

With this production we would like to honor
Malcolm Brown in his 20th year at the School
of Drama this season.

Upcoming Attractions at the School of Drama

Cloud Nine

by Caryl Churchill
The Penthouse Theatre
November 18 - 29

Balm in Gilead

by Lanford Wilson
The Playhouse Theatre
December 2 - 13

Measure for Measure

by Shakespeare
Meany Studio Theatre
January 27 - February 7

Sled

by Judith Thompson
The Penthouse Theatre
February 17- 28

UW Arts Ticket Office 543-4880

ACKNOWLEDGEMENTS

KC Davis, Scott Holland, Erika Warmbrunn, Empty
Space Costume Shop, 5th Avenue Theater Costume
Shop, Squak Valley Players, U/RTA, Village Theatre
Costume Shop,

SCHOOL OF DRAMA

EXECUTIVE DIRECTOR

Sarah Nash Gates

FACULTY

Professors: Robert Dahlstrom, Steve Pearson, Barry Witham
Associate Professors: Robyn Hunt, William Forrester
Assistant Professors: Sarah Bryant-Bertail, Valerie Curtis-Newton, M.L.
Geiger, Odai Johnson, Shanga Parker
Senior Lecturers: Mark Harrison, Mark Jenkins
Lecturers: Tom Burke, Judith Shahn, Deborah Trout

PART-TIME FACULTY

Geoff Alm, Scott Hafso, Catherine Madden,
Karen Omahen, Stephanie Skura, Scott Weldin

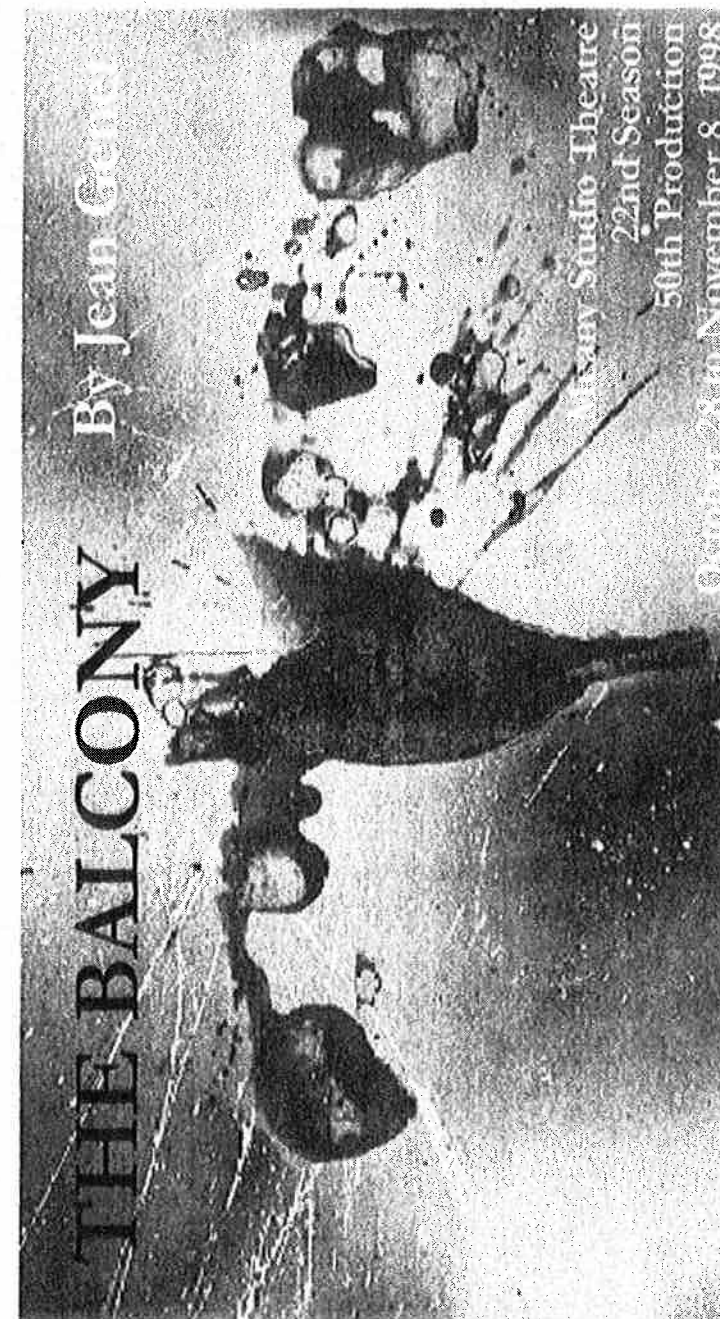
RETIRED, EMERITUS FACULTY AND FORMER PROGRAM HEADS

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, Jack Wolcott

STAFF

Kris Bain, *marketing and pr manager*
Bob Boehler, *stage technician*
Nacho Bravo, *master electrician*
Malcolm Brown, *stage technician*
Sue Bruns, *office assistant*
Alex Danilchik, *stage technician*
Josie Gardner, *costume shop manager*
Arlene Hamilton, *administrator*
Kathy Holliday, *advisor*
Dorothy Kerst, *graduate programs*
Laurie L. Kurutz, *costumer*
Cecile Kummerer, *computer technician*
Scott Perkins, *fiscal technician*
Anne Stewart, *general manager*
Joanne Tall, *secretary*
Rebecca Traber, *office assistant*
Alan Weldin, *scene shop manager*
Nanci Vaeth, *costumer*

* Deceased



THE BALCONY

BY JEAN GENET

TRANSLATED BY BERNARD FRECHTMAN

DIRECTED BY LESLIE SWACKHAMER

SET DESIGN	<i>Ross MacQuarrie</i>
COSTUME DESIGN	<i>Tisha Jahnke</i>
LIGHTING DESIGN	<i>Miki Takahashi</i>
STAGE MANAGER	<i>Stacey Roberts</i>
SOUND DESIGNER	<i>Jesse Brown</i>
TECHNICAL DIRECTOR	<i>Malcolm Brown</i>

CAST

(IN ORDER OF APPEARANCE)

THE BISHOP, REVOLUTIONARY	<i>Jason Gingold</i>
PENITENT, HORSE, PHOTOGRAPHER	<i>Mary Ashley</i>
IRMA	<i>Robyne Walker</i>
THE JUDGE, REVOLUTIONARY	<i>Michael Lopez</i>
THIEF, PHOTOGRAPHER	<i>Molly Hall</i>
THE TORTURER, PHOTOGRAPHER	<i>Kathleen Lisa Clarke</i>
THE GENERAL, REVOLUTIONARY	<i>Joel McHale</i>
CARMEN	<i>Meghan Wolf</i>
CHIEF OF POLICE	<i>Peter Balkwill</i>
CHANTAL	<i>Lisa Strum</i>
ROGER	<i>Ryan Rogers</i>
THE ENVOY	<i>Bill Smartt</i>

Evil and the Stage

When the problem of a certain disorder - or evil - has been solved on stage, this shows that it has in fact been abolished, since, according to the dramatic conventions of our times, a theatrical representation can only be the representation of fact. We can turn our minds into something else, and allow our hearts to swell with pride, seeing that we took the side of the hero who aimed - successfully - at finding the solution.

This is what a conciliatory conscience is always suggesting to the audience. However, no problem that has been exposed ought to be solved in the imagination, especially when the dramatist has made every effort to show the concrete reality of a social order. On the contrary, the evil shown on stage should explode, should show us naked, and leave us distraught, if possible, and having no other resource than ourselves.

-Jean Genet, 1960

The Simulacrum

At stake has always been the murderous capacity of images, murderers of the real, murderer of their own model, as the Byzantine icons could murder the divine identity. To this murderous capacity is opposed the dialectical capacity of representations as a visible and intelligent mediation of the Real. All of Western faith and good faith was engaged in this wager on representation: That a sign could refer to the depth of meaning, that a sign could exchange for meaning, and that something could guarantee this exchange - God, of course. But what if God himself can be simulated, that is to say, reduced to the signs which attest his existence? Then the whole system becomes weightless, it is no longer anything but a gigantic simulacrum - not unreal, but a simulacrum, never again exchanging for what is real, but exchanging in itself, in an uninterrupted circuit without reference or circumference.

This would be the successive phases of the image:

- it is the reflection of a basic reality.
- it masks and perverts a basic reality.
- it masks the absence of a basic reality.
- it bears no relation to any reality whatever; it is its own pure simulacrum.

- Jean Baudrillard, "The Evil Demon of Images and the Precession of Simulacra," in Thomas Docherty, ed., *Postmodernism: A Reader* (New York: Columbia Univ. Press, 1993) pp. 194 ff.

PRODUCTION CREDITS

ASSISTANT STAGE MANAGER	<i>Leslie Alice Jewett</i>
ASSISTANT COSTUMER	<i>David Morris</i>
ASSISTANT LIGHTING DESIGNER	<i>Byron Rice</i>
ASSISTANT TO THE DIRECTOR	<i>Medina</i>
PROP MASTER	<i>Alex Danilchik</i>
MASTER ELECTRICIAN	<i>Nacho Bravo</i>
ELECTRICS	<i>Steve TenEyck</i>
SCENIC PAINTER	<i>Jeanne E. Franz</i>
SET CONSTRUCTION	<i>Ross MacQuarrie, Aaron Nather, Ragan Robertson, Clay Satterfield</i>
COSTUME CONSTRUCTION	<i>Tina George, Kim Gill, Tisha Jahnke, David Morris, 211 and 291 students</i>
RUNNING CREW	<i>Lisa Davies, Conor Duffy, Joby Emmons, Andrea Heffner, Kirsten Hofmann, Elizabeth Grant, Tara Nevitt, Haley Ostrander, Angela Ringen, Matthew Scholz, Beth Sherwin, Amber Spradlin, Heather Springsteen</i>
HOUSE MANAGEMENT	<i>Michael Thompson</i>
PRODUCTION OFFICE STAFF	<i>Mike Burns, Jude Domskei</i>
TICKETS	<i>UW Arts Tickets</i>

ssdc The Director is a member of the Society of
Stage Directors and Choreographers, Inc.,
an independent national labor union.