School of Drama
Executive Director
Sarah Nash Gates

Faculty
Professors Robert Dahnke, Barry Wisham,
Associate Professors Robyn Hunt, Steve Pearson,
William Forrester
Assistant Professors Sarah Bryan-Bertail, M.L. Geiger,
Sara K. Schneider, Jack Wildcat
Senior Lecturer M. Burke Walker, and Lecturers Tom Burke,
Judith Shahn, Deborah Trout

Part-time Faculty
David Bouechen, Jeff Caldwell, Bob Davidson, Mark Jenkins, Jeffrey
Eric Jenkins, Richard Joseph, Laurie Karutz,
Catherine Madden, Scott Wildin

Retired, emeritus faculty
and former program heads
John Ashley Conaway*, Jack Clay, Betty Comitis, James Crider,
Alanson B. Davis*, Gregory Falls, Vanick Goldston, Robert Gray*,
Agnes Haaga, Donald (Don) Harrington*, Robert Holda, Paul
Houtzler, Glenn Hughes*, Robert Lape, Warren Launberry, Michael
Quinn*, Duncan Rust*, Geraldine Siko, Jack Sydow, Aurora
Valentinetti

Staff
Bob Bohrer, Stage Technician
Malcolm Brown, Stage Technician
Sue Brenn, Office Assistant
Alex Danilchik, Stage Technician
Joie Gardner, Costume Shop Manager
Arlene Hamilton, Administrator
Denise Jarrett, Publicist
Dorothy Kerst, Graduate Programs
Cecile Kummerer, Computer Technician
Laurie L. Kurnatz, Costumer
Anne Stewart, Production Manager
Jeannie Tall, Secretary
Meri Wads, Costumer
Alan Wildin, Scene Shop Manager

*Deceased

UPCOMING ATTRACTIONS
AT THE SCHOOL OF DRAMA

Landscape of the Body
By John Guare
The Penhouse Theatre
February 28 - March 10

The Trojan Women: A Love Story
By Charles L. Mee, Jr.
Directed by Tina Landau
The Penhouse Theatre
April 17 - 28

Caucasian Chalk Circle
By Bertold Brecht
The Playhouse Theatre
May 1 - 11

UW Arts Tickets 543-4880

STEVEDORE

By Paul Peters & George Sklar

Directed by Valerie Curtis-Neuoton*

Set Designer
Andrew Lieberman
Costume Designer
Doris Landolt
Lighting Designer
Kyle A. Lemoi
Sound Designer
Valerie Curtis-Neuoton
Technical Director
Alan Wildin
Prop Master
Evon Alexander
Stage Manager
Mykel Ann Pennington
Fight Director
Kerry Skalsky
Dramaturgs
Tina Redd, Jeni Maier

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

ACT I

Scene One
Backyard, Night

Scene Two
Binnie’s Lunchroom, four days later

Scene Three
Police Station, four days later, the same evening

Scene Four
Office of the Oceanic Stevedore Company, immediately after

Scene Five
Suspense Dock, next day at noon

Scene Six
Union Headquarters, evening

Scene Seven
Suspense Dock, late that night

Intermission

Scene One
Binnie’s Lunchroom, immediately after

Scene Two
Berrha Williams’ attic, next day

Scene Three
Courtyard, immediately after

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

The Playhouse Theatre
30th Season—182nd Production
February 14 - 25 1996
CAST
In order of appearance

Bill Larkin  Mark Schwitzer*
Fannie Reynolds  Erin Nell*
Fred Reynolds  Don Taylor
Sergeant  Patrick Dizney*
Steve  Sean O'Leary
Lonnie Thompson  Daniel Armand Coles
Zeb Houston  Mario Burrell*
Binnie  Sheila S. Williams
Ruby Oxley  Jocelyn Jackson*
Uncle Cato  Harmon Pride
Sam Oxley  Ron Reed
Ron Veal  Carlton Pleasant
Blacksmoke Johnson  Kevin A. King*
Rag Williams  Steven Dunn
Bobo Valentine  Dennis Mosley
Mike  Sean O'Leary
Walcott  John Abramson*
Detective  Don Taylor
Lem Morris  Gillen Morrison
Martha  Don Taylor
Al Ragan  Patrick Dizney*
Charlie Freeman  Sean O'Leary
Mitt  Mark Schwitzer*
Pons  Sean O'Leary
Cap  John Abramson*
Mose Venable  Harmon Pride
Bertha Williams  Theresa Lockhart
Neighbors  Gillen Morrison
Paul  Mario Burrell*
George  James Turner

*Member of Professional Actor Training Program

PRODUCTION CREDITS
Assistant Stage Managers
James Bruce Nash, Linda Collins Reddy
Assistant Directors
Dawn Robinson
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 Gonzales, Sanjeev Haan, Ling-Fei Hu, Margareta Landry-Narrows, Jef Lewis, Joel Peterson, Don Taylor, Jay Venzke, Drama 210 Students
Costume Construction Crew
Katie Harrild, Kira Knight, Veronica Lavenza, Christy Siggins
Drama 210 Students
Lighting Crew
Jason Meininger and Drama 210 Students
Running Crew
Sara Baham, Andrea Bachelet, Brenda Derman, Philip Gaines, Anne Goff, Steven Gray, Jennifer Hart, Gi Foong, Denise Johnson, Kristen Kunzig, Chris Lane, Jennifer Lange, Fiona Morgan, Jon Olson, Joel M. Peterson, Veronica Pugh, Angela Voskod
House Management
Maria Cason, Kelly Sammers
Production Office
Rachel Katz, Kerry Shalkey
Tickets
UW Arts Ticket Office

DIRECTOR'S NOTE

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 given to a greater voice to whose stories have gone unheard. Sometimes, I can do that by listening to new voices, voices that speak with today's language. And sometimes, the ancestors hunger to have their voices heard. Their voices have called me 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 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 assure 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. Vaudville, 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-Negro units and were an integral part of a variety of theatre operations including workshops for playwrights and technical craftsmen, research bureau services to communities and project publications.

Recommended Reading


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