Upcoming School of Drama Productions

THEATRE SERIES

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

Did You Know?

THE UW SCHOOL OF DRAMA ...

- Graduate programs, offering Masters of Fine Arts degrees 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?
Suite For Strangers

I. Lullaby en Mer ... a luxury liner in the 1950's.

II. Café Suite ... a Paris café in the 1960's.

III. 1942 ... a train station during World War II.

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

Suite For Strangers
conceived and directed by Robyn Hunt

<table>
<thead>
<tr>
<th>Director &amp; Original Choreography</th>
<th>Robyn Hunt</th>
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<tbody>
<tr>
<td>Set Design</td>
<td>Andrew Layton</td>
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<tr>
<td>Costume Design</td>
<td>Rachel Canning</td>
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<tr>
<td>Lighting Design</td>
<td>Jeremy Winchester</td>
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<tr>
<td>Additional Choreography &amp; Composition</td>
<td>Peter Kyle</td>
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<tr>
<td>Sound Design</td>
<td>Robyn Hunt</td>
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<tr>
<td>Stage Manager</td>
<td>Devon Smith</td>
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<tr>
<td>Technical Director</td>
<td>Bob Boehler</td>
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<tr>
<td>Sound Engineer</td>
<td>Steve Pearson</td>
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<tr>
<td>Dramaturg</td>
<td>Brendan Callahan</td>
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<tr>
<td>Hair and Wig Designer</td>
<td>Joyce Degenfelder</td>
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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 Swackhammer 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://depts.washington.edu/uwdrama/support/support.html. Donor forms may also be found in the lobby. Thank you.
School of Drama
EXECUTIVE DIRECTOR
Sarah Nash Gates

FACULTY
Professors
Robert Dahlstrom, Robyn Hunt,
Jon Jory, Steve Pearson,
Barry Witham

Associate Professors
Sarah Bryant-Bertail, William
Forrester, Mark Jenkins

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

Senior Lecturer
Judith Shahn

Lecturers
Jerry Collum, Deborah Trout

Artist-in-Residence
Geoff Korf

PART-TIME FACULTY
Geoff Alm, Scott Hafso,
Melissa Kerber, Peter Kyle,
Teresa Thuman

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
Rebecca Dowding, costumer
Josie Gardner, costume shop manager
Zana Geddes, office assistant
Arlene Hamilton, administrator
Kathy Holliday, academic advisor
Dave Hult, master electrician
Dena Petersen, fiscal specialist
Laurie Kurutz, costume lead
Deborah Skorsted, costumer
Anne Stewart, general manager
Leslie Swackhammer, director of gifts and
  donor relations
Michael Thompson, assistant to the
general manager
Alan Weldin, scene shop manager

*Members of the Professional Actor Training Program (PATP).

The Cast

Francile Albright*
Masha Borovikova*
Garrett Feek*
Lee Fitzpatrick*
Michael Helland
Melissa Kerber
Peter Kyle
Tony Nam*
Michael Place
Samantha Rund*
Alex Tavares*
Lada Vishtak*

ACT Theatre, Sarah Bryant-Bertail, Bob Boehler, Cornish College for the Arts,
Tristan Dalley, The Empty Space Theater, Laurence Hughes, INTIMAN Theatre,
Adam Larmer, Julia Leichman, Cathy Madden, Sarah Nash Gates, Steve and Justin Pearson,
Seattle Children's Theatre, Seattle Repertory Theatre, Anne Stewart,
UW Drama Scene Shop, Stephen Weeks, Barry Witham

Special Thanks

Initial workshop collaborations:

Lullaby en Mer
Scott Perret, Laurence Hughes, Lisa Bonney, Michael Lopez, Phillip Owen,
Samantha Desz, Carrie Hegdahl, Lisa Strumi, Chuck Harper, Aaron Blakely,
Helena Decker, Jillian Boyd, Haruko Nishihara

Café Suite
Lisa Bonney, Ken Cerniglia, Dorothy Holland, Tommy Smith, Michael Lopez,
Laurence Hughes, Tina Hartmann, Christina Hardin-Juarez, Vanessa Elan,
Amy Smith, Gayle Feldman, Gina Alvarado

1942
Scott Perret, Lisa Bonney, Chuck Harper, Carolina McNeely, Cat Conoley,
Naho Shiota, Heide Darchuck, Daniel Coles, Julia Leichman,
Victor Holtcamp
Suite For Strangers
Production Staff

Properties Master  Tim McMahan
Studio Theatre Technician  Tristan M.T. Dalley
Assistant Stage Managers  Griffin Burke, Rocki DuCharme, Ilisa Olsen
Assistant Lighting Designer  Erika Stoll
Light Board Operators  Greta Weisman, Gracielle Loree
Sound Board Operator  Amber Maurina
Properties Artisans  Czeron Lim, Roxanne Breen
Charge Artist  Jordan Baker
Painters  Lacey Carnahan, Andrew Layton, Deana Plymale
Master Electrician  Dave Hult
Translation Assistance  Scott Perret, Egon Kalmund, Marlie Vishton
Rehearsal Assistants  Brendan Callahan, Adam Larmer, Scott Perret
Tickets  UW Arts Ticket Office
Set Construction Crew  Adam Batten, Roxanne Breen, Neil Jernstrom, Kane Roeder, Brian Spradlin, Patrick Sherman, Matt Starrt
Costume Construction Crew  Drama 211 and 291 Costume Lab students
Electrics Crew  Robert Aguilar, Gabe Dixon, Thorn Michaels, Erika Stoll, Ben Zamora, and students from the Drama Lighting 212 class
Stitchers  Kim Breskin-Auer, Jason Bishop, Rachel Canning, Rebecca Dowding, Jessica Lustig
Running Crew  Will Conroy, Jeff Cowart, Mikaela Hicks, Melanie Keller, Alexandra Larson, Adrienne Littleton, Christopher Stephens, Emily Trantow, Neil Voss

From the Director

I particularly love the Kabuki theatre. Its audience already knows the story and so isn’t worried about plot, but rather attends in order to see HOW it will be told, moment to moment. Each head turn, each gesture with the fingers, each angle of the shoulder is thought deeply significant and even great cause for celebration. I have similarly been delighted and transported by the French clown Jacques Tati, in his films Mr. Hulot’s Holiday, and Playtime. In the English version of Hulot, Tati shows us first the sea, with waves crashing at the shore. Then a message from him appears, almost as a postcard, inviting us to “relax and enjoy yourselves.” Please do just that. See if a little time away from home can help make, as Shunryu Suzuki put it, “the ordinary extraordinary.”

This trilogy was inspired by our everyday lives. What I’ve heard called “pedestrian movement”—walking, sitting, falling, running, standing still—expresses something essential about human beings. I am also inspired by the ways poetry and dance reveal our fundamental human experiences. I hope tonight’s pieces will work on the audience much as poetry and dance do. With abstraction, with vivid images, and with austerity, there may be, as Wallace Stevens put it, a finding “of what will suffice.”

It has to be living, to learn the speech of the place.
It has to face the men of the time and to meet
The women of the time. It has to think about war
And it has to find what will suffice. —Of Modern Poetry

Selected and Recommended Sources

Letter Written on a Ferry Crossing Long Island Sound, by Anne Sexton (© Anne Sexton). Used by permission of SLJ/Sterling Lord Literistic, Inc.


