

SPECIAL THANKS

Tina Redd, Burke Walker, Barry Witham, Robyn Hunt, Steve Pearson, Denise Jarrett, Dawn Roberson, Prof. Charles Bergquist, Tom Berry, Luis Ramirez, Nancy Westmore, Anita Marti, Nancy Wick, Mary Levin, Marsha Leslie, Sara Jaecks, Jennifer Maier, The Black Dollar Days Task Force, The UW PATP and The UW Graduate Directors: Kresny, Harper, Katz, Minton & Skalsky. Not to mention ACT, the Seattle Opera, the Seattle Repertory Theatre, Susan Glenn, Jim Gregor, John Poulson and the students of Drama 413.

This production is made possible through the generosity and support of the following organizations and individuals:

- UW School of Drama
- The Harry Bridges Endowment Fund
- UW Labor Studies Department
- UW Graduate School: Minority Education Division
- Office of Minority Affairs
- The Ethnic Cultural Center & Theatre Complex
- Andrew & Leslie Curtis, Rorey Newton, Willis and Tracy Moore, Sherri Pullum, Peggy Johnson, Ellen Carter, Azua Echevarria, James A. White, Mitzi Yates-Waterhouse, Rosemary Hummel, Phil Duke, Sanford & Diane Cloud, Dorothy Curtis, Dr. Carlene Brown, Dr. Cheza Collier, Jennifer Watson, Vanessa Love, Dana Michele, and The Performing Ensemble of Hartford CT

UPCOMING ATTRACTIONS AT THE SCHOOL OF DRAMA

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

Caucasian Chalk Circle

By Bertolt Brecht
The Playhouse Theatre
May 1 -11

UW Arts Tickets 543-4880

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

Cobbler to the School of Drama
Swanson Shoe Repair—2305 North 45th St.

STEVEDORE

By Paul Peters & George Sklar

Directed by Valerie Curtis-Newton*

Set Designer	<i>Andrew Lieberman</i>
Costume Designer	<i>Doris Landolt</i>
Lighting Designer	<i>Kyle A. Lemoi</i>
Sound Designer	<i>Valerie Curtis-Newton</i>
Technical Director	<i>Alan Weldin</i>
Prop Master	<i>Evan Alexander</i>
Stage Manager	<i>Mykel Ann Pennington</i>
Fight Director	<i>Kerry Skalsky</i>
Dramaturgs	<i>Tina Redd, Jeni Maier</i>

The action of the play takes place in New Orleans—1934

ACT I

Scene One	<i>Backyard, Night</i>
Scene Two	<i>Police Station, four days later</i>
Scene Three	<i>Binnie's Lunchroom, later the same evening</i>
Scene Four	<i>Office of the Oceanic Stevedore Company, immediately after</i>
Scene Five	<i>Stuyvesant Dock, next day at noon</i>
Scene Six	<i>Union Headquarters, evening</i>
Scene Seven	<i>Stuyvesant Dock, late that night</i>

Intermission

Scene One	<i>Binnie's Lunchroom, immediately after</i>
Scene Two	<i>Bertha Williams' attic, next day</i>
Scene Three	<i>Courtyard, immediately after</i>

*Thesis production in partial completion of a Master of Fine Arts



The Playhouse Theatre
30th Season—182nd Production
February 14 - 25 1996

DIRECTOR'S NOTE

work that was about America. A concerted effort was made from the start to insure that the FTP was not a commercial theatre venture. Relief Administrator Harry Hopkins told Flanagan that the project "...had to be run by a person who sees right from the start that the profits won't just be money profits. It's got to be run by a person who isn't interested just in the commercial type of show... This is an American job not just a New York job. I want someone who knows and cares about other parts of the country."

The revolutionary rhetoric of "giving theatre back to the people" was the mantra for Mrs. Flanagan and her comrades. They worked diligently to insure that those words were not hollow but rather were backed by action, by results. A network of regional theatres was developed to do work largely focused on local communities. Sixteen Negro units along with the French theatre, the German theatre, the Yiddish theatre and the Italian theatre were all designed to produce ethnically specific work. The goal of Mrs. Flanagan's FTP was to create "a place where different people with different interests might come together, sit next to each other, talk to each other and become active participants in culture." Under her direction, the FTP sought to broaden American Theatre in every possible way. Vaudeville, variety and circus, marionette, children's and ethnic theatres were all a part of the mix.

Blacks in the FTP

The role of blacks in the FTP extended way beyond the 16 Negro production units. Blacks were involved in all levels of planning from the FTP's inception. In fact, the existence of the Negro units is attributed to a suggestion by Negro actress Rose McClendon made during one of the FTP organizational meetings. Blacks not only worked with their own production units but they also participated in productions staged by non-ethnic units and were an integral part of a variety of theatre operations including workshops for playwrights and technical craftsman, research bureau services to communities and project publications.

Recommended Reading

Fraden, Rina *Blueprints for a Black Federal Theatre 1935-1939* Cambridge University Press, 1994

Witham, Barry & Buttitta, Tony *Uncle Sam Presents Philadelphia*, University of Pennsylvania Press, 1982

Woodward, C. Vann *Strange Case of Jim Crow* New York, Oxford University Press

Why Stevedore?

"What makes this play worthy to be produced today?"

I've been asked that question more in the last 5 months than in the rest of my nearly 13-year career as a director. It is an almost understandable reaction. After all, *Stevedore* was written and produced over 60 years ago. Yes, it is melodramatic and the language is far-removed from present speech. But it seems to me that the heart of the play continues to beat strong; that America's struggle with race and class continue to merit examination.

Stevedore deserves to be produced because it reflects an important period in our nation's history. The 1930's were a time of great social dynamism. A mood of activism swept the country, planting the seeds of the great social movements of our time. The Civil Rights, Labor and Feminist movements are all rooted in this period. Still, it is important to remember that *Stevedore* is clearly more than a museum piece. From striking Boeing Workers and furloughed government employees to Rodney King and Susan Smith to the Million Man March and manipulation of the media to police misconduct and mob violence, *Stevedore's* issues are real today. Like all artists who believe that art has power, my hope is that this artistic visit to America's past will give us some new insights as we struggle to keep history from repeating itself.

I have said on many occasions that part of my mission as a theatre artist is give to a greater voice to those whose stories have gone unheard. Sometimes, I can do that by listening to new voices, voices that speak with today's language and move with today's rhythms. And sometimes, the ancestors hunger to have their voices heard. Their voices have called us to make this play and to acknowledge the work and the lives of the Federal Theatre Project's Negro units. I hope that our offering honors them and that we are all challenged to continue their struggle.

Valerie Curtis-Newton
Director

ABOUT THE FEDERAL THEATRE PROJECT

"The stage too must experiment—with ideas, with psychological relationships of men and women, with speech and rhythm forms, with dance and movement, with light and color—or it must and should become a museum product. In an age of terrific implications as to wealth and poverty, as to peace and war, as to the relation of an artist to all these forces, the theatre must grow up. The theatre must become conscious of the implications of the changing social order, or the changing social order will ignore, and rightly so, the implications of theatre."

— Hallie Flanagan, 1935

The Federal Theatre Project began in 1935 as part of the Works Progress Administration. The WPA's programs were essentially designed to provide for many of the workers displaced during the Great Depression. By the end of 1935, the Federal Theatre, Music, Art and Writers Projects employed forty thousand workers. Hallie Flanagan, the theatre project director, was charged with creating

PRODUCTION CREDITS

Assistant Stage Managers
James Bruce Nash, Linda Colleen Reedy

Assistant Directors
Dawn Roberson

Assistant Costume Designer
Anna-Lisa Snow

Assistant Lighting Designer
Christy Bruce

Faculty Advisors
M. Burke Walker, Barry Witham

Master Electrician
Nacho Bravo

Set Construction Crew
Evan A. Alexander, Anthony Balducci, Chris Balducci, Derek Baylor, Kim Cooper, Chris Delano, Daniel Gonzalez, Sanjeev Haas, Ling-Fei Hu, Margaret Landry-Navarro, Jeb Lewis, Joel Peterson, Don Taylor, Jay Venzke, Drama 210 Students

Costume Construction Crew
Katie Harrold, Kira Knight, Veronica Laveuz, Christy Scoggins
Drama 211 Students

Lighting Crew
Jason Meininger and Drama 212 students

Running Crew
Sara Bathum, Andrea Buckmeier, Brenna Dorman, Philip Gaines, Anna Goff, Steven Gray, Jennings Hart, Gigi Jhong, Denise Johnson, Kristen Kusnic, Chris Lane, Jennifer Lange, Fiona Morgan, Jon Olson, Joel M. Peterson, Veronica Pugh, Angela Vokolek

House Management
Maria Cason, Kelly Summers

Production Office
Rachel Katz, Kerry Skalsky

Tickets
UW Arts Ticket Office

CAST

In order of appearance

Bill Larkin	<i>Mark Schwötzer*</i>
Florrie Reynolds	<i>Erin Neill*</i>
Fred Reynolds	<i>Don Taylor</i>
Sergeant	<i>Patrick Dizney*</i>
Steve	<i>Sean O'Leary</i>
Lonnie Thompson	<i>Daniel Armand Coles*</i>
Zeb Houston	<i>Mario Burrell*</i>
Binnie	<i>Sheila S. Williams</i>
Ruby Oxley	<i>Jocelyn Jackson*</i>
Uncle Cato	<i>Harmon Pride</i>
Sam Oxley	<i>Ron Reed</i>
Jim Veal	<i>Carlton Pleasant</i>
Blacksnake Johnson	<i>Kevin A. King*</i>
Rag Williams	<i>Steven Dunn</i>
Bobo Valentine	<i>Dennis Mosley</i>
Mike	<i>Sean O'Leary</i>
Walcott	<i>John Abramson*</i>
Detective	<i>Don Taylor</i>
Lem Morris	<i>Gillen Morrison*</i>
Marty	<i>Don Taylor</i>
Al Regan	<i>Patrick Dizney*</i>
Charlie Freeman	<i>Sean O'Leary</i>
Mitch	<i>Mark Schwötzer*</i>
Pons	<i>Sean O'Leary</i>
Cop	<i>John Abramson*</i>
Mose Venable	<i>Harmon Pride</i>
Bertha Williams	<i>Theresa Lockhart</i>
Neighbors	<i>John Abramson*</i>
	<i>Gillen Morrison*</i>
Paul	<i>Mario Burrell*</i>
George	<i>James Turner</i>

*Member of Professional Actor Training Program