ASSISTANT DIRECTOR’S NOTES
This play is rich with themes: dreams and family, deadly, vicious innocents, relentless coincidence, the struggle to make sense. As for me, I have seen Guare’s last 1978 world spread into my own Seattle neighborhood, where the fourteen-year-olds have dark shadows in their eyes and carry hidden guns.
The Landscape of the Body: the monkey falls, a head cracks, the exhilaration is dizzying and the ramifications are spinning out of control. Donny, Bart, Margie, Joanne: trapped for an intoxicating moment between the violent flinging of an act into the world and the closing-in of its consequences.
Last Friday there was a shooting a block from my house. Kids. Though in flashes they suspect, they do not yet know just to what extent they have already been destroyed, nor to what extent they themselves have already destroyed. And then they have children. Lucidity comes too late, if at all. I ride the bus with these vicious innocents. They swim a bitter sea.
Where are the adults to help with all this?
Not just the parents, who may share the blame, but who cannot control all the influences to which their children are exposed, but adult members of society—to hold, to heal, to discipline, to guide? Where are the adults? Where are they in Hollywood, amongst the makers of myth and image? Where are they amongst the legislators? Amongst ourselves? Where are the adults?

SCHOOL OF DRAMA

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Alex Danilichik, stage technician
Josie Gardner, costume shop manager
Arlene Hamilton, administrator
Denise Jarrett, publicist
Dorothy Ierust, graduate programs
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Cecile Kummerer, computer technician
Anne Stewart, production manager
Joanne Tall, secretary
Meri Wada, costume
Alan Weldin, scene shop manager
Thomas Zorich, fiscal technician

*Deceased

UPCOMING ATTRACTIONS
AT THE SCHOOL OF DRAMA

The Trojan Women: A Love Story
By Charles Mee, Jr.
The Penthouse Theatre, April 17–28

The Caucasian Chalk Circle
By Bertolt Brecht
The Playhouse Theatre, May 1–11

Courthship and 1918
By Horton Foote
The Studio Theatre, May 2–12

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Swanson Shoe Repair—2305 North 45th St.
Seattle Repertory Theatre, Intiman Theatre Company,
A Contemporary Theatre, Seattle Opera, Display & Costume Supply.
Suzanne Maynard, Davida Kagen, Antonia Perez-Franco, J.W.
Jason Webley, Denise Jarrett

BY JOHN GUARE
The Penthouse Theatre
56th Season
411th Production
February 28—March 10
Landscape of the Body

By John Guare
Songs by John Guare
with additional compositions by Scott Capehart

Directed by Robyn Hunt

Set Design Deb Trout
Costume Design Janelle Saylor
Lighting Design Jay Venzke
Technical Director Tom Burke
Stage Manager Heidi Eng
Musical Director Scott Capehart
Drumaturg Victor Holcamp
Assistant Director Scott Perret
Prop Master Charles Harper

from themselves, people who don’t even feel like they’re living. It’s about the poverty of the spirit because they can’t use themselves to connect. What I’m trying to do is affirm life.

Landscape contains many of the same influences that motivated the anti-war plays of Guare’s earlier work: Moses and Cup-Exit, but from a later perspective. The spectre of Vietnam had become a ghost which would not be expunged from the national conciousness. A debacle which began with the Kennedy’s ended with a President who, for many, confirmed their worst fears about corruption of the government. Nothing seemed to be getting better, and the whole world seemed tired. There is a bleakness about the characters, and a cynicism about the world they inhabit. What makes the play live-affirming in the end is the ability to rise above this. As Guare says, "not in some kind of Mother Courage ‘I will survive’ way...but where it is about survival and protection and some kind of dignity. That’s why it’s called Landscape of the Body. The body and what’s inside and outside us is all we have to use to connect to other people.

About John Guare

John Guare (pronounced Guaré) was born in 1938 in New York City to Irish-American parents. When his father suffered an arnica attack in 1950, they moved uptown to Ellenville, so his father could have quiet and rest. In his words, "It was the McCarthy time. Since the grammar school in Ellenville neither pledged allegiance to the flag nor said the Our Father, theums of