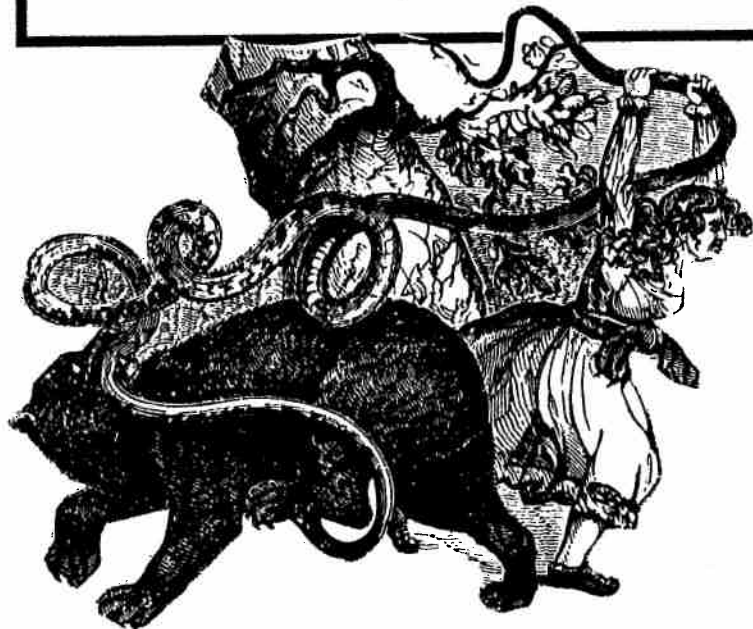


UPCOMING ATTRACTIONS
AT THE
SCHOOL OF DRAMA

The Ecclesiazusae
by Aristophanes
November 30-December 11
The Playhouse Theatre

Present Laughter
by Noel Coward
The Studio Theatre
January 25-February 5

Scenes and Revelations
by Elan Garonzik
The Penthouse Theatre
February 15 - 26



It has been proved that the land can exist without the country - and be better for it; it has not been proved that the country can exist without the land.

- ALICE WALKER

SCHOOL OF DRAMA

FACULTY

Executive Director, Sarah Nash Gates

Theory, Sarah Bryant-Bertail
Technical Director, Tom Burke
Design, Robert A. Dahlstrom
Design, William Forrester
Design, M.L. Geiger
Acting, Corey Hanson
Acting Robyn Hunt

Theatre History, Richard Lorenzen
Acting, Steve Pearson
Acting, Judith Shahn
Design, Deb Trout
Directing, M. Burke Walker
Theatre History, Stephen Weeks
Theatre History, Barry Witham
Theatre History, Jack Wolcott

RETIRED AND EMERITUS FACULTY

Jack Clay
M.E. Comtois
James Crider
Vanick Galstaun

Agnes Haaga
Paul Hostetler
Robert Loper
Warren (Tyke) Lounsbury

Geraldine Siks
Jack Sydow
Aurora Valentinetti

PART-TIME FACULTY

David Boushey
Jeff Caldwell
Bob Davidson

Mark Jenkins
Jeffery Eric Jenkins
Richard Jessup

Catherine Ma
Diana S
Scott Weldin

STAFF

Stage Technician, Bob Boehler
Master Electrician, Nacho Bravo
Stage Technician, Malcolm Brown
Office Asst., Sue Bruns
Stage Technician, Alex Danilchik
Librarian, Liz Fugate
Costume Shop Mng., Josie Gardner
Administrator, Arlene Hamilton

Publicist, Denise Jarrett
Graduate Programs, Dorothy Kerst
Costumer, Laurie L. Kurutz
Secretary, Diana Smith
Production Mng., Anne Stewart
Costumer, Meri Wada
Scene Shop Mng., Alan Weldin

The Bear Facts



by
Jo Carson

UW
School of
DRAMA

The Penthouse Theatre
56th Season
406th Production
November 16 - 27

1994

THE BEAR FACTS

-- for Bear #75 --

By Jo Carson

Director	CARYS KRESNY
Set Designer	JOHN McDERMOTT
Costume Designer	DORIS LANDOLT
Lighting Designer	KYLE A. LEMOI
Technical Director	BOB BOEHLER
Stage Manager	JENNIFER TRUSSELL
Sound Designer	JESS OLSON
Propmaster	M. ROBINSON

PRODUCTION CREDITS

Assistant Stage Manager	Jess Olson
Faculty Advisors	Robert A. Dahlstrom, M.L. Geiger, Deb Trout, M. Burke Walker
Guest Advisor	Robin Lynn Smith
Scenic Artists	Margaret Landry-Navarro, John McDermott
Electricians	Nacho Bravo, Kyle Lemoine
Running Crew	Kate Brinton, Megan Dodgeson, Ethan Kozaki, Andrea Moon, Mary Beth Hawkins, Tony Cittadini
Set Construction Crew	Justin Alley, Evan Alexander, Mike Cook, Margaret Landry-Navarro, Jeb Lewis, John McDermott, Amy Sinisterra, Craig Wollam, Ira Woyar, Students from Drama 210, 313, 413
Costume Construction Crew	Danielle Brothers, Christine Scoggins, Chris Yount, Drama 211 students
House Management	Lindsey Baca, Veronica Lavenz, Kelli Summers
Production Office Staff	Charles Harper, Carys Kresny

CAST

in order of appearance

Miller Bear	BARRY SHULTZ
Black Elizabeth	CRYSTAL ALLEN
Red Elizabeth	MARISOL MEDINA
White Elizabeth	MELISSA CHRISTINE BAIRD
John Blackhawk	BILL KENNEDY
David Crockett	IAN BELL
Constituent/Soldier Bear	SEAN LYON
Constituent/Soldier Bear	KYLE STANLEY
The 100th Bear	DANIELLE BROTHERS

There will be one fifteen-minute intermission.

THE PLACE is the West Tennessee woods, the harricanes, the earthquake fissures, broken virgin forests and the like -- and the human settlements thrust among them.

THE TIME is the 1830's, more than twenty years after the New Madrid earthquakes tore up the territory and caused the great Mississippi river to flow backwards for three days. Andrew Jackson is president; the thriving plantation economy is resting heavily on the shoulders of enslaved Africans; what we now call Texas is a province of Mexico under Santa Ana; and the U.S. policy towards the Cherokee Nation has yet to escalate from "voluntary removal" to enforced migration and the Trail of Tears. Westward expansion and the War Between the States are just around the corner.

ACKNOWLEDGEMENTS

Alexandar Danilchik, Don Hopkins, UofW Groundskeeping, Stephen Weeks, The MFA Directors, Michelle Byrd, Jean Schweitzer, Theodore Deacon, Michael Currier, Andrew Maclean, Drama 101 students, Seattle Opera, Seattle Repertory Theatre, Intiman Theatre Company, A Contemporary Theatre

A NOTE FROM THE DIRECTOR

or... *What's the Story?*

The idea of authentic--or true--history is a powerful one. But the facts of history, as Richard Boyd Hauck points out in his essay, "The Real Davy Crocketts", are not always as clear-cut as folks would like to believe they are:

Just as literary critics sometimes forget that their interpretation is not to be confused with the truth that lies in the text interpreted, historians sometimes forget they are, after all, storytellers. The problem also has to do with our natural tendency to forget that we are conscious creatures whose idea of reality is just that-- an idea of reality. In short, there once was a real Davy Crockett, but now his life can be retrieved only as a story. A story always reflects realities outside itself, but it is always a separate reality in itself as well.

In American culture, those stories which are called "histories" are invested with the authority of truth, while those named "legend", "myth", "tall tale" are considered concoctions of the imagination. As a culture changes, what has been considered "history" may come to be regarded as a fabrication--and a "legend" may gain the power of primary reality as it proves to express the needs, hopes, and desired values of the culture that imagined it better than the bare facts (ahem) from which it sprang.

The once *bare* facts of David Crockett's existence have evolved into stories which have set forth a persuasive ideal of American heroism, starting with David's own freewheeling, rambunctious autobiographies and continuing through the often viciously racist and sexist writers of "The Davy Crockett Almanacs" after his death, to entertainers, politicians, warmongers, schoolteachers, TV producers...playwrights: the list goes on and the story and its uses changes with the teller.

The *bear* facts in this play are the stories which have been left out of the defining American legend/history that has been created from the life and times of David Crockett: the stories and voices which are rarely heard, which complicate and contradict the dominant cultural idea of the American Frontier Hero. As Jo Carson brings to life the separate reality of each character's experience and his or her telling of that experience, she gives us a new instrument with which to peer at our ideas of the past: not a telescope, which makes a single chunk of distant reality appear clearer and closer, but a magnifying kaleidoscope, which refracts that reality into a multiform set of perspectives.

And, while she's at it, Carson gives us a darn good story of her own: a fabulist account of a historical tall tale - a magical-realistic American fable. Its moral, if there is one, is an exhortation to be alert to the life-shaping power in how history is told and whose history is told: to listen to diverse voices--the ones that are hardest to hear--and to struggle to speak with your own voice.