

**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

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

**KATHIE AND  
THE HIPPOPOTAMUS**  
Mario Vargas Llosa  
Glenn Hughes Playhouse

**ROAD**  
Jim Cartwright  
Meany Studio Theatre  
Mar. 4-14

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

*RETIRED AND EMERITUS FACULTY*

James Crider	Paul Hostetler	Geraldine Siks
Vanick Galstaun	Robert Loper	Jack Sydow
Agnes Haaga	Warren (Tyke) Lounsbury	

*PART-TIME FACULTY*

David Boushey	Richard Jessup	Terry Sateren
Jeff Caldwell	Catherine Madden	Diana Smith
Bob Davidson	Michael Olich	Scott Weldin
Mark Jenkins	Mayme Paul-Thompson	

*STAFF*

Library Technician--Cindy Blanding	Program Assistant--Dorothy
Stage Technician--Malcolm Brown	Office Assistant--Jennifer
Stage Technician--Alex Danilchik	Secretary--Diana Smith
Librarian--Liz Fugate	Production Manager--Anne Stewart
Costumer--Josie Gardner	Costumer--Meri Wada
Program Manager--Arlene Hamilton	Costumer--Jim Wauford
Publicist--Denise Jarrett	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 SEA**  
By Edward Bond

**UW**  
School of  
**DRAMA**

**Glenn Hughes Playhouse**  
Oct. 30 - Nov. 9, 1991  
26th Season  
167th Production

# THE SEA

By Edward Bond

Directed by M. Burke Walker

Set Designer  
Costume Designer  
Lighting Designer  
Sound Designer  
Technical Director  
Stage Manager

Norman Scrivner •  
Sarah Nash Gates  
Liz Collier  
Bill Carswell ◊  
Devin Thompson  
Stacey J. Warner

## Cast

Willy Carson

Karl Bury \*

Evens

William Hill \*

Hatch

Ron Heneghan \*◊

Louise Rafi

David Morden \*

Jessica Tilehouse

Seth Panitch \*

Hollarcut

Pamela Thomas \*

Thompson

Jessica Marlow Goldstein \*†

Carter

Brian Senter \*

Rose Jones

James Ludwig \*

Vicar

Sara DeBor \*

Mafanwy Price

Joe Feathers ◊ \*

Jilly

Carol Johnson \*

Rachel

Lisa Estridge-Gray \*◊

Davis

Heather Cook

Betsy Berger

\* Member of the Professional Actor Training Program.

• Thesis production in partial fulfillment of a Master of Fine Arts degree.

◊ Senior Thesis Project for a Degree in Music Technology.

◊ School of Drama Scholarship Recipient

† Member of Actors Equity Association

Produced by special arrangement with  
The Dramatic Publishing Co.

## 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

Assistants to the Costume Designer

Susan Edie, Leon Wieber

Propmaster

Kelly Fowler

Dialect Coach

Judith Shahn

Vocal Coach/Keyboardist

Clay Fullum

Vocal 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, Britt Martin, Monique

Rutter, Crispin Sheppard, Naho Shioya,

Tricia Toliver

Set Construction Crew

Edward Cage, Chuck Driscoll, Laura Hibbs,

Mark Hoffman, Al Salm, Laura Schnyder

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

Program Cover/Flyers

Bruce Cochran

Production Office Staff

Laura Downing, S.P. Miskowski,

Gaen Murphree

## Acknowledgements

Rob Duisberg, Richard Karpen, School of Music Computer Center, Liz Fugate, Jeff Caldwell, Syracuse Scenery and Stage Lighting, Intiman Theatre, The Bathhouse Theatre, A Contemporary Theatre, The Empty Space Theatre, The Seattle Opera and The Seattle Repertory Theatre.

## 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 prelude 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 treasure. 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 jittery 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 dark 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

Beckett, Jane and Deborah Cherry. The Edwardian Era.  
Hofstadter, Richard. The Paranoid Style of American Politics.  
Wells, H.G. The War of the Worlds.

## 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 a 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, The Pope's Wedding, was staged there. Bond's career has now spanned three decades and includes numerous plays, screenplays, essays, songs and poems.