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-Berail, 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 Haio, Catherine Madden, Karen Omahren, Stephanie Skura, Scott Weldin

RETIRED, EMERITUS FACULTY AND FORMER PROGRAM HEADS  

STAFF  

Kris Bain, marketing and pr manager  
Bob Boehler, stage technician  
Nacho Bravo, master electrician  
Malcolm Brown, stage technician  
Sue Bruns, office assistant  
Alex Danilich, stage technician  
Josie Gardner, costume shop manager  
Arlene Hamilton, administrator  
Kathy Holliday, advisor  
Dorothy Kerst, graduate programs  
Laurie L. Kuruz, 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
Ross MacQuarrie

COSTUME DESIGN
Tisha Jahnke

LIGHTING DESIGN
Miki Takahashi

STAGE MANAGER
Stacey Roberts

SOUND DESIGNER
Jesse Brown

TECHNICAL DIRECTOR
Malcolm Brown

CAST
(IN ORDER OF APPEARANCE)

THE BISHOP, REVOLUTIONARY
Jason Gingold

PENITENT, HORSE, PHOTOGRAPHER
Mary Ashley

IRMA
Robyn Walker

THE JUDGE, REVOLUTIONARY
Michael López

THEFT, PHOTOGRAPHER
Molly Hall

THE TORTURE, PHOTOGRAPHER
Kathleen Lisa Clarke

THE GENERAL, REVOLUTIONARY
Joel McHale

CARMEN
Meghan Wolfe

CHIEF OF POLICE
Peter Balkwill

CHANTAL
Lisa Strum

ROGER
Ryan Rogers

THE ENVY
Bill Smartt

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 grotesque 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.