Previous UA stage management credits include *Hamlet*, *Dance Alabama!*, *Alabama Repertory Dance Theatre*, and *Dance Collection*.

KATI STANKOVICH (Costume Designer) is a second year MFA Costume Production and Design candidate from Lebanon, PA. Previous UA credits include *Falsettos* (designer), *ARDT* (designer), *Arcadia* (assistant designer), and *Tartuffe* (assistant designer).

MAE SEAY (Technical Director) is a Second year MFA Technical Production and Design candidate from San Antonio, TX. Previous UA credits include *Falsettos* (Technical Director), *Boeing Boeing* (Sound Designer), *The Countess of Storyville* (Asst. Technical Director) and *Equivocation* (Sound Designer).

CHARLES MONCRIEF (Scenic Designer) is a Third Year MFA Technical Production and Design candidate from Birmingham, AL. Previous UA credits include *Appropriate* (Scenic Designer), *Doubt* (Scenic Designer), *Equivocation* (Scenic Designer), *Seduced* (Scenic Charge), *UA Writes: Student-Written One Acts* (Scenic Designer), *Eurydice* (Scenic Charge) and *Merrily We Roll Along* (Props Designer). Other credits include SummerTide Theatre's *Ring of Fire* (Scenic Designer).

LYNDELL MCDONALD (Lighting Designer) currently serves as Technical Supervisor for the Department of Theatre and Dance at UA. He is a member of the IATSE local 78 stage union and has a preferred concentration in lighting design. In addition, he has served as lighting designer and technical director for *Dance Alabama!* and *Alabama Repertory Dance Theatre* for over a decade with oversight of 6 dance productions annually. He has previously served as the guest lighting designer for Contemporary Choreographers Collective (COCO) Dance Festival in Trinidad and Tobago and for American College Dance Association South-West Region Conference at Texas Tech University. He has also served as Lighting Designer for the Birmingham Dance Theatre, NS Studio in Birmingham and the Pointe Dance Arts also located in Birmingham. His theater design credits include: *The Grapes of Wrath*, *The Piano Lesson* and *Romeo and Juliet* just to name of a few. His union credits include production setup for Jay-Z's *Holy Grail* tour, Miranda Lambert's *Platinum* tour and *Mama Mia!*. He has also produced work for the Alabama Shakespeare Festival, American Ballet Theater and SummerTide Theatre productions. He holds a BA in Theatre from The University of Alabama.

CHRISTIANNA MILLS (Sound Designer) is currently a Freshman double major in Theatre and Telecommunications and Film. This is her first production working offstage as a designer and she is incredibly excited and honored to have this opportunity! She thanks her wonderful directors and design team for working with her and helping her learn as they created the world of *La Ronde*.

Friday Night Talkback Series on April 14th



Dr. James Crank from the UA English department will speak on the themes of sexuality and class systems within *La Ronde*. Dr. Crank received his M.A. and Ph.D from the University of North Carolina with a focus on the representations of class, race and sexuality in literature. Having previously worked with the play *La Ronde* during his youth, he is excited to delve once again into the intrigue and passion of 1890's Vienna and offer a unique look into this interesting cultural interaction.

The talkback is free and open to the public after Friday's performance.



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Aharon Thomas, David Trump,
Justin Williams and Yue Zhao

SCHOLARSHIP SPOTLIGHT



Amber Scales is a Sophomore double major in Theatre and Public Relations with a minor in Political Science from Johns Creek, GA. Amber was also a member of the *Hamlet* cast, and *La Ronde* will be her second show at UA. After graduation, Amber plans on attending law school.

"My theatre scholarship is invaluable. The process of creation on stage is one that requires full attention and my scholarship allows me to focus on my work as an actor and not worry about finances. Theatre is how I express myself and discover new things about the world. I am grateful for community members and donors who support the Theatre and Dance Department and its students. Their generosity provides an education but also a lifetime of artistic expression."

"A huge thank you to my family and parents John and Juliette Scales for supporting my theatrical endeavors, and Tom for casting me in this wonderful show."

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