

**UPCOMING ATTRACTIONS
AT THE
SCHOOL OF DRAMA**

THE FRINGE SEASON CONTINUES: THREE NEW PLAYS!

Fishers of Men by David Russel
Throwing Rubies by Terri Sissman
Dead Weight by George R. Wolfe

May 11-21

The Playhouse Theatre

The Sisterhood

by Moliere

translated and adapted by R.R. Bolt

May 25-June 4

The Penthouse Theatre

*In Special Recognition of Contributors to the School of Drama
Endowed Scholarship Campaign*

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Design, M. L. Geiger

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Acting, Robyn Hunt

Master Electrician, George Johnson

Technical Director, Charles Leslie

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Acting, Steve Pearson

Theory, Michael Quinn

Acting, Judith Shahn

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The Ring Stag

by Carlo Gozzi

translated by Albert Bermel & Ted Emery

UW

School of
DRAMA

TheStudio Theatre

35th Season

41st Production

May 4-14

1994

THE KING STAG

By CARLO GOZZI

Translated by Albert Bermel & Ted Emery

Director	GAEN MURPHREE*
Set Designer	LEILAH STEWART
Costume Designer	SUSAN EDIE*
Lighting Designer	AMY KUES
Sound Designer/Composer	BOB BLACK
Technical Director	CHARLES LESLIE
Stage Manager	JULIE MARIE PARE
Dramaturg	BOB BLACK
Propmaster	BETSY BERGER
Fight Choreographer	KERRY SKALSKY

* Thesis Production in partial fulfillment of a Masters in Fine Arts Degree

PRODUCTION CREDITS

Faculty Advisors	Corey Hanson, M. Burke Walker
Assistant Stage Manager	Jered Hoffman
Assistant Lighting Designer	Ethan Kozaki
Painters	Laura Hibbs, Margaret Landry, Amber Zipperer
Production Electrician	Jordon Williams
Electricians	Ethan Kozaki, Michael Miller, Drama 212 students
Running Crew	Rahul Ananda, Kim Benning, Audra Broderick, Dena Emerson, Tracy Grant, Valerie Green, Michael Horowitz, Laura Krc, Sean Lyon, Robin Salant, Jennifer Truessel, Heather Williams, Randall Wood, Megan Work
Set Construction Crew	Andrew Aiken, Ben Graham, Krista Greene, John McDermott, Brent Myers, Darin Oakden, Mia Roozen, Robert Sweetnam, Amber Zipperer
Origami Heads	John McDermott
Costume Construction Crew	Margaret Myer, Mary Jo Stojak, Mary Ellen Walters, Drama 211 and 101 students
House Management	Justin Deguire, Heath Kelts, Veronica Lavenz, Kelli Summers
Production Office Staff	Rebecca Brown, Carys Kresny

CAST

in order of appearance

Cigolotti/Statue/Bear/Guard

GRACE

Leandro

Tartaglia

Pantalone

Angela

Brighella

Smeraldina

Truffaldino

Deramo

Parrot/Durandarte

Stagehands/Stags/Guards

CARLA JOHNSON*

TRACY BRYCE*

ANDREW C. McMASTERS*

BRAD GRIFFITH*

BRUNO N. OLIVER*

SUSAN CHAMPION*

NEIL WORDEN*

JULIE ANN REEVES*

JAMES GARVER*

ANDREW BOYER*

THEA MERCOUFFER*

JERED HOFFMAN

MEGAN WORK

RAHUL ANANDA

*Member of The Professional Actor Training Program

SETTING

Time: Once upon a time...

Scene: The Kingdom of Serendippo & the countryside nearby

Act I - Deramo's Palace

Act II - Forest of Roncislappe

Act III - Deramo's Palace

There will be one fifteen-minute intermission.

ACKNOWLEDGEMENTS

Douglas Hughes, M. Burke Walker, Corey Hanson, Donald Bartholomew, Janida Murphree, Drama 101 students, Seattle Opera, Seattle Repertory Theatre, Intiman Theatre Company, A Contemporary Theatre,

FROM THE DIRECTOR

The cantankerous Carlo Gozzi might seem an unlikely candidate for the creator of the marvelous and magical world of Serendippo. An 18th-century Venetian nobleman who took his own family to court, Gozzi was known for striking up numerous literary and aesthetic quarrels, including the infamous battle that, legend has it, drove rival playwright Goldoni off to Paris with his tail between his legs. Embittered, embattled, Gozzi stood firm against the Enlightenment winds of change sweeping across Europe - a dinosaur of the minor nobility, holding out against nascent ideals of bourgeois democracy, the encroaching threat of *liberte', egalite', fraternite'.*

True to form, Gozzi wrote his first play as a direct challenge to his despised rival. Stung by Gozzi's attacks on his work, Goldoni had defended them in terms of their popularity. Popularity, Gozzi countered, proved nothing. An audience, he claimed, could be made to love a play with a "puerile title" and "the most frivolous, the most unrealistic of plots." To prove just that, Gozzi wrote the commedia scenario *The Love of Three Oranges*. But Gozzi's imagination got the better of him. Out of such polemical intentions came the magnificently theatrical world of Gozzi's *Tales for the Theatre* including *The King Stag*.

A lover of the commedia dell'arte, Gozzi championed the traditional, improvisational form and wrote specifically for the troupe of Antonio Sacchi, a legendary Truffaldino. The exuberance of the commedia suffuses Gozzi's world. At the same time, Gozzi has reshaped the traditional characters to his own ends and created a world that is entirely new, utterly the product of his own imagination. *The King Stag* creates a world that is at once comedic and dreamlike, bright and dark, playful and menacing. It is a world of magic and buffoonery, yet also a world in which death stalks the unwary. It conjures up the snake-in-the-grass sting of betrayal and the balm of forgiveness, the ongoing human battle between those things that twist and pervert the human spirit - envy, bitterness, the urge to conquer and control - and those things that liberate and transform - the possibility of joy, the faint glimmer in the dark of hope, the redemptive power of love. Like all true comedy it taps the darker realms of the subconscious, allowing our fears and our desires free play. And like all true fairy tales, it aims to heal and to instruct. Our aims are much humbler - to surprise, to entertain, and to delight.

- Gaen Murphree