

Upcoming School of Drama Productions

THEATRE SERIES:

Suite for Strangers (World Premiere)

written and directed by Robyn Hunt

April 25-May 9, Meany Studio Theatre

Pack your bags. Leave home behind. Get your name on the passenger list and sail away. Drink French espresso in a dark café, navigate the high seas and explore narrow streets filled with poets, honeymooners, vagabonds and spies in this madcap of missed connections, chance meetings and the unexpected twists and turns of foreign travel.

Unfinished Women Cry in No Man's Land

While A Bird Dies in a Gilded Cage

by Aishah Rahman

May 23-June 6, The Penthouse Theatre

As the girls of the "Hide-A-Wee Home for Unwed Mothers" decide whether to keep their babies or to give them up for adoption, brilliant saxophonist Charlie "Bird" Parker slowly dies in the plush boudoir of his longtime mistress, trapped in a narcotic fog and the lost dreams of his exploited talent. These two tales of unarticulated, half-understood longings give a human face to stereotypes, statistics, and sociological theories. Adult themes.

STUDIO 201 SERIES:

All The Rage by Keith Reddin

May 14-23, 201 Hutchinson Hall

When Helen awakens to the sight of a bloody corpse and the sound of her husband shouting "Call 9-1-1!" she can pretty much tell that it's going to be a bad day. Surprising, unsettling, thought-provoking, and very funny, *All the Rage* is a funhouse-mirror view of America's obsession with guns. Adult themes.

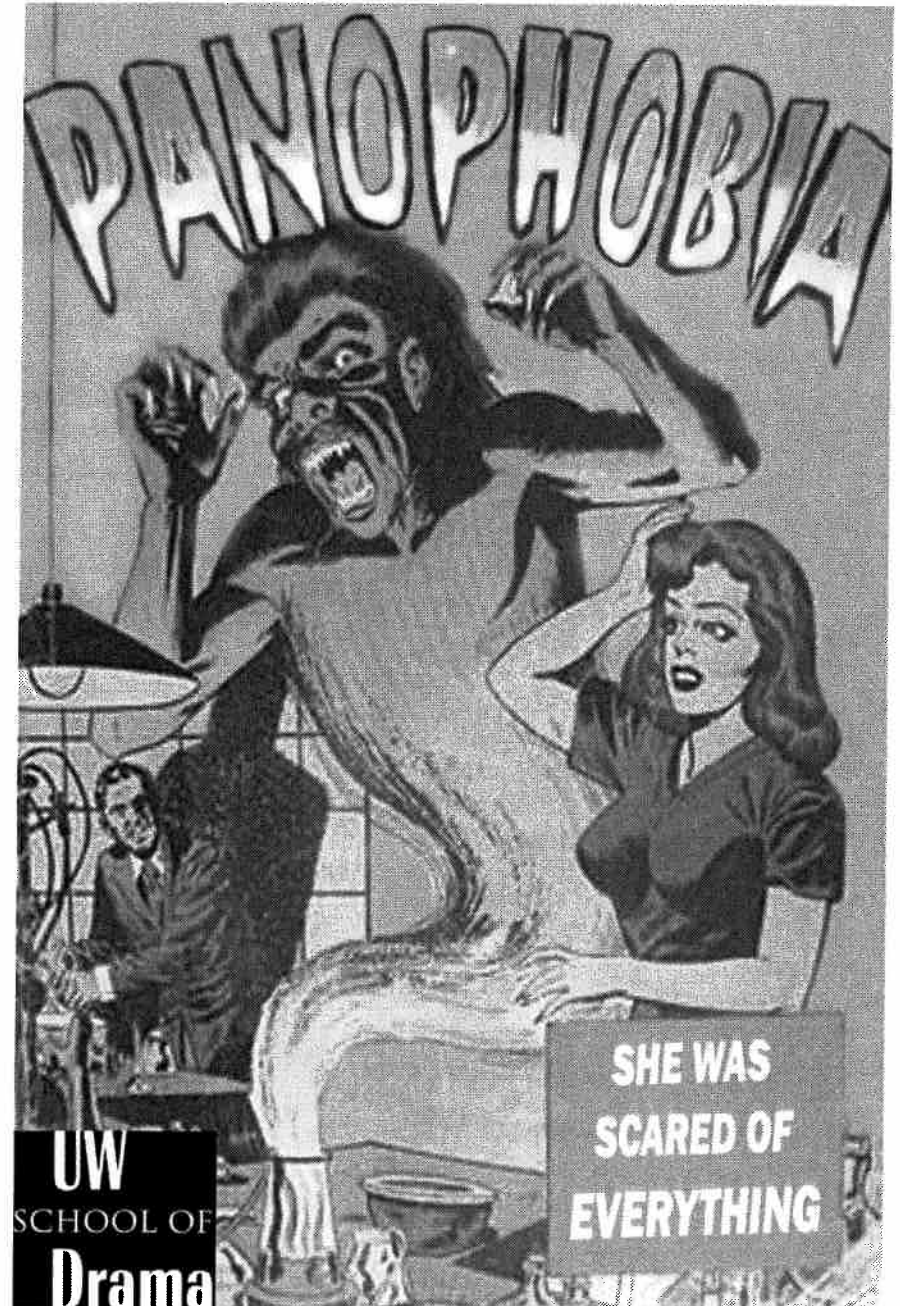
Call 206-543-4880 for ticket information.

For more info, visit:

<http://depts.washington.edu/uwdrama>



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



The Playhouse Theatre
38th Season
215th Production
April 11-25, 2004

Recommended Reading and Sources

The Culture of Fear: Why Americans Are Afraid of the Wrong Things, by Barry Glassner (New York: Basic Books, 1999).

Horror!, by Drake Douglas (New York: Macmillan, 1969).

Believing in Magic: The Psychology of Superstition, by Stuart A. Vyse (Cambridge: Oxford University Press, 1997).

The Blackstone Book of Magic and Illusion, by David Blaine (New York: Newmarket Press, 2002).

"The Cruellest Cure", by Lauren Slater (*New York Times Magazine*: Nov. 2, 2003).

The Anxiety & Phobia Workbook, by Edmund J. Bourne, Ph.D. (Oakland: New Harbinger Publications, 2000).

... and the film documentary **Bowling for Columbine**, by Michael Moore (2002).

A partial list of interviews from which some of Panophobia was developed:

Lindsey Desmul; Bryan Costanich; Mikano Fukaya; Jack Brenner; Robyn Hunt; Marianne Owen; Heather Carlson; Deanna Watt; Michal Friedrich; Jane Corbit; Kate, Alex and Bill Gillespie; Genna duPlessis; Richard Lopez; the charismatic man on the boardwalk at Venice Beach; Owen Cole; Erin; Grace Marie; Casey and Ryan Jamrog; Don Shell; Elias Higham; Cynthia Jones; Marjorie Ballard; Seattle Police Department Officers Bunge and Washington.

Did You Know?

THE UW SCHOOL OF DRAMA ...

- Graduate programs in acting, directing, and design are ranked 4th in the nation by *U.S. News & World Report*?
- The undergraduate program has been similarly ranked by the *Princeton Review* as one of the top five programs in the country?
- Was hailed in the *NY Times* (January 2003) as "... one of the nation's most often mentioned MFA acting programs by casting directors and theatrical agents."?
- Annually auditions over 1000 people for the MFA Acting program?
- The School of Drama is the only comprehensive undergraduate and graduate theatre training program in the region? Offerings include an undergraduate degree, MFA degrees in Acting, Design, and Directing, as well as a Ph.D. in Theatre History, Theory, and Criticism?
- Won the prestigious University of Washington *Brotman Award for Excellence in Undergraduate Education* in 2003?
- Has one of the largest costume collections in the Northwest, and The Drama Library houses a collection of over 42,000 volumes?
- Includes graduates: Patrick Duffy, Jean Smart, Harry Groener, Robert Culp, Pamela Reed, Kyle MacLachlan, Dawn Wells, Peg Phillips, Richard Karn, John Aylward, Ann Sothorn, Frances Farmer, and Ella Raines?

Cast

Darrick Clayton*

Scott Giguere*

Jennifer Gillespie*

Marya Sea Kaminski*

Marc Kenison*

Robert Manning, Jr.*

Meg McQuillan*

Patricia Nelson*

Anya-Maria Ruoss*

Amy Waschke*

Jeffrey Woodard*

Joseph Yang*

*Members of the *Professional Actor Training Program* (PATP) Class of 2004, in their final School of Drama production.

You Are Invited!

PATP SHOWCASE AND BENEFIT 2004

Monday, April 26, 2004. ACT Theatre, 700 Union St.

Call 206-221-6797 for ticket information.



7pm Reception with wine and hors d'oeuvres
8pm Performances by the 2004 MFA Acting Class
Party with actors to follow
\$50 general seating and \$100 priority seating
Proceeds help fund *The Showcase Audition Tour* to NYC and LA.

Panophobia

conceived and directed by KJ Sanchez
developed by the company

Director	KJ Sanchez
Set Design	Czerton Lim
Costume Design	Niki Hernandez-Adams
Lighting Design	Robert Aguilar
Sound Design	Matt Starritt
Stage Manager	Matthew Echert
Technical Director	Alex Danilchik
Assistant Director	Lydia Fort
Master Electrician	Benjamin Radin
Assistant Lighting Designer	Andy Smith
Tickets	UW Arts Ticket Office
Scenic Arts and Properties	Czerton Lim and Tim McMath
Costume Construction Crew	Drama 211 and 291 Costume Lab students
Running Crew	Lauren Brown, Michelle Burce, Cyndi Deaton, Corey Harrington, Justin Kim, Joe Mangialardi, Adrian Moynihan, Gina Russell, Kari Scherz- inger, Joe Terrenzio, Megan Winston

The play will be performed with one ten-minute intermission.

Special Thanks

ACT Theatre, Jordan Baker, Bob Boehler, Cornish College for the Arts,
The Empty Space Theater, INTIMAN Theatre, Andrew Layton,
Jerry Manning, Paul Maupoux, Portland Center Stage,
Seattle Children's Theatre, Seattle Repertory Theatre

THE PROFESSIONAL ACTOR TRAINING PROGRAM (PATP)

The prestigious *Professional Actor Training Program (PATP)* is a three-year conservatory program leading to a Master of Fine Arts degree, and is designed to prepare students for careers in the professional theatre. The rigorous training includes work in a range of types and styles of performance, including non-realistic, realistic, classical and contemporary plays. The overall aim of the program is to provide students with the practical skills necessary to clearly and fully reveal their artistic ideas--skills which serve to challenge, shape, and strengthen their own individual acting processes. The *PATP* is consistently ranked among the very best graduate training programs in the nation.

A group of 10 students enrolls each autumn quarter for the three-year program. In addition to performing each quarter in studio productions, first-year students join the acting pool in the winter quarter, and together with second and third-year students perform in the School of Drama mainstage season, directed by guest professionals, faculty or advanced graduate student directors.

The faculty is world-renowned – *PATP* instructors, professionals themselves, are recognized experts and innovators of their respective fields. The acting curriculum accordingly reflects a diversity of instruction that mixes the very best of traditional training techniques with the most promising of experimental approaches. As a result, School of Drama graduates enter into the profession with a great array of studio training, including *Suzuki* and *Alexander* techniques (movement), *Linklater* and *Skinner* (voice and speech), and *Stanislavsky* (acting technique). Other courses prepare students in a number of necessary fields such as stage combat, dance, dialects, singing, text analysis and dramatic action.

During their third year, *PATP* students often complete a professional internship and may be cast in one of the Equity theatres in Seattle, such as the *Seattle Repertory Theatre*, *INTIMAN Theatre*, *The Empty Space Theatre*, *ACT Theatre* or *Seattle Children's Theatre*. They also take an intensive course in acting for the camera, rehearse and perform major roles, create a 20-minute solo performance of their own design, and develop a professional showcase which plays in New York, Los Angeles and Seattle.

If you are interested in making a contribution to support the *PATP* or any other School of Drama program, call Director of Gifts and Donor Relations Leslie Swackhamer at 221-6797. To send a donation by mail, please make your check payable to UW Foundation/Drama, write *PATP* (or other program name) in the memo line, and mail to: UW School of Drama, Box 353950, Seattle WA 98195-3950. To give on-line, please go to: http://supportuw.washington.edu/how_to_give/how-planned.html. Donor forms may also be found in the lobby. Thank you.

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From the Director

I have always been fascinated by fear and its role in American culture — especially today when our fears are exploited for marketing strategies and political campaigns alike. We've seen some excellent works on the culture of fear: from Michael Moore's film *Bowling for Columbine* to Barry Glassner's book, *The Culture of Fear in America: Why Americans Fear the Wrong Things*. Glassner and Moore were my introduction into the subject of fear. My interests then headed toward the many other aspects of fear: the boogeyman in the closet and the monster under the bed, the delightfully cold chill we get from a good horror movie and of course, the sheer fun of jumping out from behind a door and yelling 'gotcha'! (Though we hate to be the one coming around the corner who is 'gotten'!) And last but not least there are phobias ...

The definition of a phobia is an irrational fear or dislike of something in which our need to avoid this something alters the way we live our lives. I look at my own life and wonder how it might be different without my own irrational fears.

All the characters in this play are based on real people, and the dialogue was taken from real interviews conducted by the actors. They interviewed a great number of people, from many different walks of life. I provided the concept and have served as director and editor, but it was the cast, designers, stage manager and shop crew that made the play. It started a few months ago when we all met and I introduced the subject and the techniques we would use. We then met again five weeks ago and started sharing our research: clinical studies, self-help books, newspaper clippings, personal diaries... you name it. We then sat down — all 18 of us — and collaboratively compiled what you will see tonight. I hope you enjoy!

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