NEXT SEASON AT THE SCHOOL OF DRAMA

'TIS PITY SHE'S A WHORE
John Ford
The Playhouse
Oct. 28 – Nov 7

MAN AND SUPERMAN
G.B. Shaw
Penthouse Theatre
March 3 – 13

SORROW, SORROW, FEAR, THE ROPE AND THE PIT
Karel Steigerwald
Penthouse Theatre
Nov 18 – 29

LA VALSE
S.P. Miskowski
Penthouse Theatre
April 7 – 17

ANTIGONE
Sophocles
The Playhouse
Dec 2 – 12

MEPHISTO
Klaus Mann
The Playhouse
April 21 – May 1

BARTHOLOMEW FAIR
Ben Jonson
Studio Theatre
Jan 20 – 30

SUMMERFOLK
Maxim Corki
Penthouse Theatre
May 5 – 15

OTHER WORDS
Robert Holman
The Playhouse
Feb 3 – 13

BLUE WINDOW
Craig Lucas
The Playhouse
May 26 – June 5

Call 543-4880 for subscription and ticket information!

SCHOOL OF DRAMA

FACULTY

Executive Director, Barry Witham
Associate Director, Jack Wolcott

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Artist in Residence, Tim Bond
Theory, Sarah Bryant-Bertail
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Playwriting, M. E. Comtois
Design, Robert A. Dahlstrom
Design, Dick Devin
Acting, Max Dixon
Design, William Forrester
Design, Sarah Nash Gates

Technical Director, Jay O. Glerum
Acting, Robyn Hunt
Theatre History, Richard Lorenzen
Design, Richard Paulsen
Acting, Steven Pearson
Theory, Michael Quinn
Acting, Judith Shahn
Child Drama, Aurora Valentinetti
Directing, M. Burke Walker

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Robert Loper
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Library Technician, Cindy Blanding
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Office Assistant, Jennifer Kohn
Secretary, Diana Smith
Production Manager, Anne Stewart
Costumer, Meri Wada
Stage Technician, Alan Weldin
Publicist, Denise Jarrett

The ARCHITECT and the EMPEROR of ASSYRIA
by Fernando Arrabal

UW
School of DRAMA
Penthouse Theatre
53rd Season
395th Production
May 27 – June 6
The ARCHITECT and the EMPEROR of ASSYRIA

By Fernando Arrabal
Translated by Everard D'Harnoncourt and Adele Shank

Directed by Hanna Eady*

Set Designer Charles Driscoll
Costume Designer Leon Wiebers
Lighting Designer Mark Baratta
Sound Designer George Richen
Technical Director Charles Driscoll
Stage Manager Philip A. Heier

--- Cast ---
The Architect Christopher Johnson
The Emperor Kelly Allen Boulware

*Thesis work in completion of Master of Fine Arts degree

There will be one fifteen-minute intermission
Warning: A strobe light will be used in this production

Please note: The taking of photographs during the performance is strictly prohibited. Please leave all beepers and paging devices and your name with the house manager. Also, out of respect for the artists and other audience members, children under five are not admitted.

From the Dramaturg

"The idea of morality belongs to culture; its use for some simulacrum of morality ... constitutes mere civilization."

— Immanuel Kant

Surrealism, by Andre Breton's definition, is an attempt to express the real process of thought; it is free from any kind of intellectual reasoning, attempting rather to tap into the human subconscious and the human dream. The surrealists painters and writers, such as Salvador Dali and Rene Magritte try to represent dreams, nightmare and fantasies that the realistic, rational mind ignores.

Arrabal's plays are largely surreal. They deal with the human fantasy in a way that is rather jarring. But Arrabal is not out merely to shock: his plays are supposed to aid one in understanding the things most of us would rather leave unspoken. His plays are meant to provoke one's mind into consideration.

In The Architect and the Emperor of Assyria, the main theme under consideration is the value of civilization. Two societies are brought into contact: one gradually absorbs and ultimately destroys the other—ostensibly because the other culture is inferior. But what is the value of the new culture? Is it a true culture, or is it merely civilization?

The representatives of those two societies play out many smaller games, but it is the greater game they play that is important: the game to determine the future. Not only their own, but also the future of the human race; Architect is an allegory about the game of culture and civilization. Is there a winner? Arrabal offers no answers. Architect implies finally that the cycle of cultural assimilation is a downward and inward spiral that continues to infinity. The cycle can surely be broken, but each person must find how on his/her own. There can be no solution born of ignorance; we must learn to change the rules of the game.

Recommended Reading

Carse, James P., Finite and Infinite Games, Ballantine, New York, 1986
Huizinga, Johan Homo Ludens: A Study of the Play Element in Culture, Beacon Press, Boston, 1955

Production Credits

Dramaturg Omar Willey
Assistant Stage Manager Michael de la Vega
Assistant Lighting Designer Andre Canty
Assistant Technical Director Tiffanie Scarvie
Masks Leon Wiebers, Marva Holmes
Propmaster Laura Hibbs
Master Electrician Tricia Toliver
Master Carpenter Barry Hendrix
Running Crew Kim Arctander, Walter Bailey, Gerson Ucaneay, Margarita Hernandez - Sutton, Lincoln Kennedy, Gina Mangels, Emily Nagel, Marcy Pierson, Scott Rademacher
Set Construction Crew Scot Allison, Barry Hendrix, Peter Ulman, and Drama 210 Students
Costume Construction Crew Leon Wiebers, and Drama 211 Students
House Management James Haskins, Leyla Modirzadeh
Production Office Staff Clay Fultum, Tom Rowan, Stepin Simic
Production Advisors Sarah Bryant - Bertain, M. Burke Walker
Ticket Sales UW Arts Ticket Office

Acknowledgements

Bob Dahlstrom, Rob Duisberg, Chet and Ruth Johnson, Scott Livengood, June Rhoades, Makiko Takeuchi, The staff of Barb's Cafe in Wallingford, A Contemporary Theatre, Empty Space Theatre, Intiman Theatre, Seattle Repertory Theatre, Seattle Opera.

Camp Lewis Tent & Awning Co.