

UW School of Drama Introduces **REP**ertory **FEST**ival

April 18—May 7

Bernard Shaw
THE PHILANDERER

David Hare
FANSHEN

Eugene O'Neill
A TOUCH OF THE POET

David Golden
BIG FROGS

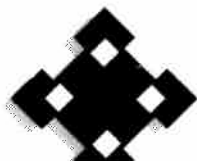
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INTRODUCTION

Welcome to the 1989 Repertory Festival presented by the School of Drama at the University of Washington. For the first time we are showcasing our graduating M.F.A. students in a rotation of four plays: *The Philanderer*, by George Bernard Shaw, *A Touch of the Poet*, by Eugene O'Neill, *Fanshen*, by David Hare, and *Big Frogs*, a new play by David Golden. Since February, the third year directors have been rehearsing with the third year actors in the Professional Actor Training Program for the demanding task of appearing in a different role every night, in productions designed by their fellow graduate students.

Previously, the actors culminated their Seattle training by traveling to New York to perform. This year they stay in Seattle to work more rigorously in conjunction with the rest of the department. This reflects our commitment to both ensemble work and to the emergence of regional theatre as the backbone of drama in America, the place where our students will find a professional home.

The School of Drama has invited the artistic directors from Washington's theatre community, as well as representatives from leading regional theatres around the country. We are pleased that you join all of us in celebrating this inaugural Rep Fest.

M.E. Comtois
Executive Director

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ACKNOWLEDGMENTS

The University of Washington School of Drama would like to thank the following, without whom this Repertory Festival would not have been possible.

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CALENDAR OF EVENTS: REPERTORY FESTIVAL

Play Title	Month	Sun	Tue	Wed	Thur	Fri	Sat	Alt. Date
Philanderer Rep 1	APR APR MAY	23	18	03	27	21	29 06 2pm	
Fanshen Rep 2	APR APR APR/MAY	30	25	19	04	28	22 06	
Touch of the Poet Rep 3	APR APR MAY MAY	07	02	26	20	05	22 29 2pm	
Big Frogs Rep 4	APR APR APR/MAY	23 7pm 30 7pm				21 5pm 28 5pm 05 5pm		

Performances are at 8 pm Tuesdays through Saturdays unless otherwise indicated. Please note that although some of the performances are on the same day, the time does not overlap. Plays, locations, dates and times are subject to change. For up-to-date information call 543-4880. Additional tickets and ticketing information are available from the UW Arts Ticket Office, 4001 University Way NE, or by calling (206) 543-4880.

The taking of photographs during performances is strictly prohibited. Also, in consideration of the performers and other audience members, we discourage the attendance of children under four.

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DIRECTOR'S NOTES

Seventy active years yielded the Irish-born George Bernard Shaw an exhaustive amount of work which includes: five novels, literary, art, music, and dramatic criticism, essays, lectures, editorial articles, and, of course, plays. It was not until the early 1890's, around the age of 35, that Shaw began his work as a dramatist. A devout Fabian and a central controversialist of many issues, the highly acclaimed Shaw won the Nobel Prize for Literature in 1925. He authored almost sixty plays before his death in November of 1950 at the age of 94.

After mixed critical notices on his first play in 1892, *Widower's House*, Shaw plunged into his second dramatic work, *The Philanderer*. He used as his source for the opening scene an actual event from his life. During an evening in the company of actress Florence Farr, she and Shaw were wildly interrupted by Jenny Patterson, a friend of Shaw's mother, and the only woman with which Shaw had been intimate. Jenny's intrusion prompted one of the many passionate quarrels in which she and Shaw were engaged. Along with this unfortunate event Shaw modeled *The Philanderer's* title character, Leonard Charteris, after himself. The play integrates several styles: farce, melodrama, romantic comedy, and Shaw's first attempt at what would become a particular Shavian style, the "discussion play." Perhaps this is the reason the play was not produced until some 14 years after its completion, in 1907. *The Philanderer* was published, however, in 1898 as one of several plays in a volume entitled *Plays Pleasant and Unpleasant*. William Archer, reviewing this volume for the *Daily Chronicle*, showered *Candida* and *Mrs. Warren's Profession* with praise while he called *The Philanderer* "...an outrage upon art and decency, for which even my indignation cannot find a printable term of contumely."

Shaw returned to *The Philanderer* in 1930, making slight revisions and including in the Prefatory Note:

I make no attempt to bring the play up to date. I should as soon think of bringing Ben Johnson's 'Bartholomew Fair' up to date by changing the fair to a Woolworth Store. The human nature in it is still in the latest fashion: indeed I am far from sure that its ideas, instead of being 36 years behind the times, are not for a considerable section of the community 36 years ahead of them. My picture of the past may be for many people a picture of the future.

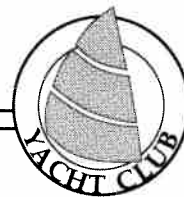
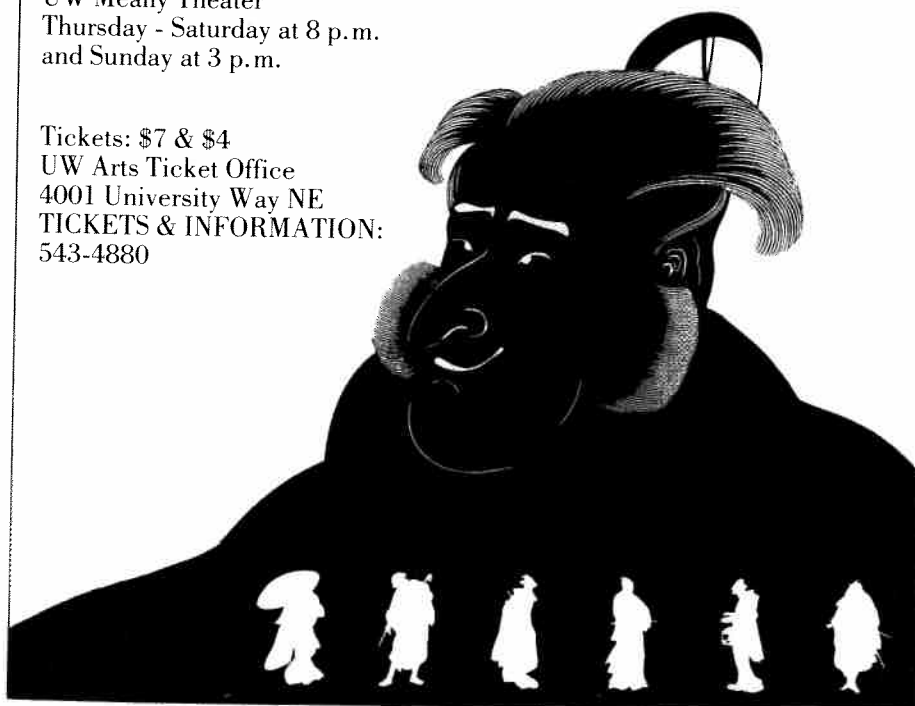
Steven Williford — Director

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NEW OWNER

The Philanderer

By: **George Bernard Shaw**

Director: **Steven Williford***

Set Designer: **Curt Enderle**

Costume Designer: **Jeanne Arnold**

Lighting Designer: **Michael Wellborn***

Technical Director: **Scott Atherton**

Stage Manager: **Mary H. Corrales-Diaz**

Cast (In Order of Appearance):

Leonard Charteris
Grace Tranfield
Julia Craven
Colonel Dan Craven
Joseph Cuthbertson
The Page
Dr. Percy Paramore
Sylvia Craven

Paul Mitri*
Susan Riddiford*
Christine Deaver*
Nick Plakias*
Michael Mendelson*
John Lovick
Jim Lapan*
Carlyn Wade*

Scene Breakdown:

Act I	The Drawing Room of a flat in Ashley Gardens in the Victoria district of London. It is past ten at night.
Act II	Next day at noon in the library of the Ibsen Club
Act III	Paramore's reception room in Savile Row

Time: The final days of Winter, London, 1895.

There will be two ten-minute intermissions.

Assistant Lighting Designer: **Veronica Park**

Prop Master: **Alex Danilchik**

Assistant Prop Masters: **Linda Kenworthy-Reynolds, Timm Reda**

Running Crew: **Denise Bleha, Eileen Brossau, Maria Gaberman, David Hsieh, Shannon Kipp, Bill Spaulding, David White**

Set Construction Crew: **Scott Atherton, Terrence Cronin, Roger Freeman, Donna Liberty, Katherine McKeen, Wayne Meiggs, Stan Ruth, Bob Taft, Paul Taylor, Charlie Walsh, Drama 101 Class, Drama 210 Class**

Costume Shop Manager: **Amy Elise Roberts**

Costume Construction Crew: **Jeanne Arnold, Deb Barker, K.C. Davis, Marianne Meadows, Jacquolynn Roberts, and Drama 101 students**

Hairstylist: (for *Paul Mitri and John Lovick*) **Robbie Harnett**

Faculty Advisor: **Paul Hostetler**

Acknowledgements: **A Contemporary Theatre, Empty Space Theatre, Instructional Media Services, Intiman Theatre, Seattle Opera Association, Seattle Repertory Theatre Steve Klein**

Produced by special arrangement with: **Samuel French, Inc.**

* In partial fulfillment of a Master's of Fine Arts Degree

DIRECTOR'S NOTES

In mapping the life and work of Eugene O'Neill, Seattle and *A Touch of the Poet* appear to be curiously linked, for O'Neill lived here briefly as the play boiled in his brain.

O'Neill came to Seattle in late 1936 in part to recover from exhaustive work on a cycle of plays called "A Tale of Possessors, Self Dispossessed," to which *Poet* belonged. Through the Cycle, O'Neill sought to dramatize the history of the Harford family from the French and Indian War to the Great Depression and thus comment upon the essence of the American experience. He labored on it for over a year in the sweltering heat of Georgia, writing stripped to the waist and blotting up the sweat that poured onto his notebooks. Needing a change of climate, he and his wife Carlotta moved to Seattle at the urging of friend Sophus Winther, an English Professor at the University of Washington. The O'Neills rented a house on Magnolia Bluff with a sweeping view of Puget Sound, one which must have satisfied a man lured by the mystery of the sea.

O'Neill told interviewers he had other plans as well, including researching the Northwest's history and environment for later Cycle plays.

O'Neill's working vacation ended on November 12, 1936, when the playwright won the Nobel Prize for Drama. The subsequent media invasion helped drive the reclusive O'Neill from town. In addition, the onset of a gloomy Seattle winter provided a bit too much of a climate change. After a severe illness, O'Neill relocated to northern California.

Soon after making the last revisions on *Poet* in 1942, a persistent tremor in O'Neill's hands worsened and prevented him from putting words on paper. Hence, O'Neill was silenced at the height of his powers.

Regretably, *Poet* was the only Cycle play ever completed. Before O'Neill died he destroyed most of the notes and drafts for his magnum opus to prevent anyone from carrying his torch.

The flame of imagination served as O'Neill's only hearth, and it was around this fire that he built his residences. His only home was his work. This production celebrates O'Neill the vagabond, the man who received his greatest honor in a city that wasn't his. May his work make him less of a stranger.

Mark Dalton—Director

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A Touch of the Poet

By: Eugene O'Neill

Director: Mark Dalton*

Set Designer: M.L. Root

Costume Designer: Jeffrey A. Butterworth*

Lighting Designer: Roberta Russell*

Technical Director: Paul Taylor

Composer/Musical Director: Patrick Palmer

Stage Manager: Jeannie Wood

Cast (In Order of Appearance):

Mickey Malloy

Jamie Cregan

Sara Melody

Nora Melody

Cornelius Melody

Dan Roche

Paddy O'Dowd

Patch Riley

Deborah (Mrs. Henry Harford)

Nicholas Gadsby

Michael Victor Mendelson*

James Lapan*

Susan Riddiford*

Maggie Carney*

Nick Plakias*

Robert Holmgren*

Dean Newlund*

Paul T. Mitri*

Carlyn B. Wade*

Michael Victor Mendelson*

Scene Breakdown:

Act I	Dining room of Melody's Tavern: morning of July 27, 1828
Act II	The same, later that morning
Act III	The same, that evening
Act IV	The same, that night

There will be one brief intermission between the second and third acts.

Assistant Stage Manager: **Lara Abnet**

Prop Master: **Alex Danilchik**

Asst. Prop Masters: **Linda Kenworthy-Reynolds, Timm Reda**

Running Crew: **Michael Blain-Rozgay, Carie Crabb, Ken Kramlich, Bonnie Lyons, Karen Nickels, Natalie Pride, David White**

Set Construction Crew: **Scott Atherton, Terrence Cronin, Roger Freeman, Veronica Park, Stan Ruth, Bob Taft, Charlie Walsh, Alan Weldin, and Drama 101, 210, and 212 students**

Costume Shop Manager: **Amy Elise Roberts**

Costume Construction Crew: **Jeanne Arnold, Deb Barker, K.C. Davis, Marianne Meadows, Jacquolynn Roberts, and Drama 101 Students**

Makeup: **Jan Johnston**

Faculty Advisor: **M. Burke Walker**

Acknowledgements: **A Contemporary Theatre, Empty Space Theatre, Intiman Theatre, Seattle Children's Theatre, Seattle Opera, Seattle Repertory Theatre, Scott Atherton, Malcolm Brown, Steve Klein, Bob Lang, Gary Smith, Bob Taft, Michael Wellborn**

Produced by special arrangement with: **Dramatists Play Service, Inc.**

* In partial fulfillment of a Master's of Fine Arts Degree

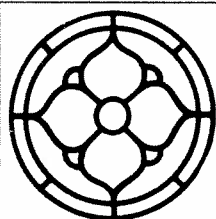
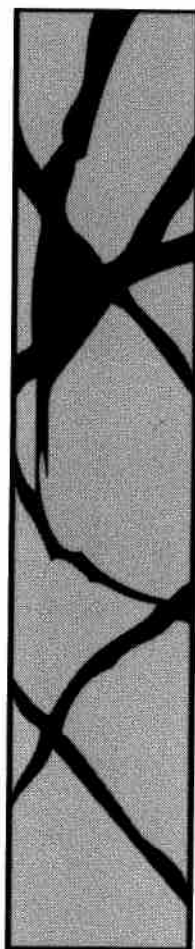
DIRECTOR'S NOTES

Fanshen, a word which came out of the Chinese Revolution, means literally, "to turn over," or "to turn the body." To China's hundreds of millions of landless and land-poor peasants it meant to stand up, to throw off the landlord yoke, to gain land, stock, implements, and houses. But it meant much more than this. It meant to enter a new world, one in which each person has both the power and the responsibility to create his or her future. Fanshen is the story of how the peasants of Long Bow built a new world.

This production is dedicated to the belief that we can change things for the better, at all levels of our lives: in our families, in our classrooms, in our work-places, and in our governing bodies, and to the hope that each of us may fanshen every day of our lives.

Fanshen was originally developed by David Hare in 1975 with an ensemble of actors and directors during a six-week workshop with the Joint Stock Theatre Company. One of England's most popular and prolific dramatists, David Hare has authored numerous plays and films including *A Map of the World*, *Licking Hitler*, and *Plenty*, (featuring Meryl Streep in the film version), among others. His *Secret Rapture* will be produced in America by the New York Shakespeare Festival in the fall of 1989.

Cynthia Neipris — Director



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Fanshen

By: David Hare

Director: **Cynthia Neipris***
Set Designer: **Curt Enderle**
Costume Designer: **Paul Chi-ming Louey**
Lighting Designer: **Roberta Russell***
Sound Designer: **Daniel Rowe**
Technical Director: **Jay O. Glerum**
Choreographer: **Robin Collen**
Fight Choreographer: **Jeff Norton**
Stage Manager: **Jenny Gentry**

Cast:

Maggie Carney*

Ch'ung-lai's wife
Ching-ho's daughter/Chang Ch'uer/Huan-ch'ao

Christine Deaver*

Kuo Te-yu/Ch'ou-har/Hou

Robert Holmgren*

Ching Ho/Lai-tzu/Hu Hsueh-chen's husband

James Lapan*

Man-hsi/Ch'ung-wang/Official/Wen-te

Michael Victor Mendelson*

Yu-lai/Yuan-lung

Paul T. Mitri*

T'ien-ming/Ch'i-yun/Hsin-fa

Dean Newlund*

Cheng-k'uan/Secretary Liu/T'ao-yuan

Nick Plakias*

Tui-chin/Ch'en/Ting-fu

Susan Riddiford*

Hu Hsueh-chen/Little Li

Carlyn B. Wade*

Fa-liang/Hsien-e/Old Lady Wang

Location: Long Bow, a village in China, 400 miles southwest of Peking

Time: 1945-1949

There will be one brief intermission.

Assistant Stage Manager: **Stephanie Miskowski**
Assistant Director: **Mark Anthony Williams**
Prop Master: **Alex Danilchik**
Asst. Prop Masters: **Timm Reda, Linda Kenworthy-Reynolds**
Running Crew: **Michael Blain-Rozgay, Denise Bleha, Laurie Maassen, Karen Nickel, Walter Stanford, Chris Wicklund**
Set Construction Crew: **Scott Atherton, Terrence Cronin, Roger Freeman, Donna Liberty, Katherine McKeen, Wayne Meiggs, Stan Ruth, Bob Taft, Paul Taylor, Charlie Walsh, with students from Drama 101 and 210**
Costume Shop Manager: **Amy Elise Roberts**
Costume Construction Crew: **Jeanne Arnold, Deb Barker, K.C. Davis, Marianne Meadows, Jacquolynn Roberts, and Drama 101 students**
Production Assistant: **David Poole**
Rehearsal Assistants: **Eric Alozie, Zach Anderson, Nichele Frost, Mike Gomi, Heather Howard, Christopher Judd, Michelle Kauffman, William Weir, and members of the Winter and Spring Drama 101 class**

Faculty Advisor: **Barry Witham**

Acknowledgements: **A Contemporary Theatre, Empty Space Theatre, Intiman Theatre, Seattle Children's Theatre, Seattle Opera, Seattle Repertory Theatre, Revolution Books**

Produced by special arrangement with: **Samuel French, Inc.**

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Big Frogs

By: David Golden

Director: **B.J. Douglas**

Lighting Designer: **Eric Irwin**

Technical Assistance: **Suzanne Kato, Sue Guthrie**

Stage Manager: **Roy Godwin**

Cast: (In order of appearance)

Dennis

Robert Holmgren *

Harley

Dean Newlund*

Location: The action of the play takes place in a department store security office.

Time: Present

There will be no intermission.

Running Crew: **Tiffany Maes, Michael Butterworth**

Acknowledgements: **Alex Danilchic, K.C. Davis, Jim Lapan, Bonnie Lyons, Carl Sander**

* In partial fulfillment of a Master's of Fine Arts Degree

DIRECTOR'S NOTES

David Golden began writing Big Frogs last summer, and the following November, Seattle director B.J. Douglas directed a studio production with actors Jim Lapan and Rob Holmgren, with technical assistance from Carl Sander. At that time the faculty of the the University of Washington School of Drama selected the play for the Rep Fest.

The cast took the play to Anchorage, Alaska February 3-6 for the Northwest Drama Conference and the American College Theater Festival Competition for short plays, where it won first place in the region. Judges awarded Big Frogs an Honorable Mention in the national competition, one of three plays in the country. Later that month it played in the Best of the Fest in New City Theater's Director's Festival. Big Frogs reaches the Rep Fest after developing with each staging.

ABOUT THE PLAYWRIGHT

David Golden is completing his second year in the MFA program for Playwriting at the University of Washington. His plays have been produced around the country. He is a member of the Dramatists Guild and the Northwest Playwrights Guild.

ACTORS



Maggie Carney

has spent the last six months at the Seattle Repertory Theatre, appearing in Bill Irwin's *Largely/ New York* and *The Tempest*. The past two summers

you could find her in the mountains of Colorado with the Creede Repertory Theatre Company, where her credits include: Cherie in *Bus Stop*, Poppy in *Noises Off*, Bonnie in *What I Did Last Summer*, and Hope in *Something's Afoot*. She received her B.F.A. from the University of Wisconsin-Whitewater in 1986 and moved to Seattle to be a member of the University of Washington's Professional Actor's Training Program. Favorite roles in the PATP include Jo in *Independence*, Maria in *Love's Labour's Lost*, Masha in *The Seagull*, and Asta in *Little Eyolf*.



Christine Deaver

last appeared with an enlarged rear end and squeaky voice in SCT's production of *The Hoboken Chicken Emergency*. In Seattle, she has performed at the Seattle Repertory

Theatre, ACT, The Empty Space, The Group Theatre, the Pioneer Square Theatre, the New City Theatre, The Cabaret, the Civic Light Opera, the Village Theatre, the Seattle Mime Theatre, and the Blues Back Alley Theatre. This past summer was spent playing 17 different characters in the comedy *Three B* in New York and at the Oregon Cabaret Theatre in Ashland in *Sh'bo—the Fab Fifties* which she co-wrote. Some favorite roles include: Kess in *Independence*, the Princess of France in *Love's Labour's Lost*, Anita Bryant and Tammy Wynette in *Reagan's Women*, the Lady in *Macbeth*, and Cherie in *Bus Stop*. Christine can also currently be seen playing Hattie in *Laundry and Bourbon* and Cletis in the female cast of *Lone Star*.



Robert Holmgren

Robert's prior roles at the University of Washington include Robert Scott in *Terra Nova*, King Ferdinand in *Love's Labour's Lost*, Trigorin in *The Seagull*, Dennis in *Big Frogs*,

Mr. Joe Jackson in *Edmund's Stories*, and The Rich One in *Soldadera*. He played Biff in *Death of a Salesman* at the University of Hawaii. Other favorites include Homenides de Histanqua in *A Flea in Her Ear*, Tom Jones in *Tom Jones*, and Malcolm in *Bedroom Farce*. Robert is certified with recommendation by the Society of American Fight Directors.



James Lapan

Most recently, James has been involving himself in low-profile, highly satisfying productions of new plays. Last summer he originated the role of Peter in *Rapunzel's*

Song at La Pensee Discovery! Theatre in North Seattle. More recently he originated the roles of Harley in *Big Frogs* and Jonas in *Edmund's Stories* here on campus. UW audiences may remember him as Captain

Kidd in *Mad Dog Blues*, Evens in *Terra Nova*, Don Armado in *Love's Labour's Lost*, or Sorin in *The Seagull*.



Michael Victor Mendelson

is originally from Detroit, Michigan, where he received his B.F.A. at Wayne State University in 1986. He then came to the Pacific Northwest to

study with Jack Clay in the PATP at the University of Washington. Michael's Wayne State credits include Benedick in *Much Ado About Nothing*; Michael in *The Boys in the Band*; Captain Hook in *Peter Pan*; and Paris in *Romeo and Juliet*. He appeared as Peter Van Daan in the Michigan premier of *Anne Frank*. He spent three seasons at the Utah Shakespearean Festival. At the Idaho Repertory Theatre Michael appeared as Tartuffe; Charlie in *The Foreigner*; and Jeffrey in *Godspell*; Michael appeared in the Berkeley Shakespeare Festival 1988 Season as Dromio of Ephesus in *Comedy of Errors*; Paris in *Troilus and Cressida*; Lucilius in *Timon of Athens*; and Lucius in *Julius Caesar*. While at the University of Washington Michael has been seen as Boyet in *Love's Labour's Lost*; Oats in *Terra Nova*; and Cecil Henry in *The Roads to Home*, directed by Steven Williford.

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Paul T. Mitri

is finishing his M.F.A. at the University of Washington with his roles in the Rep Fest. He also received his B.A. in Stage Movement from the UW, studying Dance,

Drama, and Music. He was last seen at the Seattle Repertory Theatre as the Boatswain in *The Tempest*, Satanist 2 in *That's It, Folks!*, and in the Ensemble in Bill Irwin's *Largely/ New York*. At the UW his credits include Costard in *Love's Labour's Lost*, Bowers in *Terra Nova*, and Medvedenko in *The Seagull*. Other roles include Ché in *Evita*, James Leeds in *Children of a Lesser God*, Paul in *A Chorus Line*, Petruchio in *The Taming of the Shrew*, Puck in *A Midsummer Night's Dream*, and a summer with the Utah Shakespearean Festival. He is also a fight and dance choreographer, having arranged fights for (among others) *Romeo and Juliet*, *Twelfth Night*, *As You Like It*, and *Troilus and Cressida*.



Dean Newlund

Dean Newlund's work in this year's Rep Fest marks the end of his three years in the Professional Actor's Training Program. On campus he has played Treplev in *The Seagull*,

Kolk in *Ironheart*, Wilson in *Terra Nova*, and Berowne in *Love's Labour's Lost*. Last

summer at the Wisconsin Shakespeare Festival he was Romeo in *Romeo and Juliet*, Starveling in *Midsummer Night's Dream*, and Thidias and Alexis in *Antony and Cleopatra*. In regional theatre Dean has worked at ACT in Seattle, The Children's Theatre in Minneapolis, and the Unadilla Theatre in Vermont where his favorite roles include Mirabell in *The Way of the World*, Eban in *Desire Under the Elms*, Dussel in *The Diary of Anne Frank*, Philip in *Lion in Winter*, Captain Jim in *Little Mary Sunshine* and a one man show he created about Eugene O'Neill. Certified with recommendation in stage combat Dean will, upon completing his MFA degree this May, head off to Boulder to work in the Colorado Shakespeare Festival.



Nick Plakias

With the Repertory Festival Nick Plakias completes his final year in the Professional Actor Training Program. Earlier this season he appeared at the Seattle Repertory

Theatre in the Ensemble of Bill Irwin's *Largely/ New York* and as Francisco in *The Tempest*. At the University of Washington he has appeared as Amundsen in *Terra Nova*, Holofernes in *Love's Labour's Lost*, and Dr. Dorn in *The Seagull*. At the Utah Shakespearean Festival he played Brabantio in *Othello*, Adam in *As You Like It*, and the Soothsayer in *Cymbeline*. He also trained at New York University and acted at The American Place

Theatre, Riverside Church, The Chelsea Westside, The Labor Theatre and the Musical Theatre Lab. He played in the national company of the musical *Diamond Studs* and starred in the feature film *UFO Target Earth*. Mr. Plakias is the 1987 recipient of the Klopfenstein Drama Award.



Susan Riddiford

Susan has just completed her fellowship with the Seattle Repertory Theatre as a member of the company in *The Tempest* and Bill

Irwin's *Largely/ New York*. This past summer, she appeared with the Wisconsin Shakespeare Festival as Cleopatra in *Antony and Cleopatra*, Hippolyta in *A Midsummer Night's Dream*, and Lady Capulet in *Romeo and Juliet*. Susan received her B.A. in theatre from Penn State University, and is currently finishing her third year with the Professional Actor Training Program. Past credits with the UW PATP include: Evelyn Briggs in *Independence*, Rosaline in *Love's Labour's Lost*, Arkadina in *The Seagull*, and Rita Allmers in *Little Eyolf*. This summer Susan will be performing at the Colorado Shakespeare Festival in Boulder.



Carlyn B. Wade

With the roles in these three plays, Carlyn finishes her M.F.A. in the Professional Actor's Training Program at the UW. She was last seen as Elizabeth Ellis in the

Seattle Children's Theatre production of *Up the Down Staircase*. Past University of Washington roles include Sherry in *Independence*, Katherine in *Love's Labour's Lost*, Nina in *The Seagull*, and Bublitz in *Ironheart*. Carlyn spent last summer in Japan training at the Suzuki Company of Toga. She will be performing this summer at the Creede Repertory Theatre in Creede, Colorado.

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DIRECTORS



Mark Dalton

(Director,
A Touch of the Poet)
Mark has recently
returned to Seattle
from his home in
Albany, N.Y., where
he last worked as
assistant director on

the premiere production of Elizabeth Diggs' *St. Florence* at Capital Rep, directed by Jules Aaron. Previous shows at the U.W. include Sam Shepard's *The Mad Dog Blues*, Louis Phillip's *Goin' West*, David Mamet's *Vint*, Wendy Wasserstein's *The Man in the Case*, and Edward Bond's *Derek*. In addition, he staged the first production of *Mag*, a new play by Jim DeFelice. In Albany, Mark worked for five years as a writer, performer and director with the Albany Theater Project, serving three years as Artistic Director. Plays directed for A.T.P. include *Curse of the Starving Class*, by Shepard, *Krapp's Last Tape*, and *Theater I* by Samuel Beckett and the first production of Bill Bozzone's *Only Still Life*, one of the many new plays on which he has enjoyed working.



Cynthia Neipris

(Director, *Fanshen*)
has worked in
Washington at Seattle
Repertory Theatre
where she recently
assistant directed *Cat
on a Hot Tin Roof*, and
at Seattle Children's

Theatre where she has taught playwriting. She has also worked throughout the country, at Manhattan Theatre Club, Boston's Huntington Theatre Company, American Repertory Theatre, American Premiere Stage, Montana Summer Festival for the Performing Arts, Samuel French Inc., and Bowdoin College. Cynthia served for six years as Program Manager for Boston University Theatre Institute. At the University of Washington, she has directed *Open Admissions*, *Line, Soldadera*, and *The Agreement*. As a director, dramaturg, and teacher, Cynthia is committed to the development of new plays.



Steven Willford

(Director, *Philanderer*)
has most recently
directed Williams'
classic *Cat on a Hot Tin
Roof* at the East
Carolina Playhouse.
In Seattle, his work has
included the west

coast premiere's of Horton Foote's *The Roads to Home* and Lee Blessing's *Independence*, as well as plays by David Mamet, John Guare, and Irene Fornes. His production of Shaw's *Overruled* was a winner of New City Theatre's 1988 Director's Festival. As an actor, Steven has toured nationally, appeared Off-Broadway, worked in film and television, and danced with The American Dance Machine. Upon completing his M.F.A. work, he returns to the east coast where makes his home in New York and North Carolina.

DESIGN & TECHNICAL SUPPORT



Jeanne Arnold

(Costume Designer,
The Philanderer)
is a graduate student
in Costume Design.
Her work has been
seen in *Tales of
Hoffmann*, *Dangerous
Corner*, and *The Roads*

to *Home*. She received her B.S. in Theatre from Portland State University where she designed *The Imaginary Invalid*, *As You Like It*, and *Medea* (a regional winner in the ACTF design competition). Jeanne designed Pergolesi's *La Serva Padrona*, an intermezzo baroque opera, for the Seattle Symphony's Basically Baroque Series. At Portland's New Rose Theatre she designed costumes for *The Homecoming*, *Waiting for the Parade*, and *The Norman Conquests*. She has also designed for Storefront Theatre and the Portland Repertory Theatre.



Jeffrey A. Butterworth

(Costume Designer,
A Touch of the Poet)
is in his third year as a
Master of Fine Arts
student in Costume
Design at the

University of Washington. He has two Bachelor of Arts degrees from the UW in Theatre and Art History, and has attended Western Washington University and The American Academy of Dramatic Arts in New York City.

she pursued her interest in costume construction at S.C.C.C. She was selected to be the first intern at the Seattle Opera, working on *The Ring* and *Carmen*. While at the University of Washington Amy has designed costumes for *To Gillian on Her 37th Birthday* and *Animal Farm*. She has also assisted in numerous other productions. Other credits include costume assistant on the film *Last Exit to Brooklyn* in New York City, which is expected to be released in September, 1989.

Robin Collen

(Choreographer, *Fanshen*)

taught dance at the University of Oregon for six years before moving to Seattle. She has performed with local choreographers Eric Johnson and Leann Hartley. Her choreography has been seen in University of Washington productions of *Line* and *Animal Farm*. Robin is currently participating in a program to be certified in Laban Movement Analysis. She is particularly interested in designing movement for theatrical productions and in the movement training of actors.



Curt Enderle

(Scenic Designer, *The
Philanderer* and *Fanshen*)
is in the M.F.A. Design
program with an
emphasis in Scenic
Design. He also
designed this season's
Way of the World.

Other productions at the University of Washington include *To Gillian on Her 37th Birthday* and *Independence*, as well as serving as assistant designer on *Coronation of Poppea* for the U.W. Opera program. As scenic artist, Curt has done last season's *Love's Labour's Lost*, *Great Expectations* for the Honolulu Theatre for Youth, and *Victorian Country Christmas* for DesignLab.



Scott Atherton

(Technical Director,
The Philanderer)
is a first year design/
tech student here at
the U.W. He spent
four and a half years at
the Oregon
Shakespeare Festival

in Ashland as a scenic carpenter and welder. He has a B.A. from the University of Northern Iowa in Speech/Theatre Technology. He has worked as a carpenter at Intiman, as carpenter and sound technician at the University of Wyoming, and for two display companies in Seattle. Recently, he was the technical director for the University's production of *Our Town*.



Amy Elise Roberts

(Costume Shop
Coordinator)
is a second year
student expecting to
complete her M.F.A. in
Costume Shop
Management next
year. After receiving

her B.A. from Northern Arizona University,



Paul Chi-ming Louey

(Costume Designer, *Fanshen*)

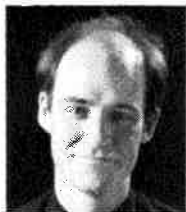
is a foreign student from Hong Kong. He is currently enrolled in the second year

Graduate Design Program. At the University, Paul designed costumes for the productions of *The Dumb Waiter*, *Old Times*, *As You Like It*, *Ironheart*, *La Clemenza di Tito*, *Terra Nova*, *Coyote Ugly*, and recently *The Way of the World*. Outside school, he also coordinated costumes for the Group Theatre's 1987 *Voices of Christmas* and designed costumes for the Northwest Asian American Theatre's *Gambling Den*. Paul also served as Costume-designer's assistant/intern in Intiman Theatre's 1989 season.

Patrick Palmer

(Composer, *A Touch of the Poet*)

Patrick's work on *A Touch of the Poet* marks his third project at the U.W. This is his second collaboration with director Mark Dalton. Last Spring he composed and performed the music for Sam Shepard's *The Mad Dog Blues*, and last Fall he composed and performed music for scenes from *Macbeth*. Outside of theatre work, he has composed Scriptural accompaniments for Wallingford United Methodist Church, and has performed his original songs at local venues. Patrick graduated *Magnum Cum Laud* from the San Francisco rock and roll wars for leading the terminally eclectic band Greed, Inc.



Manson Root

(Scenic Designer, *A Touch of the Poet*)

is a first year M.F.A. designer. His other U.W. designs this year were *Animal Farm* and *Our Town*. During the

previous two years he was the assistant technical director at Southern Methodist

University in Dallas, Texas. Manson has worked for the Colorado Shakespeare Festival since 1980.

Daniel Rowe

(Sound Designer and Composer, *Fanshen*)

Dan Rowe has been teaching music to elementary school children in the Seattle Public School System for the past several years. Outside of class he composes and performs in the Seattle area. At the University of Washington, Dan has worked as sound designer and composed original music for *Winter's Tale* and last year's *Love's Labour's Lost* and *Open Admissions*.



Roberta Russell

(Lighting Designer, *A Touch of the Poet* & *Fanshen*)

is completing her M.F.A. in Theatre Design with lighting designs for produc-

tions of *Fanshen* and *A Touch of the Poet*. Past design work at the University includes lighting the American premiere of Martinu's opera *Julietta*, scenery and lighting design of *Terra Nova*, and lighting of *Love's Labour's Lost*, *Hamletmachine*, and *The Seagull*. She has recently served as scenic and lighting designer for Renton Civic Theatre's production of *On Golden Pond*, lighting designer for the Washington Composer's Forum, co-lighting designer for *Great Music for Great Cathedrals* at St. James Cathedral in Seattle, as well as assisting scenic and lighting designers in Seattle.



Paul Taylor

(Technical Director, *A Touch of the Poet*)

is a second year student at the University of Wash-

ington. He came from Beloit College, graduating in 1987 (Cum Laude, Phi Beta Kappa) with a primary emphasis in Theory

and Dramaturgy. While at Beloit, he worked as a lighting designer and electrician at Stage One, Inc. at Janesville, Wisconsin. He spent a summer at Snowmass Village, Colorado working as a carpenter and electrician. At the UW, technical & design credits include: Technical Director for *Dangerous Corner* and *To Gillian on Her 37th Birthday* last year, Technical Director for *A Touch of the Poet* and Assistant Technical Director for *Les Contes d'Hoffman* this year. He also designed the set and lighting for *The Juniper Tree* in January.



Michael Wellborn

(Lighting Designer, *The Philanderer* & Repertory Plot)

has designed lighting for over 80 theatre, dance, opera, music, and television produc-

tions throughout the West. Recent Seattle productions have included *Tales of Hoffman* and *L'Incoronazione di Poppea* for the University of Washington Opera, and *Independence* and *Beirut* for the U.W. School of Drama. In Bellevue, Michael has designed *The Shadow Box*, *Little Shop of Horrors*, and *The Imaginary Invalid* for the Eastside Theatre Company, and *Fiddler on the Roof* for the Bellevue Children's Theatre. Currently, Michael's lighting can be seen at Seattle's Pioneer Square Theatre in *At This Evenings Performance*. Prior to coming to the University, he spent three years touring the U.S. and Southeast Asia with the Ririe-Woodbury Dance Company. This production and *All the King's Men* at the Meany Studio Theatre are Michael's final productions at the University before completing his M.F.A. in Lighting Design.

STAGE MANAGERS



Mary H. Corrales-Diaz

(Stage Manager, *The Philanderer*)

At the University of Washington, Mary has stage managed *Animal Farm* and the Faculty

Dance Concert this season. Mary is a recent transfer student from the University of Colorado at Boulder. Her work in Colorado includes: stage manager for *Titus Andronicus* at The Colorado Shakespeare Festival, stage manager and road manager for *Cinders* at C.U.-Boulder, stage manager for *Man of La Mancha*, stage manager for *The Tempest* at The Colorado Shakespeare Festival, and assistant stage manager for *Shakespeare's Women*. She has worked for numerous directors, including Robert Cohen, Leslie Reidel, Jack Crouch, Robert Benedetti, and

Joel Fink. Mary has also served as a technician for *The Merchant of Venice*, *Two Gentlemen of Verona*, *King Lear*, *Henry IV, Part I*, *The Glass Menagerie*, *The Rimers of Eldritch*, *The Foreigner*, *Museum*, and *The Nutcracker*. If you haven't already guessed, Mary Loves to work on Shakespeare productions. This summer she has been hired to stage manage *The Taming of the Shrew* at the Colorado Shakespeare Festival. Mary aspires to stage manage at Ashland some day.

Jenny Gentry

(Stage Manager, *Fanshen*)

Jenny is in her fourth year of many at the University of Washington where she has stage managed *Mad Dog Blues* and *Dangerous Corner*. She was assistant stage manager for *Terra Nova*, *Love's Labour's Lost*, and *Open Admissions*. Jenny has also worked on the Intiman productions of *The Last Unicorn* and

Angel Street. This summer she will be Production Stage Manager at the Idaho Repertory Theatre.



Jeannie Wood

(Stage Manager, *A Touch of the Poet*)

This is Jeannie's second year at the University of Washington, where she has stage managed

The Seagull, *To Gillian on Her 37th Birthday*, *Tales of Hoffmann*, and *Mixed Grill*. Before coming to the U.W., she attended Lower Columbia College where she stage managed in addition to designing costumes, sets, and lighting. After she graduates in June, Jeannie hopes to attend graduate school, concentrating in stage management.

FINAL

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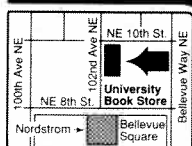
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