**Upcoming School of Drama Productions:**

*Marisol*
May 2-12 – The Ethnic Cultural Theatre
(Tickets and Info: 206.543.7661)

Life in the city is getting to Marisol Perez. When a war in heaven spills over into the smoldering wasteland of New York City, Marisol must learn to survive in a world in which the moon has vanished, coffee is inexplicably extinct, and people are tortured for exceeding their credit limits.

*As You Like It*
May 17-25 – Hutchinson Hall Room 201
(Tickets $5, Available at the Door, Night of Show Only)

Shakespeare’s tribute to love in all its guises, *As You Like It* follows the heroine Rosalind as she forsakes the comfort of the court for the forest of Arden. Disguised as a man, she sets off in search of love and justice in this magical fairy tale of romance and passion.

*The Phantom Lady*
May 29–June 9 – The Playhouse Theatre
(Tickets and Info: 206-543-4880)

Duel! Deceit! Cross-purposes! Miraculous escapes! Calderon’s cloak-and-sword play, a comic classic of the Spanish Golden Age, is the story of a young widow whose love for a brave stranger is thwarted at every turn by her vigilant brothers and their need to uphold the family’s honor.

**Special Thanks to:** Sarah Bryant-Bertail, A Contemporary Theatre, Bill and Marcia Crossett, The Dalley Family, Intiman Theatre, Simona Micali, Bob Moss, Albert Sbragia, Seattle Children’s Theatre, The Seattle Opera, Seattle Repertory Theatre and especially to The Production Network
Enrico IV
By Luigi Pirandello
Translated by Richard Nelson

Director
Adam Koplan*
Set Design
Tristan M.T. Dalley*
Costume Design
Anita Grimes
Lighting Design
Brian Patrick Healy
Sound Design
Matthew Jaeger
Stage Manager
E. Sara Barnes
Dramaturg
Durin Cazac
Fight Choreographer
Jerry L. Collum
Technical Director
Rich Leibfried
Master Electrician
Robyn Hunt, Deb Trout
Facility Advisors
Bart Sher, Intiman Theatre
Community Advisor to
Mr. Koplan

*In partial fulfillment of a Masters of Fine Arts

Produced through special arrangement with Broadway Play Publishing Inc. The script to this play may be purchased from BPPi at http://www.BroadwayPlayPubl.com

Support UW School of Drama Scholarships

• Provide support to students struggling with rising tuition costs.
• Help emerging artists escape the burden of student loans.
• Assist us in continuing to attract outstanding students.

Inquiries please call the Development Office at 206/221-6797
School of Drama

EXECUTIVE DIRECTOR
Sarah Nash Gates

FACULTY

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Robert Dahlstrom, Jon Jory, Steve Pearson, Barry Witham

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Artist-in-Residence
Peter Marududin

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*Deceased

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Joanne Tall, secretary
Michael Thompson, assistant to the general manager
Rebecca Traher, office assistant
Alan Weldin, scene shop manager

Visit the School of Drama at:
http://ascc.artscl.washington.edu/drama

The Cast

Enrico IV
Donna Matilda
Frida, her daughter
Charles Di Nolli, engaged to Frida
Tito Belcredi, Matilda’s lover
Doctor Dionysus Genoni, a psychiatrist

The Four Private Counselors:

Harold
Ordulph
Landolph
Berthold

Giovanni

Spencer Thorsen

Valet 1
Spencer Thorsen

Valet 2
Matthew Bernhard

* Member of the Professional Actor Training Program

The Setting: An Isolated Villa in Italy

There will be two intermissions

The School of Drama is proud to be a member of Theatre Puget Sound
### Crew

**Assistant Stage Managers**  
Jayson Morrison, Natalie Smith, Winter Davis

**Assistant Costume Designer**  
Matthew Starritt

**Assistant to Sound Designer**  
Jordan Baker, Jennifer Zeyl

**Hair/Make-up Styling Lead Cutter**  
Ginny McKeever

**First Hands**  
Eve Garcia, Beth-Ann Humphries

**Stitchers**  
Heidi Ganser, Anita Grimes, Amy Laughter, Erin Murphy

**Crafts**  
Winter Davis, Anita Grimes, Nadia Kaboul

**Fabric Painters**  
Tessa, Lillis, Tiffani Aerts

**Research Assistant**  
Shannon Oates

**House Management**  
Nicole Baja-Appleby, Michael Thompson, Shane Walter

**Production Office**  
Amy Boyce, Josh Costello

### Set Construction Crew

Ann Bartek, Eric Beauzay, Roxann Breen, Lacey Carnahan, David Hanline, Matt Smucker, Brian Spradlin, Carrie Whitney, Marion Williams

### Electrics Crew

Robert J. Aguilar, Gabe Dixon, Jessica Trundy

### Costume Construction Crew

Students from the 211 and 291 Costume Lab

### Running Crew

Robert Aguilar, Brian Ahn, Rachel Brantley, Kimberly Breskin-Auer, Christina Bruce, Jamie Brunton, Durin Cazac, Pedro Cordoba, Katy Dixson, Jessica Eland, Hallie Harris, Alex Hayes, Erin Maxwell, La Tonya Minnis, Sarah Nealen, Christie Nittrouer, Keith Pitsch, Daniel Yim

### Director's Notes

Luigi Pirandello’s 1922 was a time out of joint. Einstein and Freud’s theories had destroyed the comfortable, rational Nineteenth Century worldview and the Great War had very nearly destroyed the World. Definitions of the most central (and previously concrete) human realities - time, history, and the very notion of the self - now seemed up for grabs. Pirandello wrote *Enrico IV* in response to what he perceived to be the “comic and crazy phantasmagoria” of life.

Without question, *Enrico IV* is an intellectual play, a philosophical meditation on the nature of time, identity, and personality. But thankfully, Pirandello knew his strengths as a playwright: he wrote that his particular gift to the Modern Drama was that he could convert his intellect into passion. At base, the play is essentially a revenge tragedy, complete with a complicated love triangle, an ancient rivalry, and a broken-hearted lover. It is the heart, as much as the mind, that drives the action of *Enrico IV*.

### Recommended Reading

- *The Man Who Mistook his Wife for a Hat and Other Clinical Tales* by Oliver Sacks, Touchstone Books, 1999
- *Hamlet* by William Shakespeare