

## COMING ATTRACTIONS AT THE SCHOOL OF DRAMA

THE MISANTHROPE  
Moliere  
Glenn Hughes Playhouse  
Jan. 22-Feb.1

KATHIE AND  
THE HIPPOPOTAMUS  
Mario Vargas Llosa  
Glenn Hughes Playhouse  
Feb. 19-29

TONS OF MONEY  
Will Evans and Valentine  
Penthouse Theatre  
April 22-May 2  
(Grand Re-Opening!)

THE ARCHITECT AND  
THE EMPEROR OF ASSYRIA  
Fernando Arrabal  
Penthouse Theatre  
May 27-June 6

A CHORUS LINE  
Michael Bennett  
Meany Studio Theatre  
Feb. 5-15

ROAD  
Jim Cartwright  
Meany Studio Theatre  
Mar. 4-14

THE MERCHANT  
OF VENICE  
William Shakespeare  
Glenn Hughes Playhouse  
May 6-16

## ACKNOWLEDGMENTS

Seattle Pacific University (School of Fine and Performing Arts), Bill Carswell, Chris Cooper, Hidaat Ephram, Michael Hallerman, Elizabeth C. Holland, Richard Karpen, Robert Menna, Judith Shahn, A Contemporary Theatre, The Empty Space Theatre, The Intiman Theatre, The Seattle Opera, Seattle Repertory Theatre and



**The  
Bacchus  
Restaurant**  
806 E. Roy  
SEATTLE, WA 98102  
(206) 325 - 2888  
Shay Sabour  
Owner

## SCHOOL OF DRAMA

### FACULTY

Executive Director--Barry Witham  
Associate Director--Jack Wolcott

Theatre History--Misha Berson  
Artist in Residence --Tim Bond  
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 Gaces  
Technical Director--Jay O. Glerum  
Acting--Robyn Hunt  
Theatre History--Richard Lorenzen  
Design--Richard Paulsen  
Theory--Michael Quinn  
Acting--Judith Shahn  
Child Drama--Aurora Valentinetti  
Directing--M. Burke Walker

### RETIRED AND EMERITUS FACULTY

James Crider  
Vanick Galstaun  
Agnes Haaga

Paul Hostetler  
Robert Loper  
Warren (Tyke) Lounsbury

Geraldine Siks  
Jack Sydow

### PART-TIME FACULTY

David Boushey  
Jeff Caldwell  
Bob Davidson  
Mark Jenkins

Richard Jessup  
Catherine Madden  
Michael Olich  
Mayme Paul-Thompson

Terry Sateren  
Diana Smith  
Scott Weldin

### STAFF

Library Technician--Cindy Blanding  
Stage Technician--Malcolm Brown  
Stage Technician--Alex Danilchik  
Librarian--Liz Fugate  
Costumer--Josie Gardner  
Program Manager--Arlene Hamilton  
Publicist--Denise Jarrett

Program Assistant--Dorothy Kerst  
Office Assistant--Jennifer Kohn  
Secretary--Diana S  
Production Manager--Anne Stewart  
Costumer--Meri Wada  
Costumer--Jim Wauford  
Stage Technician--Alan Weldin

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.

## THE UNIVERSITY OF WASHINGTON SCHOOL OF DRAMA PRESENTS

# The Love of the Nightingale



by *Timberlake  
Wertenbaker*

UW  
School  
of  
DRAMA

Glenn Hughes Playhouse  
26th Season  
168th Production  
December 4 - 14

# The Love of the Nightingale

By Timberlake Wertenbaker

Directed by Laura Downing

|                     |                 |
|---------------------|-----------------|
| Set Designer        | Don Yanik       |
| Costume Designer    | Quincy Anderson |
| Lighting Designer   | Liz Collier     |
| Composer            | Rob Duisberg    |
| Technical Director  | Mark Hoffman    |
| Fight Choreographer | Mark Williams   |
| Stage Manager       | Philip A. Heier |

## CAST

(In order of appearance)

|                               |                            |
|-------------------------------|----------------------------|
| Chorus Leader/ Phaedra Chorus | Gerson Dacanay             |
| Soldier #1/Chorus             | Austin Gilreath            |
| Soldier #3/Chorus/Theseus     | Thaddeus Huff              |
| Chorus/Hippolytus             | Chad Ames                  |
| Soldier #2/Chorus             | Scott Robinson             |
| Chorus/King Pandion           | Jamie McRae                |
| Chorus/Captain                | Joel Howard                |
| Procne                        | Anne G. Purcell            |
| Philomele                     | Molly Hall                 |
| Tereus                        | James Newman               |
| Queen/Echo                    | Kristi Barnes              |
| Hero/Phaedra                  | Dawn Box                   |
| Iris/Phaedra Chorus           | Ellen Rae Huang            |
| Junet/Nurse/Servant           | Mardine Garbutt            |
| Helen/Aphrodite               | Samantha Starmar           |
| Niobe                         | Margarita Hernandez-Sutton |
| Itys                          | Sean Driscoll              |

There will be a fifteen-minute intermission.

## Production Credits

|                               |   |
|-------------------------------|---|
| Dramaturg                     | Lue Douthit   |
| Assistant Fight Choreographer | Rock Reiser   |
| Assistant Stage Manager       | Kellynn Fowler  |
| Assistant Director            | Dawn Box  |
| Propmaster                    | Donna Popky   |
| Master Electrician            | Naho Shioya   |
| Fight Captain                 | Thaddeus Huff   |
| Running Crew                  | Erin Gehner, Beth Madsen,<br>Carolina McNeely, George Richen,<br>Aldo Velasco, Justin Zimmerman   |
| Set Construction Crew         | Scot Allison, Edward Cage, Chuck<br>Driscoll, Laura Hibbs, Alan Salm, Laura<br>Schnyder, Norm Scrivner, Devin Thompson,<br>and Drama 101 and 210 students |
| Costume Construction Crew     | Cynthia Abbott, Amy Bollinger,<br>Amanda Coleman, Rebecca Kaufman,<br>Karen Ledger, Jennifer Robinson,<br>and Drama 101 and 211 students                  |
| House Management              | Douglas Carlson, Jamie Haskins,<br>Leyla Modirzadeh   |
| Program Cover/Flyer Design    | Philip A. Heier, Laura Downing  |
| Production Office Staff       | Laura Downing, S.P. Miskowski,<br>Gaen Murphee  |
| Faculty Advisors              | M. Burke Walker, Robyn Hunt   |

## From The Director's Notebook

When one considers that over 1000 hours of work go into preparing a production of *Nightingale's* size, it may seem ironic that we call the result a "play." However, the act of "play," as it exists from childhood on, serves to abstract the problems of our world into mythical proportions, creating situations in which we can explore and do battle safely while arming ourselves with the knowledge and tools we will need to tackle such problems in real life. With this in mind, the irony disappears.

In order to arm these young artists with the tools they needed to tackle this piece, Mark Williams and Rock Reiser created hours of movement, voice and specialized sessions with the cast. Lue Douthit (Dramaturg) provided historical and literary materials and each of the actors and designers brought their own creative views to the overall process. Theatre, by its very nature, is a collaborative art form, and we have strived to encourage such an environment throughout *Nightingale's* development.

## About the Play and Playwright

*The Love of the Nightingale* (1988) is Timberlake Wertenbaker's reworking of the Philomele myth. The version most familiar to us comes from Ovid, who, scholars surmise, derived the tale from a [now lost] Sophoclean play, *Tereus*. Wertenbaker's purposes for using a myth as a dramatic device show themselves quite plainly as the Male Chorus defines myth: "The oblique image of an unwanted truth, reverberating through time." What reverberates for Wertenbaker is the continuing struggle for the woman's voice to be not only heard, but respected and understood on equal terms. *The Grace of Mary Traverse* (1985) begins a questioning of the terms and conditions of language. In *Nightingale* she uses questions to get at the clear societal distinctions between a man's world (here illustrated by the barbaric Thracians) and a woman's world (the alien, or Other). The clash of cultures is resolved through a violence accepted as the given. When the three are changed into birds by the gods, it, in effect, freezes the moment: Tereus will never catch the sisters, but neither will the women ever cease flight. "In such stasis, both order and conflict are preserved, but there is not hope of change." By reworking this myth in a theatrical context, perhaps Wertenbaker wants us to get beyond the stasis.

Stacking her structural cards to heighten the dramatic effect, she places the moment of recognition for the sisters in the midst of a bacchanalian frenzy (Dionysis was thought by the ancient Athenians to be from Thrace; he also was considered a feminine god.). She utilizes the Greek stage convention of the chorus and masks; surrounds Procne with other (and somewhat familiar) mythological women characters; and even inserts a play-within-a-play as parallel action to the main story. She grafts her interest in celebrating theatre as a viable commodity in a civilized society to her continuing questioning of who gets to speak when. *Our Country's Good* (1988) presents a solution that is mindful of individual differences. *Nightingale* metaphorically illuminates the flip side of the restrictions and reactions set in motion when questioning these terms.

Lue Douthit, Dramaturg

## Recommended Reading

Burkert, Walter. *Structure and History in Greek Mythology and Ritual*. Berkeley: University of California Press, 1979.  
Rabey, David Ian. "Defining Difference: Timberlake Wertenbaker's Drama of Language, Dispossession and Discovery." *Modern Drama* 33 (Dec. 1990): 518-528

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