Upcoming School of Drama Productions

**The Lover** by Elizabeth Egloff
November 5-17, Menny Studio Theatre
A tale of passionate, problematic love in a time of radical social change. On the eve of the Crimcan War, Elena is introduced to a young Bulgarian patriot, whose idealism matches her own and who becomes Elena’s companion and the catalyst for revolutionary changes in her life.

**Stage Blood** by Charles Ludlam
December 3-15, The Playhouse Theatre
In a sublimely ridiculous smorgasbord of silliness, Carl must avenge the death of his father and perfect the role of Hamlet! But was it his mother, the aging diva, her ambitious lover or the disgruntled stage manager? The path to truth is littered with camp mayhem in this uproarious backstage farce.

Introducing....
THE STUDIO 201 SERIES
Join us for the new Studio 201 Series! Held in our intimate classroom/performance space in Hutchinson Hall (home of the School of Drama), we know you will love these simply produced plays chosen for their experimental or challenging nature.

**Nora** adapted by Ingmar Bergman
directed by Jon Jory
November 8-17, Hutchinson Hall
Adapted by legendary film and theatre director Ingmar Bergman, **Nora** is a razor sharp retelling of *A Doll’s House*, Ibsen’s controversial assault on the politics of marriage. Bergman strips the original bare, focusing on Nora’s secret, her disillusionment with marriage and the journey that will change her life forever.

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**WANT TO MAKE A DIFFERENCE FOR THE SCHOOL OF DRAMA?**

Much like any non-profit organization, the School of Drama has plenty of opportunities for people to become part of what we do. Here’s a sampling of ways you can help us continue providing world-class education and quality theatrical experiences:

1. **Make a gift to our annual fund**
2. **Volunteer to serve on one of our Visiting Committees**
3. **Offer the use of your home or vehicle for visiting artists**
4. **Help us make connections with businesses that could donate useful materials or services (such as catering, printing, graphic design, copy machines, lumber, paint, fabric)**

Call Director of Development Jennifer Lavy at 206/221-6797 to explore the possibilities!

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The Seagull
By Anton Chekhov

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The Penthouse Theatre
October 27-November 10, 2002
63rd Season
428th Production
The Seagull
By Anton Chekhov
Translated by
Larissa Akhmylovskaya, Leonid Anisimov and Carol Levin

Director
Mark Jenkins

Set Design
Ann Bartek

Costume Design
Sarah Nash Gates

Lighting Design
Jessica Trundy

Sound Design
Matt Starritt

Stage Manager
Miller Freeman

Technical Director
Bob Boehler

Dramaturg
Odai Johnson

Assistant to the Director and Research
Shann Colbert

Assistant Stage Manager
Ginger G. Castleberry

Assistant Costume Designer
Niki Hernandez-Adams

Assistant Lighting Designer
Kristine Hain

Charge Artist
Jordan Baker

Master Carpenter
Alex Denilchik

Properties Mistress
Jennifer Zeyl

Properties Assistant
Roxann Breen

Music by
Dmitri Shostakovich

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

Costume Construction Crew
Kimberly Breskin-Auer, Niki Hernandez-Adams, Nadia Kaboul, Eve line Leduc, Erin Murphy and Drama 291 and 211 Costume Lab Students

Running Crew
Michelle Abanes, Elena Anderson, Jessica Blye, Katy Dixon, Matthew Echert, Corey Harrington, Brandon Jacobson, Amber Maurina, Erin Maxwell, Melissa Morris, Vasili Naumenko, Jesse Parce, Amy Schumacher, Erin Stargil, James Swift, Steven Thomas

YOU CAN HELP MAKE AN ACTOR’S CAREER!

The School of Drama’s Adopt-an-Actor Program has entered its third year. Will you be one of the 12 lucky people to embark upon this exciting journey with one of our graduating actors? Imagine one day seeing your adopted actor on screen or stage -- making a living in this competitive field -- and knowing you gave that young artist what could have been the deciding boost! Here are just a few of the benefits adoptive parents enjoy: invitations to shows, special events and class parties; notes and phone calls from your actor; opportunities to sit down and get to know each other; free admission to the end-of-year Showcase Performance and Benefit; and a meaningful relationship with an artist on the brink of discovery.

HOW TO ADOPT:

You can adopt an actor by making a $3,000 donation to the School of Drama PATP Class of 2003. Payment terms are negotiable. If you think you would like to participate in this rewarding program, call Development Director Jennifer Lavy now at 206/221-6797. We hope to have all 12 actors adopted before the Holidays so everyone can experience the full depth of this program!

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

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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, 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 Galstaun, Agnes Haaga, Robert Hobbs, Geraldine Siks, 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

Arkadina, Irina Nikolaevna, An actress
Treplev, Konstantin Gavrilovich, Her son
Sorin, Pyotr Nikolaevich, Her brother
Zarechnaya, Nina Mikhailovna, A young woman
Shamrayev, Ilya Afanasyevich, Sorin's estate manager
Polina Andreyevna, His wife
Masha, His daughter
Trigorin, Boris Alekseyevich, A writer
Dorn, Yevgeny Sergeyevich, A doctor
Medvendenko, Semyon Semyonovich, A schoolmaster
Yakov, A work man
Dmitri, A field hand
Maria, A cook
Svetlana, A maid

* Denotes member of the Professional Actor Training Program (PATP)
Anton Chekhov: Born 1860 of peasant stock, began writing numerous stories to pay for medical school. Became a physician. He developed quickly as a major Russian short story and novella writer. Founded schools and libraries while financially supporting his parents and siblings. Lungs began hemorrhaging in his late twenties; refused to self-diagnose tuberculosis. Started writing full-length plays as his health deteriorated. Married actress Olga Knipper near the end of his life. The Seagull, which failed in its first production, became the first triumph for him and the Moscow Art Theatre. Went on to write Uncle Vanya, Three Sisters and The Cherry Orchard, which he finished shortly before his death at the age of 44 in 1904.

"I think that in his presence, everyone involuntarily felt in himself a desire to be simpler, more truthful, more one's self... All his life he lived in his own soul; he was always himself, inwardly free, and he never troubled about what some people expected and others—coarser people—demanded of him... Beautifully simple himself, he loved everything simple, genuine, sincere, and he had a peculiar way of making other people simple."

- Maxim Gorky on Chekhov

"Whatever is felt upon the page without being specifically named there—that, one might say, is created. The inexplicable presence of the thing not named...that gives high quality to the novel or the Drama as well as to poetry itself."

- Willa Cather

Artists strive to mediate between raw nature and humanity—to bring insight and clarity is their mission. But what of the artist's own frailties—rudeness, distraction, ego, vanity, personal ambition? If talent is an anonymous gift endowed to an individual, who claims it? And for what purpose?

- Mark Jenkins

The end of the 19th Century. Sorin's Estate in Central Russia,

Act One

Dusk. Near a lake that borders the estate.

Act Two

A week later. Another part of the estate.

Twenty Minute Intermission

Act Three

A week later. The dining room in Sorin's house.

Act Four

Two years later. A drawing room in Sorin's house.

The Seagull by Anton Chekhov, translated by Leonid Anisimov, Larisa Akhmylovskaya and Carol Levin.

Originally produced in the United States by the Art Theatre of Puget Sound.

Permission granted by Art Theatre Productions, Seattle.

A Contemporary Theatre, Intiman Theatre, Rob Faucett at the Burke Museum, Andrea Johnson, Peter Kyle, Seattle Children's Theatre, Seattle Repertory Theatre, Portland Center Stage

This production is dedicated to the memory of actor Anthony Lee.

The Selected Letters of Anton Chekhov by Lillian Hellman (editor), Noonday Press, April 2001


Plays by Anton Chekhov, Michael Frayn (Translator), Heinemann (Txt), January 1991

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