

## 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 Podsekalnikov 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 haikus" 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!

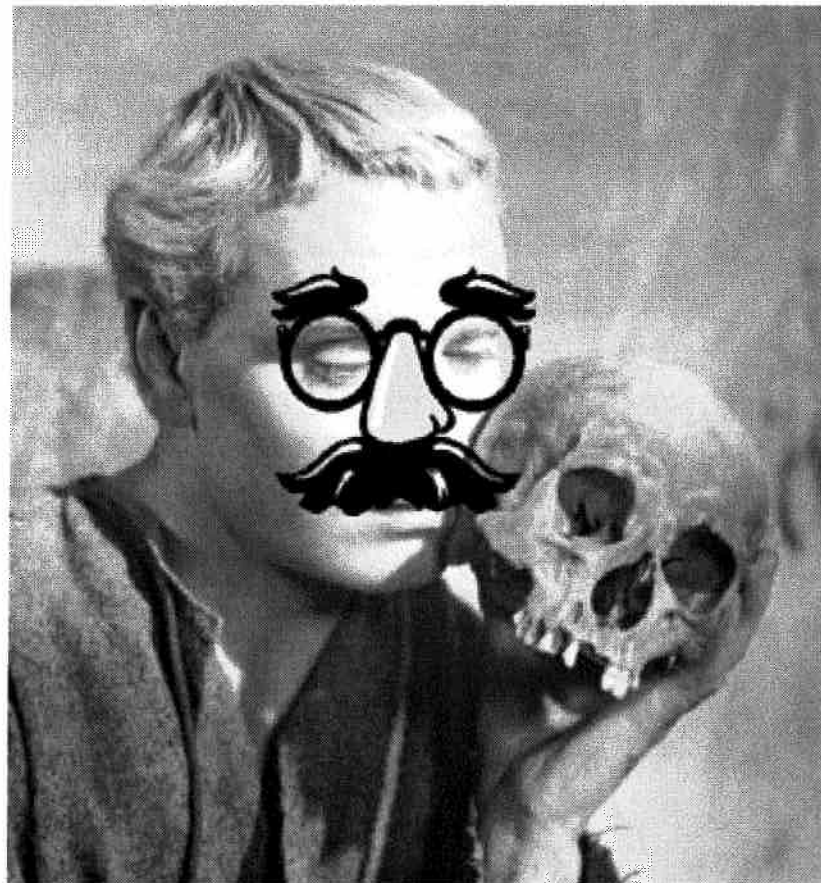
**January 11, 2003 The Suicide: A Russian Comedy**

**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

<b>Director</b>	Amy Rebecca Boyce*
<b>Set Design</b>	Jennifer Zeyl
<b>Costume Design</b>	Matthew Smucker
<b>Lighting Design</b>	Kristine Hain
<b>Sound Design</b>	Matthew Jaeger
<b>Stage Manager</b>	Erika Stoll
<b>Technical Director</b>	Jerry Collum
<b>Dramaturg</b>	Jayson Morrison
<b>Assistant Director</b>	Nikki Przasnyski
<b>Community Advisor</b>	Leslie Swackhamer
<b>Assistant Stage Manager</b>	Sarah Goldblatt
<b>Assistant Costume Designers</b>	Rachel Canning & Robert Aguilar
<b>Assistant Lighting Designer</b>	Katie McDonald
<b>Charge Artist</b>	Jordan Baker
<b>Master Carpenter</b>	Alex Danilchik
<b>Stitchers</b>	Kim Breskin-Auer, Nikki Hernandez-Adams, Eve-line LeDuc, Diane McGinn, Erin Murphy, Rose Powers
<b>Costume Construction Crew</b>	211 & 291 Costume Lab Students
<b>Set Construction Crew</b>	Adam Batten, Eric Beauzay, Robert Grandy, Neil Jernstrom, Matthew Lillard, Ben Radin, Brian Spradlin
<b>Running Crew</b>	Sarah Davies, Andrew Evans, Monica Festa, Adrian Gaeta, Aaron Heinzen, Julia Hochner, Elizabeth Johnson, Lori Jones, Tim Liese, Thorn Michaels, Aaron Morgan, Sarah Nealen, Vasili Naumenko, Lindsey Pasternak, Andrew Peterson, Michael Place, Raederle Thoreson, Brendan Weinhold

The Production Staff

## 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 Fornes, Stephen Wadsworth, Dan Sullivan, Len Jenkin, 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

Special  
Thanks

\*In partial fulfillment of a Masters of the Fine Arts in Directing

## School of Drama

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Sarah Nash Gates

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Mark Jenkins

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Shanga Parker, Tina Redd

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#### Lecturers

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Bob Boehler, *stage technician*  
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*general manager*  
Alan Weldin, *scene shop manager*

### EXECUTIVE DIRECTORS OF THE SCHOOL OF DRAMA

Glenn Hughes 1930-1961  
Gregory Falls 1961-1971  
Donal Harrington 1966-67\*  
Jack Sydow 1971-73

James Crider 1973-74\*  
Paul Hostetler 1974-1985  
Betty Comtois 1985-1989  
Barry Witham 1989-1994

\* Acting



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

**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)

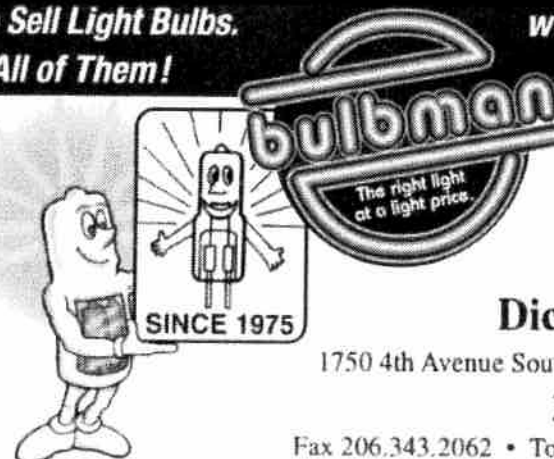
The action of the play takes place backstage and onstage  
in a theatre in Mudville, USA.

**There will be one ten-minute intermission.**

**PLEASE, WE BEG YOU! DO NOT REVEAL THE  
THRILLING, SECRET ENDING OF  
'STAGE BLOOD' TO ANYONE!**

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The Cast

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: The Theatrical Lives and Times of Charles Ludlam*, by David Kaufman, Applause Theatre Book Publishers, October 2002

*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

The University of Washington School of Drama  
and Seattle Children's Theatre are proud to present

# THE OUTSIDERS

By S.E. Hinton ~ Adapted by Christopher Sergel  
Directed by Linda Hartzell, SCT Artistic Director and UW Drama graduate

Jan. 24 - Feb. 15



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### 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) 221-6797.