Next Quarter at the School of Drama

The Suicide: A Russian Comedy by Nikolai Erdman
  directed by Mark Weil
  February 2-16, Meany Studio Theatre
Without a job, supported by his wife, and browbeaten by his mother-in-law, Semyon Semyonovich Podsekulnikov contemplates suicide. Immediately lionized by a parade of zany advocates who relish the idea of having a martyr for their pet causes, Semyon finds himself in a bizarrely heroic race toward his own demise.

2nd Annual UW Ten-Minute Play Festival
  directed by Mark Harrison and MFA directors
  February 16-March 2, The Penthouse Theatre
Back by popular demand, we’re serving up another round of “theatrical haiku” on this, the 25th anniversary of the 10-minute play. This year’s festival will include a world premiere by Steven Dietz. Catch ’em while you can, they’re moving fast!

Goodnight Children Everywhere by Richard Nelson
  directed by Mark Jared Zufelt (MFA Thesis)
  March 2-16, The Playhouse Theatre
As the bombs began to fall on London in 1940, hundreds of thousands of parents sent their children to safety across Britain and beyond. When four siblings are reunited in 1945, they find that surviving the peace may be just as difficult as surviving the war.

How I Learned to Drive by Paula Vogel
  directed by Matthew Arbour
  February 28-March 9, Studio 201
Using a palette of wild humor and startling honesty, Vogel delivers a tale of forgiveness and survival in rural Maryland. How I Learned to Drive explores a taboo subject chronicling the damaging seven-year relationship between an 11-year-old girl and her uncle, who is 38. Winner of several awards including the Pulitzer Prize in 1998.

Don’t miss your One-Hour Call!

There are two more opportunities to take part in our exciting new program: One-Hour Call!

January 11, 2003 The Suicide: A Russian Comedy
March 29, 2003 Orestes 2.0

You will enjoy breakfast with members of our PATP Class of 2003, watch a rehearsal, and participate in a 20-minute Q&A with the director and actors on the date above (9am - Noon). Then return opening night to see the production in its final form. Cost is $50 per person for each date. Call our development office at (206) 221-6797 for details.

STAGE BLOOD
BY CHARLES LUDLAM

The Playhouse Theatre
December 3-15, 2002
37th Season
210th Production
Stage Blood
By Charles Ludlam

Director
Amy Rebecca Boyce*

Set Design
Jennifer Zeyl

Costume Design
Matthew Smucker

Lighting Design
Kristine Hain

Sound Design
Matthew Jaeger

Stage Manager
Erika Stoll

Technical Director
Jerry Collum

Dramaturg
Jayson Morrison

Assistant Director
Nikki Przasnyski

Community Advisor
Leslie Swackhammer

Assistant Stage Manager
Sarah Goldblatt

Assistant Costume Designers
Rachel Canning & Robert Aguilar

Assistant Lighting Designer
Katie McDonald

Charge Artist
Jordan Baker

Master Carpenter
Alex Danilchik

Stitchers
Kim Breskin-Auer, Nikki Hernandez-Adams, Eve-Line LeDuc, Diane McGinn, Erin Murphy, Rose Powers

Costume Construction Crew
211 & 291 Costume Lab Students

Set Construction Crew
Adam Batten, Eric Beauzay, Robert Grandy, Neil Jernstrom, Matthew Lillard, Ben Radin, Brian Spradlin

Running Crew
Sarah Davies, Andrew Evans, Monica Festa, Adrian Gaeta, Aaron Heinzen, Julia Hochner, Elizabeth Johnson, Lori Jones, Tim Liese, Thorn Michaels, Aaron Morgan, Sarah Nealen, Vasily Naumenko, Lindsey Pasternak, Andrew Peterson, Michael Place, Raederle Thoreson, Brendan Weinhold

Program Spotlight: PDTP
(Professional Director Training Program)

This production of Stage Blood is the thesis project of a third-year PDTP student. It is one of five productions in the School's mainstage season to be directed by an emerging artist from our talented graduate directing program.

Students accepted into the Professional Director Training Program (PDTP) have demonstrated talent in production and the desire to work and innovate at the highest levels of the theatre profession. They bring a passion for language and ideas, visual art and music; a solid foundation in dramatic theory and literature; and a commitment to realize their own distinctive vision for the stage.

During the three years they spend in this MFA program, these students receive comprehensive, hands-on training guided by a faculty of working professionals. PDTP students work closely with all the School of Drama's other programs, developing their craft alongside and in concert with the acting, design and Ph.D. students.

The School of Drama is proud of the PDTP's strong ties with Seattle's vital professional theatre community. We invite leading professional directors to mentor PDTP students, direct in the School's mainstage season, and advise on second-year MFA workshop productions.

Graduate directing seminars regularly involve discussions with visiting theatre artists and resident theatre artists. In recent years such guests have included Libby Appel, Mark Lamos, Tina Landau, Sharon Ott, Martin Benson, Maria Irene Forés, Stephen Wadsworth, Dan Sullivan, Len Jenkins, Tony Taccone, Bart Sher, Gordon Edelstein, Steve LeGrand, Mame Hunt, Nikki Appino, Molly Smith and Speight Jenkins.

If you are interested in making a contribution to support the PDTP or any other School of Drama program, call Director of Development Jennifer Lavy at 221-6797. Or, to send a donation by mail, please make out your check to UW School of Drama, write PDTP (or other program name) in the memo line, and address the envelope to UW School of Drama, Box 353950, Seattle WA 98195-3950.

ACT, Jed Bailey, Sarah Bryant-Bertail, William and Marcia Crossett, Emily Donahoe, Johnny Giacalone, Kyra Himmelbaum, Adam Koplan, Intiman Theatre, Portland Center Stage, Seattle Children's Theatre, Seattle Repertory Theatre, Judy Shahn, Jackie Williams

*In partial fulfillment of a Masters of the Fine Arts in Directing
School of Drama
EXECUTIVE DIRECTOR
Sarah Nash Gates

FACULTY

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

Associate Professors
Sarah Bryant-Bertall, William
Forrester, Robyn Hunt,
Mark Jenkins

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

Acting Assistant Professor
Venus Opal Reese

Senior Lecturers
Mark Harrison, Judith Shahn

Lecturers
Jerry Collum, Deborah Trout

Artist-in-Residence
Geoff Korf

PART-TIME FACULTY

Geoff Alm, Scott Hafso,
Melissa Kerber, Peter Kyle,
Stephanie Skura, Teresa Thuman,
Scott Weldin

RETIRED & EMERITUS FACULTY

Jack Clay, Betty Comtois, James Crider,
Vanick Gaitsch, Agnes Haaga,
Robert Hobbs, Geraldine Silks,
Jack Sydow,
Aurora Valentinetti, Jack Wolcott

STAFF

Kris Bain, marketing and pr manager
Jordan Baker, stage technician
Bob Boehler, stage technician
Sue Bruns, graduate program
Jenny Crook, computer technician
Alex Danilchik, stage technician
Liz Fugate, drama librarian
Josie Gardner, costume shop manager
Arlene Hamilton, administrator
Kathy Holliday, academic advisor
Andrea Johnson, costumer
Laurie L. Kurutz, costumer
Jennifer Lavy, development director
Rich Leibfried, master electrician
Dena Petersen, fiscal technician
Anne Stewart, general manager
Joanne Tall, secretary
Heather Tews, office assistant
Michael Thompson, assistant to the
general manager
Alan Weldin, scene shop manager

Carlton Stone, Sr./Gilbert Fey

Richard Lopez*

Carlton Stone, Jr.

Jeffrey Woodard*

Helga Vain

Jenny Mercein*

Edmund Dundreary

Robert Manning*

Jenkins

Marya Sea

Kaminski*

Elfie Fey

Patricia Nelson*

* Denotes member of the Professional Actor Training Program (PATP)

The action of the play takes place backstage and onstage
in a theatre in Mudville, USA.

There will be one ten-minute intermission.

PLEASE, WE BEG YOU! DO NOT REVEAL THE
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The School of Drama is proud to be a member of Theatre Puget Sound
Charles Ludlam established the Ridiculous Theatrical Company in New York in the late 1960's. His choice of the name, "Ridiculous," was two fold: first, he believed it freed the troupe from conforming to any one theatrical form or social standard; second, if the company was already holding themselves up for scorn and derision with their very name, who could criticize them?

Ludlam despised the minimalist movement prevalent in the theatre of his time, which stripped away traditional elements of theatre like plot, character, and language. Ludlam's plays are filled with the great, time-worn traditions of theatre: shtick, stage effects, a delight in language, disguise, drag and most importantly a celebration of theatricality. He was also influenced greatly by old black and white movies he saw on the late show, puppet shows, B-movies, westerns, science fiction, Warner Brothers cartoons, and comic books.

Charles Ludlam was a Renaissance man—writing, directing, designing and acting in the dazzling 29 plays he churned out before his early death, of AIDS, in 1987. By that time, the Ridiculous Theatre Company became a tight-knit family, with Ludlam as the patriarch. To many in the company, The Ridiculous Theatre Company simply did not exist without Charles Ludlam. Nevertheless, at Ludlam's insistence, the Company played on after his death, led by his lover and co-star, Everett Quinton.

"We communicate in the language of theatre: theatre that wants to be theatre, rather than theatre that wants to be something else. I think that theatre has to BE theatre, has to be about theatre. Theatre about something else is naturalism, is realism, is a try to imitate something else convincingly, but it's a dead end... The Elizabethans admitted the theatricality." - C.L.

Stage Blood is produced by special arrangement with Samuel French.


Ridiculous Theatre: Scourge of Human Folly: The Essays and Opinions of Charles Ludlam, by Charles Ludlam, Steven Samuels (editor), Theatre Communications Group, March 1992

The Mystery of Irma Vep and Other Plays, by Charles Ludlam, Consortium Book Sales and Distribution, April 2001

Visit the School of Drama at: http://depts.washington.edu/uwdrama and sign up for UWTheatre E-News.

Sponsor an emerging artist!
You can have a profound impact on the life of a young artist by participating in our Adopt-an-Actor program. The rewards are many, and your gift of $3,000 or more helps put the PATP Class of 2003 on the road for its spring Showcase audition tour and debut to industry professionals. For information about adopting an actor, call Jennifer Lavy at (206) 211-6797.