

**UPCOMING ATTRACTIONS  
AT THE  
SCHOOL OF DRAMA**

**STEVEDORE**

The Playhouse Theatre  
By Paul Peters and George Sklar  
February 14 -25

**LANDSCAPE OF THE BODY**

By John Guare  
The Penthouse Theatre  
February 28 - March 10

**THE TROJAN WOMEN: A LOVE STORY**

By Charles L Mee, Jr.  
Directed by Tina Landau  
The Penthouse Theatre  
April 17 - 28  
UW Arts Tickets 543-4880

**RECOMMENDED READING**

Hicks, M. A. Richard III as Duke of Gloucester.  
York: University of York, 1986.

Weir, Alison. The Princes in the Tower.  
New York: Ballantine, 1992.

*THE QUEENS* IS PRESENTED BY SPECIAL  
ARRANGEMENT WITH JOHN C. GOODWIN AND  
ASSOCIÉS.

**School of Drama**

**Executive Director**  
Sarah Nash Gates

**Faculty**

Professors Robert Dahlstrom, Barry Witham,  
Associate Professors Robyn Hunt, Steve Pearson,  
William Forrester  
Assistant Professors Sarah Bryant-Bertail, M.L. Geiger,  
Sara K. Schneider, Jack Wolcott  
Senior Lecturer M. Burke Walker, and Lecturers Tom Burke,  
Judith Shahn, Deborah Trout

**Part-time Faculty**

David Boushey, Jeff Caldwell, Bob Davidson, Mark Jenkins, Jeffrey Eric  
Jenkins, Richard Jessup, Laurie Kurutz,  
Catherine Madden, Scott Weldin

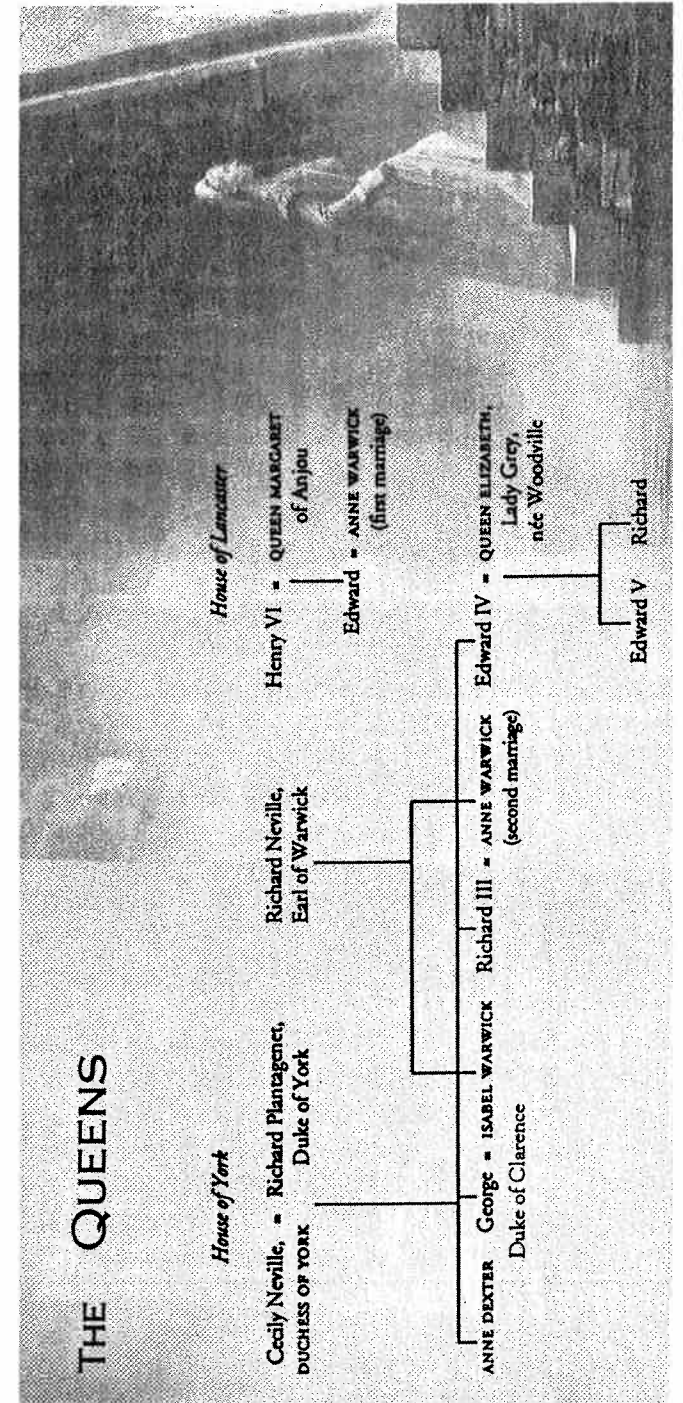
**Retired, emeritus faculty  
and former program heads**

John Ashby Conway\*, Jack Clay, Betty Comtois, James Crider, Alanson B.  
Davis\*, Gregory Falls, Vanick Galstaun, Robert Gray\*, Agnes Haaga, Donal  
(Dan) Harrington\*, Robert Hobbs, Paul Hostetler, Glenn Hughes\*, Robert  
Loper, Warren Lounsbury, Michael Quinn\*, Duncan Ross\*, Geraldine Siks,  
Jack Sydow, Aurora Valentinetti

**Staff**

Bob Boehler, Stage Technician  
Malcolm Brown, Stage Technician  
Sue Bruns, Office Assistant  
Alex Danilchik, Stage Technician  
Josie Gardner, Costume Shop Manager  
Arlene Hamilton, Administrator  
Denise Jarrett, Publicist  
Dorothy Kerst, Graduate Programs  
Cecile Kummerer, Computer Technician  
Laurie L. Kurutz, Costumer  
Anne Stewart, Production Manager  
Joanne Tall, Secretary  
Meri Wada, Costumer  
Alan Weldin, Scene Shop Manager

\*Deceased



1996

◆ THE PENTHOUSE THEATRE  
◆ 56TH SEASON ◆ 410TH PRODUCTION  
UNIVERSITY OF WASHINGTON SCHOOL OF DRAMA

# CAST

(IN ORDER OF APPEARANCE)

<b>Dulcimer</b>	Carolyn Wallace
<b>Anne Dexter</b> ( <i>Sister of Edward, George, and Richard</i> )	Hedda Sjogren*
<b>Anne Warwick</b> ( <i>Future Queen of England</i> )	Carolina McNeely*
<b>Isabel Warwick</b> ( <i>Her sister, George's wife</i> )	Wendy Saver*
<b>Princes Richard and Edward</b> ( <i>Queen Elizabeth's children</i> )	(Courtesy of Robyn Hunt)
<b>Queen Margaret</b> ( <i>Former Queen of England</i> )	Christine Barley*
<b>Queen Elizabeth</b> ( <i>Queen of England, Edward's wife</i> )	Annie McAdams*
<b>Duchess of York</b> ( <i>Mother of Anne Dexter, Edward, George, and Richard</i> )	Stephanie Stephenson*

\*Member of the Professional Actor Training Program

THE PLAY TAKES PLACE IN A HALLWAY IN THE TOWER OF LONDON, 1483

## SCENE BREAKDOWN

Babble of The Queens  
Anne and Isabel, Sisters of Warwick  
Effigy of Edward  
The Moon — La Lune  
The Furnace  
The Deluge  
China  
The World  
The Chariot  
The Moon — La Lune  
The Death of The Duchess

SONGS: Fortune My Foe, Away With These Self Loving Lads,  
Westron Wynde

# THE QUEENS

By Normand Chaurette  
Translated by Linda Gaboriau

Directed by Judith Shahn

Set Designer	Kim Cooper
Costume Designer	Katie Harrold
Lighting Designer	Carissa Brockway
Sound Designer	David Flood
Stage Manager	David Flood
Production Coordinator	Charles Harper
Dramaturg	Dorothy Holland

THE PLAY WILL BE PERFORMED WITHOUT AN INTERMISSION

## DIRECTOR'S NOTES

*The Queens* seemed the perfect play for me to direct since I had been immersed in this story after coaching Henry VI and then Richard III. The female roles in both plays are formidable and yet, I wondered during many scenes, "Where are the women? What are they doing and thinking?" Normand Chaurette has provided us with an answer. The structure of the play feels Shakespearean in the following ways: 1) the text alternates between poetic verse and very contemporary prose; 2) status is a key issue; 3) the play operates on all these levels: political, psychological, personal, philosophical.

In *The Queens*, the theme of ambition (rather than the typical male "lust for power") is seen from a feminine point of view. These women have more of a "starvation" for it. It is survival - for without power, they are reduced to nothingness. This play is filled with mysteries; rather than solve them - let them work on you.

—Judith Shahn

## PRODUCTION CREDITS

Assistant Stage Manager  
Assistant Costume Designer  
Vocal Arrangements  
Dulcimer Arrangements  
Master Electrician  
Set Construction Crew  
Costume Construction Crew

Prop Construction  
Lighting Crew  
Running Crew

House Management  
Production Office Staff

Seth Adkins  
Veronica Lavenz  
Judith Shahn  
Lorraine Lee Hammond  
Jason Meininger  
Tom Burke and Drama 413 students  
Jennings Hart, Veronica Lavenz, Cynthia Wheaton,  
Drama 211 students  
Sara Betts  
Jason Meininger and Drama 212 students  
Joy Baldwin, Bob Bivaletz-Thompson, Ngaire Clark,  
Chandra Cogburn, Dale Hylton, Justin Irish, Roger  
Jaquette, Jeff Schell, Sarah Thomas, Cynthia Wheaton  
Maria Cason, Kelli Summers  
Rachel Katz, Kerry Skalsky

## DRAMATURG'S NOTES

Late fifteenth century England was a world approaching momentous change. Not unlike our own. It was a violent time. The War of the Roses (1450—1485) pitted the rival Houses of York and Lancaster in bitter and bloody battles for the throne of England. Cousin against cousin. Sibling against sibling. This conflict inspired one of Shakespeare's most notorious "villains": Richard III. Soon after King Edward IV died, his sons Prince Edward (age 12) and Richard (age 9) were sequestered in the Tower of London, to await young Edward's coronation. The young princes never emerged. Uncle Richard was crowned instead. (Their bones were discovered 200 years later, buried under a stairway.) Shakespeare paints Richard as the arch-fiend and those around him as mere victims of his villainy. Particularly devastated are the women, the "weeping queens" of Shakespeare's *Richard III*. But - is that the way it really happened? Playwright Normand Chaurette summons the Queens to answer the question. Chaurette is one of the leading writers of modern Quebec theatre. His writing employs elements of different theatrical genre; time is collapsed; narrative is disrupted to reveal a more complex world - a world that is simultaneously earth-bound and metaphysical - a world in flux. A world where the known order was about to be shattered by the violent winds of change.

—Dorothy Holland

## ACKNOWLEDGMENTS

*Cobbler to the School of Drama*  
Swanson Shoe Repair—2305 North 45th St.  
Tacoma Actors Guild, Seattle Repertory Theatre, Scott Katz,  
Christine Smith, Neil Freeman