UPCOMING ATTRACTIONS AT THE SCHOOL OF DRAMA

THE FRINGE SEASON CONTINUES: THREE NEW PLAYS!
Fishers of Men by David Russell
Throwing Rubies by Terri Sissman
Dead Weight by George R. Wolfe
May 11-21
The Playhouse Theatre

The Sisterhood
by Molière
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

The School of Drama would like to thank the following individuals for their donations to the School of Drama Endowed Scholarship Fund. Donor’s names will be engraved in brick pavers at the Penthouse Theatre. For more information call 685-0600.

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SCHOOL OF DRAMA

FACULTY

Executive Director, Barry Witham
Associate Director, Jack Wolcott

Theory, Sarah Bryant-Bertail
Design, Robert A. Dahlstrom
Design, William Forrester
Design, Sarah Nash Gates
Design, M. L. Geiger
Acting, Corey Hansen
Acting, Robyn Hunt
Master Electrician, George Johnson

Technical Director, Charles Leslie
Theatre History, Richard Lorenzen
Acting, Steve Pearson
Theory, Michael Quinn
Acting, Judith Shahn
Directing, M. Burke Walker
Theatre History, Stephen Weeks

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Jack Clay
M. E. Comtois
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David Boushey
Jeff Caldwell
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Jeffrey Eric Jenkins
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Robin Smith
Scott Weldin

STAFF

Stage Technician, Bob Boehler
Stage Technician, Malcolm Brown
Office Asst., Sue Bruns
Stage Technician, Alex Danilich
Librarian, Liz Fugate
Costumer, Josie Gardiner
Program Mgr., Arlene Hamilton

Publicist, Denise Jarrett
Program Asst., Dorothy Kerst
Costumer, Laurie L. Kurutz
Secretary, Diana Smith
Production Manager, Anne Stewart
Costumer, Meri Wada
Scene Shop Mgr., Alan Weldin

by Carlo Gozzi
translated by Albert Bemel & Ted Emery

The King Stag
UW School of DRAMA
35th Season
The Studio Theatre
41st Production
May 4-14

1994
THE KING STAG
By CARLO GOZZI
Translated by Albert Bermel & Ted Emery

Director
Set Designer
Costume Designer
Lighting Designer
Sound Designer/Composer
Technical Director
Stage Manager
Dramaturg
Propmaster
Fight Choreographer

GAEM MURPHEY* LEILAH STEWART SUSAN EDIE* AMY KUES BOB BLACK CHARLES LESLIE JULIE MARIE PARE BOB BLACK BETSY BERGER KERRY SKALSKY

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

PRODUCTION CREDITS

Faculty Advisors
Corey Hanson, M. Burke Walker
Jered Hoffman
Assistant Stage Manager
Assistant Lighting Designer
Painters
Production Electrician

Corey Hanson, M. Burke Walker
Jered Hoffman
Laura Hibs, Margaret Landry, Amber Zipperer
Jordan Williams
Ethan Kozaki, Michael Miller, Drama 212 students

Electricians

Ethan Kozaki, Laura Hibs, Margaret Landry, Amber Zipperer
Jordan Williams

Running Crew

Rahul Ananda, Kim Benning, Audra Brown
Dena Emerson, Tracy Grant, Valerie Green,
Michael Horowitz, Laura Kre, Sean Lyon,
Robin Salant, Jennifer Truex, Heather Williams,
Randall Wood, Megan Work

Set Construction Crew

Andrew Aiken, Ben Graham, Krista Greene,
John McDermott, Brent Myers, Darin Oakden,
Mia Rosoff, 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 Laventz, Kelli Summers

Production Office Staff

Rebecca Brown, Carys Kresny

CAST

in order of appearance

Cigolotti/Statue/Bear/Guard
CARLA JOHNSON*
CARICE
TRACY BRYCE*
Leandro
ANDREW C. McMASTERS
Tartaglia
BRAD GRIFFITH*
Pantalone
BRUNO N. OLIVER
Angela
SUSAN CHAMPION
Brighella
NEIL WORDEN
Smeraldina
JULIE ANN REEVES
Truffaldino
JAMES GARVER
Doramo
ANDREW BOYER*
Parrot/Durandarte
THEA MERCUFF
Stagehands/Stags/Guards
JERED HOFFMAN
RAHUL ANANDA
MEGAN WORK

*Member of The Professional Actor Training Program

SETTING

Time: Once upon a time...
Scene: The Kingdom of Serendippo & the countryside nearby
Act I - Beramo’s Palace
Act II - Forest of Ronciclappe
Act III - Beramo’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 canankerous 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 is 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 liberté, égalité, fraternité.

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 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.

- Gaem Murphey