

Announcing the 1995-1996 Season*:

FALL QUARTER

An Ideal Husband by Oscar Wilde
In Perpetuity Throughout the Universe
 by Eric Overmyer
Toad of Toad Hall by A. A. Milne

WINTER QUARTER

Platonov by Anton Chekhov
The Queens by Normand Chaurrette
Stevedore by Paul Peters & George Sklar
Landscape of the Body by John Guare

SPRING QUARTER

TBA
The Caucasian Chalk Circle by Bertolt Brecht
Courtship and 1918 by Horton Foote
Alchemy of Desire/Dead Man's Blues
 by Caridad Svich

*Titles subject to change



SCHOOL OF DRAMA

FACULTY

Sarah Nash Gates, *Executive Director*

Sarah Bryant-Bertail, *Theory*
 Tom Burke, *Technical Director*
 Robert A. Dahlstrom, *Design*
 William Forrester, *Design*
 M.L. Geiger, *Design*
 Corey Hansen, *Acting*
 Robyn Hunt, *Acting*
 Richard Lorenzen, *Theatre History*

Tobin Nellhaus, *Theory*
 Steve Pearson, *Acting*
 Judith Shahn, *Acting*
 Deb Trout, *Design*
 M. Burke Walker, *Directing*
 Stephen Weeks, *Theatre History*
 Barry Witham, *Theatre History*
 Jack Wolcott, *Theatre History*

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
 Jeffrey Eric Jenkins

Richard Jessup
 Laurie L. Kurutz
 Catherine Madden
 Diana Smith
 Scott Weldin

STAFF

Bob Boehler, *Stage Technician*
 Nacho Bravo, *Master Electrician*
 Malcolm Brown, *Stage Technician*
 Sue Bruns, *Office Assistant*
 Alex Danilchik, *Stage Technician*
 Liz Fugate, *Librarian*
 Josie Gardner, *Costume Shop Manager*

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

Wedding Band

A Love/Hate Story in Black and White



By Alice Childress

UW
 School
 of
 DRAMA

The Playhouse Theatre
 29th Season
 181st Production
 May 24 — June 4

95

Wedding Band

A Love/Hate Story in Black and White

By Alice Childress

Director	Valerie L. Curtis-Newton
Set Designer	Margaret Landry-Navarro
Costume Designer	Josie Gardner
Lighting Designer	James Nash
Technical Director	Kate E. Brinton
Assistant Director	Dawn Roberson
Dramaturg	Lisa Anderson
Stage Manager	H. Rebecca Thorsen
Prop Master	Sara Kristine Jaecks

Production Credits

Assistant Costume Designer	Jennings Hart
Master Electrician	Nacho Bravo
Scenic Artists	Ling-Fei Hu, Margaret Landry-Navarro, John McDermott, Jon Sack
Set Construction Crew	Evan M. Alexander, Justin Grey, Anthony Balducci, Christopher Balducci, Kate E. Brinton, Cari Ebbert, Jeb Lewis, Jon Olson, Joel Peterson, Amy Sinisterra, Craig Wollam, Students of Drama 210
Electrics Crew	Kyle A. Lemoi, Students of Drama 212
Costume Construction Crew	Christy Scoggins, Students of Drama 211
Running Crew	Chandra Cogburn, J. Janicek, Denise Johnson, Andrea Moon, Sean O'Leary, Mona Ramirez
House Management	Kevin Brown, Veronica Lavenz, Kelli Summers
Production Office Staff	Charles Harper, Rachel S. Katz

Presented by Special Arrangement with Samuel French Inc.

—CAST—

Julia Anderson	Justin
Teeta	
Mattie	
Lula Green	
Fanny Johnson	
Nelson Green	
Bellman	
Princess	
Herman	
Annabelle	
Herman	Mother

Theresa Michelle Lockhart
Sonya Joyné Livingston
Dawn Roberson
Tonia Y. King
Sheila S. Williams
Daniel Armand Coles*
Justin Alley
Paige Perrone
Henry Lubatti
Katrina R. Lange
Ellen Dessler

Director

Why Wedding Band?

In the early 1900's, Dr. W. E. B. DuBois challenged the challenge facing America in the 20th century: the Color Question. That was certainly true in the NAACP. It was true in 1919 when the nation ignited 27 race riots. It was true when Negro soldiers fought and died in World War I. It was true in the 1950's and 60's when Civil Rights leaders shed blood of martyrs named Goodman, Reeb, and others. It was true in 1966 when Alice Childress produced in New York due to its cost, it was unfortunately, it is true today when we are uprising we struggle to debate the issue of race and stand helplessly by while hate crimes

How does a play help us begin solving the Color Question? Though she does not, Julia and Herman, Ms. Childress is honest about our anger and our fear of creating a community. Just as Julia, how her people are treated is shocking to blacks must confront and resolve the issue. He must admit that his fear of losing his job and racist masks his ability to empathize with whites must confront and resolve the issue.

Why Wedding Band? Quite simply, it is somewhere. Wedding Band reminds us to enjoy the fruits of America's present and to pay the pain of America's past. Truth-telling is the first step. It is not easy but, as Julia says, "What you don't say, you swallow."

*Thank you for joining us.
Valerie Curtis-Newton*

Other plays by Alice Childress (1949): Trouble in Mind, Wine in the Wilderness

Member of the Professional Actor Training Program

There will be one 10 minute intermission

Time: Summer 1918

Place: South Carolina, USA

A city by the sea

Act I, scene 1 — Saturday morning

Act I, scene 2 — That evening

Act II, scene 1 — Sunday morning

Act II, scene 2 — Early afternoon the following day

ACKNOWLEDGMENTS

Cobbler to the School of Drama

Swanson Shoe Repair—2305 North 45th St.

The Ethnic Cultural Center, Luis Ramirez, Charles
Harper, Kays Kresny, Rachel Katz, M. Burke Walker,
Rob Hunt, Rebecca Brown, Victor Pappas