COMING ATTRACTIONS AT THE SCHOOL OF DRAMA

CANDIDA  
George Bernard Shaw  
Meany Studio Theatre  
Nov. 13-23

THE LOVE OF THE NIGHTINGALE  
Timberlake Wertenbaker  
Glenn Hughes Playhouse  
Dec. 4-14

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

KATHIE AND THE HIPPOPOTAMUS  
Mario Vargas Llosa  
Glenn Hughes Playhouse

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

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

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

Subscriptions are still available at prices as low as $3.75 per ticket! Call UW Arts Ticket Office at 543-4880 for brochure and information.

SCHOOL OF DRAMA

FACULTY

Executive Director—Barry Witham  
Theatre History—Misha Berson  
Artist in Residence—Tim Bond  
Theory—Sarah Bryant-Bertail  
Acting—Jack Clay  
Playwriting—M. E. Contois  
Design—Robert A. Dahlstrom  
Design—Dick Devin  
Acting—Max Dixon  
Design—William Forrester  
Associate Director—Jack Wever  
Design—Sarah Nash Gates  
Technical Director—Jay O. Gerlum  
Acting—Robyn Hunt  
Theatre History—Richard Lorenzen  
Design—Richard Paulsen  
Theory—Michael Quinn  
Acting—Judith Shahn  
Child Drama—Aurora Valentini  
Directing—M. Burke Walker

RETIRED AND EMERITUS FACULTY

James Crider  
Vanick Galstaun  
Agnes Haaga  
PART-TIME FACULTY

Paul Hostetler  
Robert Loper  
Warren (Tyke) Lounsbury  
Geraldine Siks  
Jack Sydow

ROAD  
Jim Cartwright  
Meany Studio Theatre  
Feb. 5-15

David Boushey  
Jeff Caldwell  
Bob Davidson  
Mark Jenkins  
Geraldine Siks  
Jack Sydow

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

THE SEA

By Edward Bond

UW  
School of Drama  
Oct. 30 - Nov. 9, 1991  
26th Season  
167th Production

Please note: The taking of photographs during the performance is strictly prohibited. Please leave all beeper 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 SEA
By Edward Bond
Directed by M. Burke Walker

Set Designer
Norman Scrivener *
Costume Designer
Sarah Nash Gates
Lighting Designer
Liz Collier
Sound Designer
Bill Carswell *
Technical Director
Devon Thompson
Stage Manager
Stacey J. Warner

Cast

Willy Carson
Karl Bury *
William Hill *
Ron Heneghan **
David Morden *
Seth Panitch *
Pamela Thomas *
Jessica Tilehouse
Jessica Marlow Goldstein **
Hollacurt
Brian Senter *
Thompson
James Ludwig *
Carter
David Hunter Veatch *
Rose Jones
Sara DeP *
Vicar
Joe Featherston *
Mafamuyi Price
Carol Johnson *
Jilly
Lisa Estridge-Gray **
Rachel
Heather Cook
Davis
Betsy Berger

* Member of the Professional Actor Training Program.
** Thesis production in partial fulfillment of a Master of Fine Arts degree.
\ School of Drama Scholarship Recipient

Scenes
Time: 1907 Place: East coast village in England

Scene One The Beach
Scene Two The Draper's Shop
Scene Three The Beach
Scene Four Park House
Scene Five The Draper's Shop

15-minute Intermission
Scene Six The Beach
Scene Seven A Cliff Top
Scene Eight The Beach

Production Credits

Assistant Stage Manager
Kelly Fowler
Assistant to the Costume Designer
Susan Edie, Leon Wieber
Programmer
Kelly Fowler
Dialect Coach
Joel Shahn
Voal Coach/Keyboardist
Clay Pullum
Voal Coach
Daniel Tierney
Voice Captain
James Ludwig
Combat Consultant
David Boushey
Master Electrician
Chuck Driscoll
Running Crew
Dana Angela, Vic Begay, Andre Canty, Doreen Gafney, Brit Martin, Monique Rutter, Crispin Sheppard, Naho Shioya, Tricia Toliver
Set Construction Crew
Edward Cage, Chuck Driscoll, Laura Hibbs, Mark Hoffman, Al Salm, Laura Schynder and Drama 101 and 210 Students
Costume Construction Crew
Amy Bollinger, Amanda Coleman, Rebecca Kaufman, Jennifer Robinson and Drama 101 Students
House Management
Douglas Carlson, Jamie Haskins, Bruce Cochran, Laura Downing, S.P. Miskowski, Gane Murphree

Program Cover/Flayers
Production Office Staff

Acknowledgements


From the Director's Notebook

"Thoughtlessness and cruelty exist, not because people are thoughtless and cruel, but because their capacity for sympathy (to imagine the feelings and sufferings of others) has been restricted and withered by the culture they live in." —Edward Bond

The Edwardian era to many people is still a golden age of prosperity, a sun-filled pradise to the mud and the slaughter of World War I. It was, in fact, a period of some economic stagnation; trade was up but industrial output was lagging. The rich got richer, the poor poorer, and as real wages eroded, so did the earning power of the vast majority of the middle class. Partly in response to warlike posturing from Bismark and Germany, Britain was in the middle of a complete revamping of every ship in its navy, an increase in defense expenditures that placed enormous pressure on its treasury. This perception of a threat from Germany also shifted Britain's defensive posture from the south coast, which faces France, to the east coast, which faces the North Sea and Germany. Throw into this jiterry mixture a burgeoning interest in science fiction and space travel fantasies—see The War of the Worlds—and you have some of the basic ingredients for a thought provoking daal comedy. Set in a tiny, isolated sea-coast community, The Sea deals with fear, ignorance and cruelty, with obsessions, both socio-economic and political, tragic as well as farcical, and ultimately, in the last reel, turns on the possibility of hope in a world that seems to deny it at every turn.

Bond himself has stated, "Like most people, I am a pessimist by experience, but an optimist by nature." In The Sea we watch as the writer works his way through that philosophical impasse.

Recommended Reading

About the Playwright
Edward Bond (1934 - ) was one of four children born into a working class family in London. During World War II he was evacuated to Cornwall, an experience that would greatly influence him in later life. After the war he attended London grammar school which he left at fifteen. He joined the service at eighteen and began to write fiction seriously. He returned to London in 1955 and, while working in factories, began to write plays. In 1958 he was asked to join the writer's group at the Royal Court Theatre and four years later his first play, Pope's Wedding, was staged there. Bond's career has now spanned three decades and includes numerous plays, screenplays, essays, songs and poems.