The Illusion

by Pierre Corneille
adapted by Tony Kushner
directed by Adam Koplan

Pernoud
d Marie-

May 23 - June 3

A brilliant and hilarious meditation
on the nature of love.
Adapted by Tony Kushner,
author of the triumphant Angels in America,
this play mines the territory of which theatre thrives:
fantasy, humor, witchcraft, passion and despair.

Joan in Her Own Voice

by Connie Amundson
directed by Cathy Madden

University of Washington
summer ARTS festival 2001
July 17 – 22, 2001

"A Bumbershoot for the brain"
SEATTLE WEEKLY

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TPS
THEATRE PUGET SOUND

The School of Drama is proud to be a member of Theatre Puget Sound.
JOAN
IN HER OWN VOICE
by Connie Amundson
directed by Cathy Madden

SET DESIGN
Eric Beaufayz
COSTUME DESIGN
Erik Meier/Tasha Wood
LIGHTING DESIGN
Daniel Miller/Andy Kidd
LIGHTING ASSISTANT
Derek Eve
STAGE MANAGER
Kristie Howe
MUSICAL DIRECTOR
Pam Gerke
CHOREOGRAPHER
Cathy Madden and Haley Ostrander
FIGHT CHOREOGRAPHER
Geoff Alm
ASSISTANT DIRECTOR
Haley Ostrander
DRAMAURG
Matthew Jaeger

The play takes place in locales in and near Joan’s village of Domremy, Rheims Cathedral, and in The Tower Prison and Castle at Rouen where Joan was imprisoned. The action in the tower takes place between February 21, 1431 and May 28, 1431.

“We would like to believe that youth, ardor, audacity, courage, and natural intelligence will prevail against bureaucratic powers and corruption. In Joan’s case, there is an important sense in which they did not. She died, after all, at her enemies’ hands. But she stands for the triumph of the invisible over the visible, of the potency of pure intention, of acts that shimmer and endure beyond the life of the actor or the efficacy of the acts.”

- Mary Gordon, Joan of Arc

There will be two intermissions.
School of Drama

EXECUTIVE DIRECTOR
Sarah Nash Gates

FACULTY
Professors
Robert Dahlstrom, Jon Jory,
Steve Pearson, Barry Witham

Associate Professors
Sarah Bryant-Bertail, William Forrester,
Mary Louise Geiger, Robyn Hunt,
Mark Jenkins

Assistant Professors
Valerie Curtis-Newton, Odai
Johnson, Shanga Parker, Tina Redd

Acting Assistant Professor
Kimberly Jannarone

Senior Lecturers
Mark Harrison, Judith Shahn

Lecturers
Tom Burke, Deborah Trout

Artist-in-Residence
Catherine Madden

PART-TIME FACULTY
Geoff Alm, Scott Hafso, Melissa
Kerber, Dale Merrill, Stephanie Skura,
Scott Weldin

CAST
ARCHBISHOP/JACK
JEHANNE
LE DAUPHIN/JEAN/
MONK/HORNED ONE
JEHANNE'S COUNSEL
BEATRICE
AGNES
ISABELLE
CATHERINE
SYBILLE
HAUVIETTE
MARIE
BONES
PIERRE CAUCHON
CAUCHON'S MISTRESS
CAUCHON'S MOTHER/
CHARLOTTE
Erwin Anthony Thomas*
Maile Holck*
Elliott Williams*
Catherine Ingman*
Carin Towne*
Jaclyn Williams*
Hilda Gutormsen*
Bridie Harrington*
Jamie Morgan*
Amy Rose Drucker
Shanan Kelley
Calli Sarkesh*
Tim Johnson*
Joanne Brooks*
Nellie Viner

CHORUS
VILLAGER, NUN
ERIN MEIER
John Sisk
Kimberley Morris

MUSICIANS
FLUTE
Amy Rose Drucker
FLUTE
Nellie Viner
GUITAR
Erwin Anthony Thomas*

*members of the Professional Actor Training Program
**CREW**

PRODUCTION MANAGER  Michael Thompson  
TECHNICAL ADVISOR  Kris Shaw  
FACULTY ADVISORS  M.L. Geiger, Robert A. Dahlstrom  
LIGHT BOARD OPERATOR  Andrea Bonner  
DESIGN ASSISTANT  Josh Hoover  
PRODUCTION OFFICE  Josh Costello, Adam Koplan  

**RUNNING CREW**  
Chong Ahn, Ginger Castleberry, Scott Herman, Shannon Jaynes,  
Brent Knopp, Lenora Lin, Suzanne Merklej, Audrey Murray,  
Nikki Przasnyski  

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**SPECIAL THANKS**

The Weaving Works, Connie Amundson, Bob Dahlstrom, Bob Boehler, Alan Weldin, Alex Danilchik, Jordan Baker, Tom Burke, Anne Stewart, Rich Leibfried, Mark Zufelt, the Design Graduate students, PATP Concessions, Sarah Nosh Gates, Seattle Repertory Theatre, Intiman Theatre, and ACT.

*All concession sales benefit the PATP Showcase Fund!*

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**FROM THE PLAYRIGHT**

*Joan: In Her Own Voice* was first conceived in 1998 as a solo piece for the Original Performance class at Freehold. After nearly six centuries and an estimated 10,000 published works, Joan of Arc has entered the realm of archetypal characters. But upon reading the transcripts of her trial, a more human and personal vision emerged. The passionate, witty and politically savvy voice that comes to us through her words is a far cry from the delusional mystic or naïve innocent of literary fame. I wondered about the interior world of this “Jehanne,” especially during her long imprisonment. Later, more characters appeared, each bringing additional layers to the exploration. Readings of the script drove me deeper into Jehanne’s world and its connections with ours. During the rehearsal period of this production new insights were gained and the writer’s friend, the rewrite, occurred yet again. Now the rehearsal period is complete, and only one piece remains to bring this work fully to life – your presence with the mystery that is Jehanne Romée.

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**ABOUT THE PLAYRIGHT**

After several years of youthful theatre study and play in Minneapolis, New York, and Seattle, Connie Amundson decided to get a decent day job and entered chiropractic school. Upon graduation she returned to Seattle and opened a practice. Several years later, a compelling need to return to the dramatic arts helped her overcome her fears, and she registered for a screenwriting class. It was bliss. In 1995 she was awarded the first prize in scriptwriting by the Pacific Northwest Writers Conference for her screenplay, *La Sombra*.

Recently she has worked as an artist-in-residence in the schools helping students craft original plays. During the last several years she has also performed in and written and directed works of ritual theatre in order to explore the relationships among performance, ritual, and healing. She maintains a private practice in Seattle, where she lives with her husband and two children.

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**RECOMMENDED READING**