In *Spring Awakening*, Frank Wedekind has written a play that does not pretend to be objective. Rather, it offers a teenage view of society penned by a turn-of-the-century social radical concerned with the dangers of a competitive school system and repressive sexual morality. The adults are narrowly drawn as hypocrites, brutes and buffoons. Wedekind gives us an unvarnished, biased and highly incendiary view of the world, yet his play endures with a remarkable vitality. In this new turn-of-the-century world, we still wrestle with the same issues of teen alienation and suicide, an imperfect educational system, sexual guilt, and identity. Biology still competes with environment. Pleasure is still too often associated with pain. And young people continue to struggle for mastery over chaotic natural forces.

- Mark Harrison

**Wedekind, Frank** (1864-1918), German playwright, whose experiments with unusual themes and stage effects made him an important forerunner of expressionism in Germany. Wedekind’s first plays, *Die junge Welt* (The Young World, 1890) and *The Awakening of Spring* (1891; translated 1909), depict frankly the sexual maturing of adolescents in a world of unsympathetic adults. These works and *Der Erdgeist* (The Earth Spirit, 1895) established his reputation but were financially unsuccessful. In other plays, notably *Pandora’s Box* (1904; trans. 1918), he portrayed the depraved conduct that arises, in his view, from society’s attempt to suppress the sex drive. His works were often censored because of their attacks on middle-class morality.

**Upcoming Events at the School of Drama**
- **Kiss Me Kate**  
  by Cole Porter  
  May 12-20  
  Meany Hall  
- **Memorandum**  
  by Vaclav Havel  
  May 11-20  
  Hutchinson Hall Room 201  
- **A Midsummer Night’s Dream**  
  by William Shakespeare  
  May 24-June 4  
  Playhouse Theatre

Call UW Tickets Office 543-4880

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**SCHOOL OF DRAMA**

**EXECUTIVE DIRECTOR**

Sarah Nash Gates

**FACULTY**

Professors: Robert Dahlstrom, Steve Pearson, Barry Witham  
Associate Professors: Mary Louise Geiger, Robyn Hunt,  
Mark Jenkins, William Forrester  
Assistant Professors: Valerie Curtis-Newton,  
Odai Johnson, Shanga Parker, Tina Redd  
Senior Lecturers: Mark Harrison, Judith Shahn  
Lecturers: Tom Burke, Deborah Trout  
Artist-in-Residence: Catherine Madden

**PART-TIME FACULTY**

Geoff Alm, Phaedra Bell, Scott Hafso, Melissa Kerber, Dale Merrill,  
Stephanie Skura, Scott Weldon

**RETIRED, EMERITUS FACULTY AND FORMER PROGRAM HEADS**

John Ashby Conway*, Jack Clay, Betty Comtois, James Cridler, Alanson  
B. Davis, Gregory Falls*, Vanick Gaistau, Robert Gray, Agnes Haaga,  
Donal (Dan) Harrington*, Robert Hobbs,  
Paul Hostetter, Glenn Hughes*, Robert Loper, Warren Lounsbery*,  
Michael Quinn*, Duncan Ross*, Geraldine Siks, Jack Sydow,  
Aurora Valentintetti, Jack Wolcott

**STAFF**

Kris Bain, marketing and pr manager  
Bob Boehler, stage technician  
Nacho Bravo, master electrician  
Malcolm Brown, stage technician  
Sue Bruns, graduate programs  
Alex Danilich, stage technician  
Josie Gardner, costume shop manager  
Arlene Hamilton, administrator  
Andrea Johnson, costumer  
Cecile Kammerer, computer technician  
Laurie L. Kurutz, costumer  
Scott Perkins, fiscal technician  
Anne Stewart, general manager  
Joanne Tall, secretary  
Rebecca Traber, office assistant  
Alan Weldin, scene shop manager

* Deceased

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**SPRING AWAKENING**

By Frank Wedekind  
Adapted by Laura Worthen

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**THE PLAYHOUSE THEATRE**

34TH SEASON  
1997TH PRODUCTION  
APRIL 26- MAY 7, 2000
CAST

Lammermeier/Puppeteer  Sam Anderson
Wendla  Kimberly Atkinson*
Otto/Tickletong/Poet  Jillian Boyd *
Mrs. Gabor/Gutgrind  Jennifer Cozza*
Martha/Dr. Pulsetaker  Hilda Guttormsen*
Ilse/Mrs. Bergman  Saffron Henke*
Ernst/Bonebreak  Maile Holck*
Hanshen Rilow/Thickstick  Mark Kuntz*
Melchoir  Calli Sarkesh*
Sunstroke/Mr. Gabor/George  Matt Seidman*
Moritz/Mr. Steifle  Erwin Thomas*
Thea/Father Kalbach  Shontina Vernon*

*Members of the Professional Actor Training Program.

SPRING AWAKENING

By Frank Wedekind
Adapted by Laura Worthen

DIRECTED BY MARK HARRISON

SET DESIGN  David Morris
COSTUME, MASK, AND PUPPET DESIGN  Kimberly Gill
LIGHTING DESIGN  Steve TenEyck
PUPPET BY  Scott Gray
MOVEMENT  Pamela Cohen
ASSISTANT DIRECTOR  Adam Koplan
TECHNICAL DIRECTOR  Joshua Rachetto
STAGE MANAGER  Austin Elston

ACT ONE
Scene One - Bergman House
Scene Two - Schoolyard
Scene Three - A wood
Scene Four - Schoolyard
Scene Five - A Wood Beside the River
Scene Six - Hanschen's Bathroom
Scene Seven - Schoolyard
Scene Eight - Melchoir's Bedroom
Scene Nine - Bergman Kitchen
Scene Ten - A Postbox
Scene Eleven - Hayloft

ACT TWO
Scene One - Bergman's Garden
Scene Two - Path Beside the River
Scene Three - Faculty Room
Scene Four - Cemetery
Scene Five - The Gabor's Bedroom
Scene Six - Reformatory
Scene Seven - An Office
Scene Eight - Alley, Halloween
Scene Nine - Cemetery

There will be one fifteen minute intermission.

PRODUCTION STAFF

PROP MASTER  Alex Danilchik
MASTER ELECTRICIAN  Nacho Bravo
PUPPET TECHNICIAN AND MASTER CARPENTER  Tristan M.T. Dalley
PUPPET ADVISOR  Douglas Paasch
ASSISTANT STAGE MANAGER  Wednesday Knudsen
ASSISTANT COSTUME DESIGN AND MASK CONSTRUCTION  Norah Tullman-Kaltenbach
ASSISTANT PUPPET BUILDERS  Allison Leach
SET CONSTRUCTION  Sam Anderson
ASSISTANT LIGHTING DESIGN  Tristan M.T. Dalley, Bryce Figueroa, David Morris, Ragan Robertson, Kris Shaw, Tres Truey, Marc Wiseman
LEAD PAINTER  Kristin Zetterstrom
PAINTERS  David Morris
COSTUME CONSTRUCTION CREW  Ross Macquarrie, Ellen King
ADDITIONAL COSTUME  Heidi Ganser, Tina George, Kim Gill, Christy Granquist, Norah Tullman-Kaltenbach, 211 Lab Students, 291 Lab Students
CONSTRUCTION CREW  Natalie Anderson, Ryan Jones
Running Crew  Hermione Carsten, Jesty Cummings, John Derment, Dajuan Hawkins, Kristie Howe, Poppy Moody, Michelle Porter, Will Wheat, Jacky Yu

HOUSE MANAGER  UW Arts Ticket Office

SPECIAL THANKS: Seattle Repertory Theatre Costume Shop, Portland Center Stage Costume Shop, TEE, Nancy Knott, Cathy Madden, Steve Pearson, Seattle Pacific University, Jody Emmons and Drama 460 for director inspiration last fall.

This show is dedicated to Malcolm Brown. Malcolm worked for the UW School of Drama for nearly 22 years before leaving to pursue other interests. Malcolm's excellence, creativity and grace under pressure will be sorely missed by the School. Most of all, his co-workers will miss his kindness and humanity. We wish him the best in his future pursuits.