COMING ATTRACTIONS AT THE SCHOOL OF DRAMA

TWELFTH NIGHT
By William Shakespeare
Meany Studio Theatre
February 12-23

SEEING DOUBLE
By The San Francisco Mime Troupe
Glenn Hughes Playhouse
February 26-March 9

THE VOYSEY INHERITANCE
By Harley Granville-Barker
Penthouse Theatre
March 12-23

WOMEN BEWARE WOMEN
By Thomas Middleton
Meany Studio Theatre
April 23-May 4

A MOUTHFUL OF BIRDS
By Caryl Churchill and David Lan
Glenn Hughes Playhouse
May 7-18

HAPPY END
By Bertolt Brecht and Kurt Weill
Book and Lyrics adapted by Michael Feingold
Meany Studio Theatre
May 21-June 1

Call 543-4880 for Subscription and Ticket Info

SCHOOL OF DRAMA

FACULTY

Executive Director--Barry Witham
Theatre History--Sarah Blackstone
Theory--Sarah Bryant-Bertail
Acting--Jack Clay
Playwriting--M. E. Comtois
Design--Robert A. Dahlstrom
Design--Dick Devin
Acting--Max Dixon
Design--William Forrester
Design--Sarah Nash Gates

Associate Director--Jack Waltz
Technical Director--Jay O. Gierum
Acting--Robyn Hunt
Theatre History--Richard Lorenzen
Design--Richard Paulsen
Theory--Michael Quinn
Acting--Judith Shahn
Acting--Robin Smilah
Child Drama--Aurora Valentinetti
Directing--M. Burke Walker

RETIRED AND EMERITUS FACULTY

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Vanick Galstaun
Agnes Haaga
Paul Hosteter
Robert Loper
Warren (Tyke) Lounsbury

Geraldine Siks
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Production Manager--Anne Stewart
Costumer--Meri Wada
Costumer--Jim Wauford
Stage Technician--Alan Weldin

Glenn Hughes Playhouse
25th Season
164th Production
January 29 - February 9, 1991
About The Play

Under The Cross Of Calatrava has evolved as a response to Lope de Vega’s Fuente Ovejuna, written in 1612. Though our production includes portions of Lope’s text, we have attempted to make explicitly present the sociopolitical biases of the time and place of which it speaks—15th Century Spain—and of the time and place in which the audience receives it—here in 2001, on a winter’s day in the Glenn Hughes Playhouse. Relevant texts and images from both time periods were woven together and then reworked through improvisations during rehearsals. Each member of our company of actors, designers and technicians contributed her or his unique personal point of view to the layering of perspectives which comprise our production. The role of Constanza Phobos is based on material from Augusto Boal and his critique of Aristotle’s Poetics. The role of Lope de Vega is based on Rennert’s biography of Lope. Taco Bueno began as a response to the Wooster Group material. News reports and other commentaries are assembled from historical documents pertaining to Spain up to and including the Golden Age, from U.S. State Department documents cited in The Chomsky Reader, from transcripts of the Canwell Hearings, and from miscellaneous selections brought in by members of our company. The characters of Lope de Vega’s Fuente Ovejuna speak from various translations (or from the Spanish text), and seldom depart from the original, even to paraphrase. The performance text has been assembled from numerous sources, including: Theater of the Oppressed by Augusto Boal. The Chomsky Reader by Noam Chomsky. Fuente Ovejuna by Lope de Vega (multiple translations). On Deconstruction Theory and Criticism After Structuralism by Jonathan Culler. Semiotics, An Introductory Anthology by Robert E. Innis. The Honor Plays of Lope de Vega by Donald R. Larson. The Golden Age of Spain 1516-1659 by Antonio Donjuan Ortiz. The Life of Lope de Vega 1562-1635 by Hugo Albert Renner. Breaking the Rules—The Wooster Group by David Savran. Literary Theories in Praxis, edited by Shirley F. Staton. El bien mas alto—A Reconsideration of Lope de Vega’s Honor Plays by Zuckerman-Liniger.

All original music composed by Chris Wicklund except “Lynx-Eyes #1” by Tom Welsey & Scott LaChance and “Lynx-Eyes #2” by Tom Welsey & Chris Wicklund. “Lynx-Eyes #2” recorded by Chris Wicklund & The Look.

Please note: The taking of photographs during the performance is strictly prohibited. Please secure all beepers and paging devices and your name with the house manager. Also, in consideration of the performers and other audience members, we discourage the attendance of children under the age of four.

Production Credits

Faculty Advisors
Michael Quinn, M. Burke Walker
Yvonne Ybarro-Bejarano

Spanish Consultant
Cesar Diaz-Cid

Assistants to the Stage Manager
Jason Cannon, Jill Hermes

Propmaster
Mark Minear

Makeup Designer
Jan Johnston and the PATP Studio

Graphics
Baratta and Lewis

Master Electrician

Onstage Video Technicians
Joe Snapp, Daniel Stevens

Running Crew
James Backer, Lisa Bonney, Michelle Eller, Michael Foy, Joyce Gibson, Glen Hamilton, Scott Holland, Andy Jensen, Dan Johnson, Mark Mains, Austen Parrish, Gary Roundtree, Bettina Schurter, Ginnie Treadwell

Set Construction Crew
Edward Cage, Mark Minear, Aian Salo, Norman Scrivner, Devin Thompson and Drama 101 and 210 Students

Costume Construction Crew
Cynthia Abbott, Rachel Boughton, Laura Downing, Marybeth Gagner, Jacky Kennedy, Karen Ledger, Chandra D. Robinson, April Youngblood and Drama 101 and 210 Students

House Management
Vic Begay, Roland Frantz, William Hill, Heather Jones, David Morden, Bruce Cochran

Production Office Staff
Robert Menna, S.P. Miskowski, Tom Rowan

Acknowledgements

Special Thanks to Bill Hevly, Jack Armstrong, Tim Lorang, John Givens, Donald Zongker and the Instructional Media Service Staff for their effort and enthusiasm in making this event possible.

Very Special Thanks to Jack Clay for continually supporting, encouraging and enabling these risks.

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-- There will be two ten-minute intermissions. --