

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.

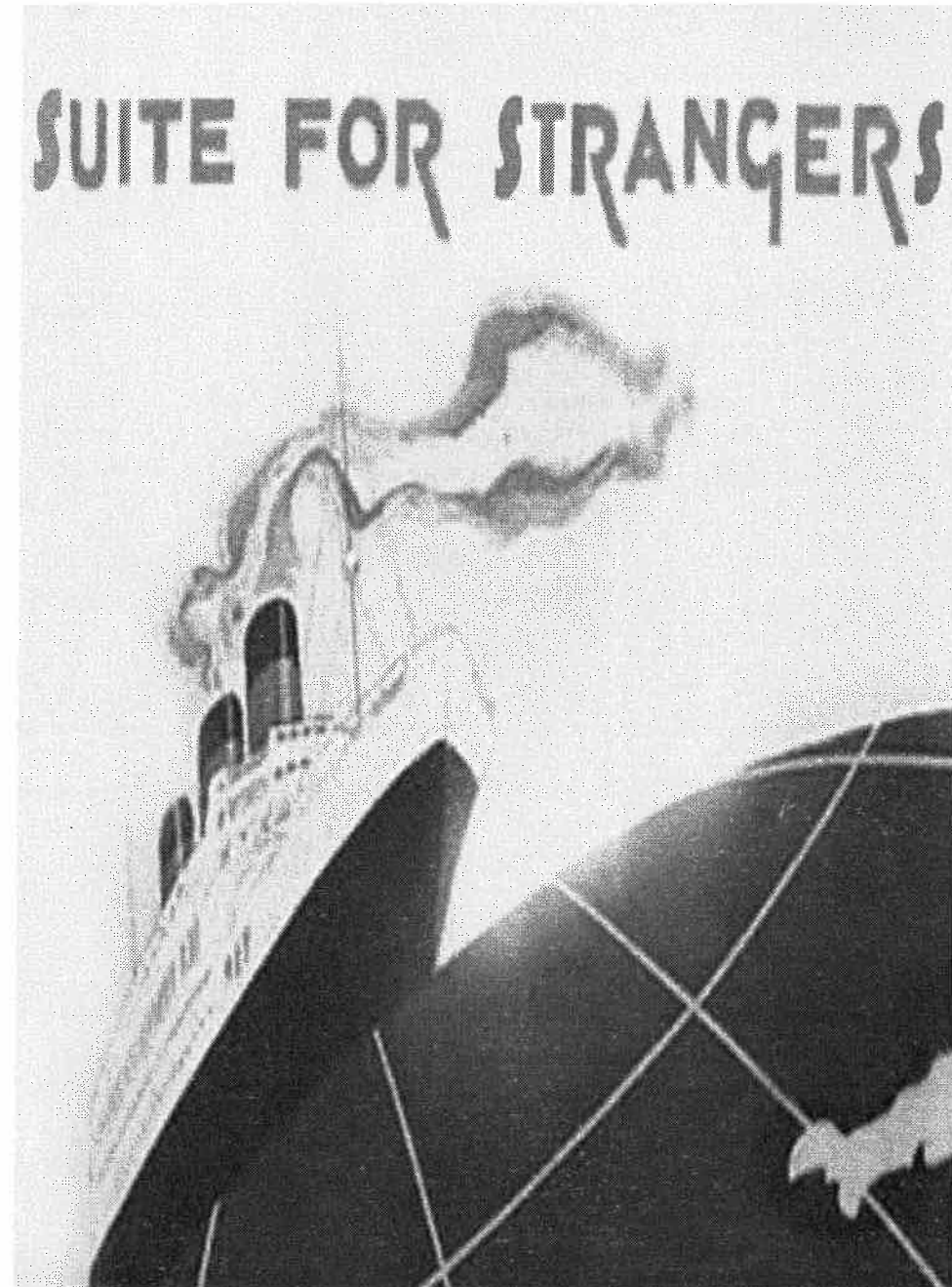
For more info, visit:

<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?



UW
SCHOOL OF
Drama

Meany Studio Theatre
April 25—May 9, 2004
27th Season
65th Production

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

Direction & Original Choreography	Robyn Hunt
Set Design	Andrew Layton
Costume Design	Rachel Canning
Lighting Design	Jeremy Winchester
Additional Choreography & Composition	Peter Kyle
Sound Design	Robyn Hunt
Stage Manager	Devon Smith
Technical Director	Bob Boehler
Sound Engineer	Steve Pearson
Dramaturg	Brendan Callahan
Hair and Wig Designer	Joyce Degenfelder

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://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

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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

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Melissa Kerber, Peter Kyle,
Teresa Thuman

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Vanick Galstaun, Agnes Haaga,
Robert Hobbs, Geraldine Siks,
Jack Sydow,
Aurora Valentinetti, Jack Wolcott

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Sue Bruns, *graduate program*
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**School of Drama
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Roderick Urquhart
John Vadino
Howard Voorheis
Joan Voorheis
George Willoughby
Kyoko Matsumoto Wright

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*

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

Special Thanks

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

Initial workshop collaborations:

Lullaby en Mer

Scott Perret, Laurence Hughes, Lisa Bonney, Michael Lopez, Phillip Owen,
Samantha Desz, Carrie Hegdahl, Lisa Strum, 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 Shioya, Heide Darchuck, Daniel Coles, Julia Leichman,
Victor Holtcamp

Suite For Strangers Production Staff

Properties Master	Tim McMath
Studio Theatre Technician	Tristan M.T. Dalley
Assistant Stage Managers	Griffin Burke, Rocki DuCharme, Ilsa Olsen
Assistant Lighting Designer	Erika Stoll
Light Board Operators	Greta Weisman, Gracielle Loree
Sound Board Operator	Amber Maurina
Properties Artisans	Czerton 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 Vishtak
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 Starritt
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, Nell Voss



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

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 SLL/Sterling Lord Literistic, Inc.

Lullaby of Birdland, composition by George Shearing & George David Weiss.
Courtesy of EMI Longitude Music.

New and Selected Poems, by Gary Soto (San Francisco: Chronicle Books LLC, 1995).
Used with permission of Chronicle Books. Visit www.ChronicleBooks.com.
Gary Soto has authored over 60 publications for both children and adults,
including plays, essays, novellas, and collected poems. His work is
consistently and nationally recognized.

Tetsu Plays Piazzolla, arranged and recorded by Tetsu Saitoh (Tokyo: ALM Records,
1990). Courtesy of Tetsu Saitoh Tetsu.

This Is Just to Say, by William Carlos Williams. From *Collected Poems: 1909–1939*,
Vol. I. (New York: New Directions Publishing Corp., 1939). Used by
permission of New Directions Publishing Corp.

Traveling Light: Collected and New Poems, by David Wagoner (Urbana: University of
Illinois Press, 1999). Courtesy of the author. David Wagoner has published
17 books of poems and ten novels. David is also a professor of English at the
University of Washington.