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-Bertall, 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 Allin, Scott Hafso, Catherine Madden,
Karen Omana, Stephanie Skura, Scott Weldon

RETIRE, EMERITUS FACULTY AND FORMER PROGRAM HEADS
John Ashby Conway*, Jack Clay, Betty Comtois, James Crider, Alanson B. Davis, Gregory Fall*, 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 Burns, office assistant
Alex Danilichik, stage technician
Josie Gardner, costume shop manager
Arline Hamilton, administrator
Kathy Holiday, advisor
Dorothy Kerst, graduate programs
Laurie L. Kuritz, costumer
Cecile Kummerer, computer technician
Scott Perkins, fiscal technician
Anne Stewart, general manager
Joanne Tall, secretary
Rebecca Traber, office assistant
Alan Welden, scene shop manager
Nanci Vaeth, costumer

* Deceased

There will be one ten minute intermission.

* In fulfillment of a Masters Thesis in Design.
CAST

Sam Anderson
Travis Bruggeman
Megan R. Campbell
Maria Cason
Kelly Conway
John Du Wors
Daniel Lee Jansen
Ryan Jones
Brian LaBlanc
Mary Lindsey
Michael McQuilken
Dennis Mosely
Layla Mussewhite
Wil O'Leinnick
Stan Schmidt
Amy Scully
Ramiro Segovia
Sarah Shipley
Mara Siclitano
Anna Rosa Sigurdardottir
Judah Stevenson
Alex Tinsman
Chris Trice
Wiley Young
Erin Marie Healy, Amy Scully, Ramiro Segovia

DIRECTOR'S NOTES

The nightlife was so amazing to me. I made sound patterns of what I heard and wrote down everything I heard. Every night I would just write down more and more, and any thing else I heard on the street. Later, I would incorporate it all into my writing.

-Lanford Wilson, on Balm in Gilead

Balm in Gilead is the earlier and perhaps most disconcerting of Wilson’s urban plays. Like his other works set in a city, this drama is both ambitious and brave, seeking to cover a wide range of issues by means of unconventional, even alienating effects. It is at once a fairly realistic chronicle of life as lived by a particular section of the underclass and a dynamic and intensely theatrical celebration of the poetry of the streets. It deals not only with the many betrayals, disappointments and hardships, but also with their hopes, dreams and small victories.

The play is a corrosive, yet strangely moving evocation of a socially disadvantaged corner. To become involved in its dissipated milieu is to share its fears and elations to an uncomfortable degree.

-Anne M. Dean,

Discovery and Intention: The Urban Plays of Lanford Wilson

RECOMMENDED READING

Lanford Wilson, a Casebook
Edited by Jackson Bryer, Garland Publishing, 1994

Discovery and Invention: The Urban Plays of Lanford Wilson
By Anne Dean, Associated Press, 1994

PRODUCTION CREDITS

ASST STAGE MANAGER
Bryce Figueroa
Kim Gill

ASST COSTUME DESIGNER
Tiffany Mitchell

ASST LIGHT DESIGNER
Erin Marie Healy

ASST TO THE DIRECTOR
Ross MacQuarrie
Aaron Nather
Ragan Robertson
Clay Satterfield
Drama 210 & 313
Aaron Wagner

LIGHT BOARD OP
Michael Eberhardt

SOUND BOARD OP

RUNNING CREW
Alex Riven, Jaron Danoth, Kim Drever, Austin Elston, Julie Fredrickson, Leslie Jewett, Thomas Hackett, Tobey Humphries, Steven Jesionowski, Amanda Laing, Greg Singleton, Amber Spradlin, Shannon Vecere

HOUSE MANAGEMENT
Michael Thompson

PRODUCTION OFFICE

STAFF
Mika Burns, Jude Domski

TICKETS
UW Arts Tickets