



College of
Arts & Sciences
Theatre and Dance

Allen Bales Theatre



The River

By Jez Butterworth

ALLEN BALES THEATRE

September 23 - 27, 29 2019

The River

BY

Jez Butterworth

“The River” is presented by arrangement with NICK HERN BOOKS.

CAST

| | |
|--------------|------------------------------|
| WOMAN | Caitlin Hicks |
| OTHER WOMAN | Emily Haynes |
| MAN | Sam Nelson |
| UNDERSTUDIES | Tristan Hallman Hana Park |

PRODUCTION STAFF

| | |
|----------------------------------|---------------------|
| DIRECTOR | Reid Watson |
| STAGE MANAGER | Julie Newton |
| SCENIC DESIGN/TECHNICAL DIRECTOR | Therrin J. Eber |
| LIGHTING DESIGN | Brian Sechrist |
| SOUND DESIGN | Benton Davis |
| COSTUME DESIGN | Lindsey Jones |
| PROPS MASTER | Elisha Jake Goodman |
| INTIMACY DIRECTOR | Kelley Schoger |
| DIALECT COACH | Allison Hetzel |

PRODUCTION ASSISTANTS

| | | | |
|-------------------------------|-----------------------------|------------------------|--|
| ASST. STAGE MANAGER | Kendra Gillberg | STAGE CREW | Micaela Jupiter Alex Rapp |
| ASST. LIGHTING DESIGNER/ME | Benton Davis | COSTUME DRESSERS | Emma Brown Maggie Gilroy |
| ASST. COSTUME DESIGNER | Lexi Tippet | COSTUME MAINTENANCE | Marissa Council Maddie Plunkett |
| ASST. TECH DIRECTOR | Elisha Jake Goodman | COSTUME STITCHERS | Madison Smith Celeste Garrett Marissa Swanner Jackie Kamin Kayla David Hannah Wiggins |
| LIGHTBOARD OPERATOR | Jack Skeeane | | |
| SOUNDBOARD OPERATOR | Kelly Delaney | | |
| PROPS CREW | Cailey Mize Monique York | | |

CAST



CAITLIN HICKS (Woman) is a first year MFA Theatre Candidate with a Concentration in Acting from Troy, AL. This is Caitlin's UA acting debut! Other credits include: *Cabaret* (Kost), *Company* (Kathy), and *Taming of the Shrew* (Katherina)



EMILY HAYNES (Other Woman) is a Senior BFA Theatre Major with a concentration in Musical Theatre from Kennesaw, GA. Previous UA Credits include: *The Philadelphia Story* (Dinah), *The Caucasian Chalk Circle* (Grusha), *A Bright Room Called*

Day (Zillah) and *Sense and Sensibility* (Marianne Dashwood). Emily thanks Mr. Butterworth for his beautiful words.



SAM NELSON (Man) is a second year MFA Theatre Candidate with a Concentration in Acting from Boise, ID. Previous UA credits include: *Gnit* (Moynihan et al.), *The Christians* (Elder Jay), and *The Merry Wives of Windsor* (Falstaff).

www.Sam-Nelson.net



TRISTAN HALLMAN (Man U/S) is a Creative Media Major and BFA Acting Major from Northport, AL. Previous UA credits include: *Bakkhai* (Dionysos/Kadmos U/S). Other credits include: *A Midsummer Night's Dream* (Demetrius). He thanks Reid

and the production team for this amazing opportunity.

HANA PARK (Woman/Other Woman U/S) is a



Sophomore BFA Theatre Major with a Concentration in Acting from Hoover, AL. Previous UA credits include: *Sense and Sensibility* (Margaret Dashwood/Mrs. Ferras/London Servant/Gossip). Other credits include: *Radium Girls*

(Kathryn Shaub), *The Addams Family* (Grandma), and *I am Angel* (Angel). She thanks her friends and family for supporting her.

PRODUCTION STAFF

REID WATSON (Director) is a second year MFA Theatre Candidate with a Concentration in Directing from Birmingham, AL. Previous UA credits include *The Christians* (Musical Director/Assistant Director) and *Sense and Sensibility* (Assistant Director.) Off-Broadway: *Urinetown*. Reid is a graduate of Syracuse University (BFA in Musical Theatre). He has been recognized through the National Foundation for Advancement in the Arts as a YoungArts Winner in Musical Theatre. Prior to UA, Reid served as the head theatre teacher at The William T. Sherman School (P.S. 87 in NYC) and Pinson Valley High School in Birmingham, AL. While living in NYC, Reid studied privately with Joan Lader (2016 Tony Award for Excellence in the Theatre) in the work of Estill Voice International. Regional credits: Maine State Music Theatre, American Theatre of Actors, Syracuse Stage, and Red Mountain Theatre Company. Reid is a proud member of Actors' Equity Association (A.E.A.). He thanks his parents for their constant love and support, as well as all of his mentors in the Department of Theatre and Dance for their time and encouragement.

JULIE NEWTON (Stage Manager) is a Junior BA English Major and BFA Theatre Major with a concentration in Acting from Hanceville, AL. Previous UA credits include: *Alabama Repertory Dance Theatre* (Stage Manager), *Dance Alabama!* (Stage Manager) and *Sweeney Todd* (Asst. Stage Manager). Other credits include: *Fiddler on the Roof* (Production Stage Manager) and *Moonlight Looks Swell on You* (Production Manager).

THERRIN J. EBER (Scenic Designer/Technical Director) is a third year MFA Theatre Candidate with a Concentration in Design and Technical Production from Fort Wayne, IN. Previous UA credits include: *The Drowsy Chaperone* (Lighting Design) *Little Women* (Lighting Design) *West Side Story* (Production Design), *We are Proud to Present...* (Lighting Design), *A Bright Room Called Day* (Projection Design), *Sweeney Todd* (Lighting Design). Other credits include: *Merrily We Roll Along* (Lighting Design), *Bernstein's Mass* (Lighting Design) and *Die Fledermaus* (Production Design). To see more, check out his website: www.therrinjeber.com

THEATRE POLICIES

Refunds & Exchanges:

No refunds or exchanges.

Photography/Recording:

The video and/or audio recording of this performance by any means is strictly prohibited.

Cell Phones:

Please turn off all electronic devices.

Snacks:

No food or drink allowed in the theatre.

PRODUCTION STAFF

BRIAN SECHRIST (Lighting Designer) is a third year MFA Theatre Candidate with a Concentration in Design and Technical Production from Auburn, CA. Previous UA credits include: *Bakkhai*, *Suddenly Last Summer* and *A Bright Room Called Day*.

BENTON DAVIS (Sound Designer/Asst. Lighting Designer/Master Electrician) is a Sophomore Creative Media Major and BA Theatre Major with a concentration in Design and Technical Production from Huntsville, AL. Previous UA credits include: *The Drowsy Chaperone* (Projections Designer) and *Gnit* (Assistant Lighting Designer). In addition to design, he is an avid stage performer and musician.

LINDSEY JONES (Costume Designer) is a second year MFA Theatre Candidate with a concentration in Costume Design and Production. Previous UA credits include: *Alabama Repertory Dance Theatre Fall 2018* (Asst. Designer) and *Alabama Repertory Dance Theatre Spring 2019* (Designer). Other credits include: Merry-Go-Round Theatre, Utah Shakespeare Festival, Albright College, Central Pennsylvania Youth Ballet, and HACC Central Pennsylvania's Community College.

ELISHA JAKE GOODMAN (Props Master/Asst. Technical Director) is a first year MFA Theatre Candidate with a concentration in Technical Direction from Geraldine, AL. Previous credits include: *A Midsummer Night's Dream* (Asst. Technical Director), *Doubt* (Asst. Scenic Designer / Asst. Technical Director), *All In The Timing* (Asst. Scenic Designer / Asst. Technical Director), *Romeo and Juliet* (Asst. Technical Director), and *Almost Maine* (Asst. Scenic Designer / Asst. Technical Director).

KELLEY SCHOGGER (Intimacy Director) is Assistant Professor of Movement and Acting in the graduate and undergraduate theatre programs at The University of Alabama. She is an actor, movement specialist, and nationally certified teacher of the Alexander Technique. She performed professionally in New York City, including MCC Theater, La Mama E.T.C., and Mabou Mines. As a movement specialist, she has coached and created movement for productions at UA, Arena Stage in DC, various theatres on the east coast, and internationally with British physical theatre company, Complicite. Kelley has created two original works of physical theatre, *Her Destined Port* and *Beauty, Identity, Release* which have been performed nationally and internationally, including the Edinburgh International Fringe Festival in 2019 for which she was awarded a UA faculty research grant. She has offered numerous workshops and presented research in Alexander Technique and acting throughout the country and abroad, and is a member of The American Society for the Alexander Technique (AmSAT), Southeastern Theatre Conference, and Association of Theatre Movement Educators. Kelley holds an MFA in Theatre/Movement Pedagogy from Virginia Commonwealth University and a BA in Theatre from Virginia Tech, and has training from Circle in the Square in NYC and Gaiety School of Acting in Dublin, Ireland.

ALLISON HETZEL (Dialect Coach) is an Associate Professor of Voice and Acting. She performed her latest one-woman show *Step Mama Drama!* at the 2018 Edinburgh Festival Fringe, and will perform off-Broadway at the 2019 United Solo Festival in New York City. Her vocal coaching credits include the Colorado Shakespeare Festival (2011), and the New York productions of *Hell* (2012) and *Alcestis Ascending* (2013). Recent roles include Toni in *Appropriate* and Flo in *Picnic*. Allison created and performed in a one-woman show titled *Considering Georgia O'Keeffe* which she staged at the 2009/2010 Edinburgh Festival Fringe and the 2010 East to Edinburgh Festival in New York City. Recent publications in the Voice and Speech Review Journal (VSR), a peer-reviewed journal published by Routledge, include a book review in the April 2019 issue of: The Need for Words: Voice and the Text, 2nd Edition by Patsy Rodenburg. Allison co-authored an article titled "Managing 'Vocal Dose' and the acting voice: how much is too much?" in the December 2017 issue of the VSR. Allison is an Associate Teacher of Fitzmaurice Voicework (2008) and a Master Teacher of Archetypes (2015). She is a member of the Voice and Speech Trainers Association and teaches with Arts n Autism.

DIRECTOR'S NOTES



"I want it to be like a song that you can't let out of your head. The music that I really love has haunted me for my entire life, and I can't work it out. I want *The River* to be like something that you wake up and feel you didn't fully understand... you'll want to listen to it again." -Jez Butterworth

The twists and turns in *The River* present a mysterious puzzle of love and memory. Jez Butterworth's language creates a fluid, yet slippery undercurrent of words that remind us it is impossible to step in the same exact river, the same exact waters, more than once. Throughout our rehearsal process, we have investigated the ritualistic, cyclical nature of this story, researched the blaring elements of mythology presented in the text, and asked many questions. For example, is love any less real if it is guarded by lies? Does the cabin represent The Man's soul? Why did the origins of fly fishing involve mimicking and trickery? I look forward to hearing about your experience, and what you catch!

-Reid Watson, Director



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