

Upcoming School of Drama Productions

The Good Woman of Setzuan

by Bertolt Brecht

directed by Lydia Fort

translation by Eric Bentley / original score by Katie Freeze

January 29—February 12, 2006

Shen Te, a poor prostitute, is declared by the gods to be the only good person in town. The reward for her kindness is 1000 silver dollars to start a new life. But staying good might be more difficult than she thinks. Songs with original music underscore Brecht's masterpiece of a woman torn between her idealism and the harsh realities of survival.

Language of Angels

by Naomi Iizuka

directed by Daniel Cohen

February 26—March 12, 2006

Three interconnected stories tell the tale of a young woman's mysterious disappearance in an underground cave in Appalachia. This riveting ghost story explores the dark corners in a small town, the power of grief and, as *The Atlanta Journal Constitution* put it, "conjures up floating remnants of your own past, places you've known, faces that are gone but not quite forgotten."

Studio 201 Series

Voir Dire

by Joe Sutton

directed by Valerie Curtis-Newton

February 16—26, 2006

Voir Dire: to speak truly. That's what six jurors are asked to do when a prominent black high school principal is arrested for buying crack cocaine. Sutton's explosive look at the American justice system was a finalist for the Pulitzer Prize and asks the question posed to every potential juror—can you be fair?

**Tickets available at 206.543.4880 and
on-line at <http://depts.washington.edu/uwdrama>**

Don't miss out on other School of Drama activities!

Sign up for E-NEWS at the website listed above.

The Cherry Orchard

by Anton Chekhov



directed by Leonid Anisimov, *Honored Artist of Russia*



The Penthouse Theatre
Nov. 30 - Dec. 11, 2005
66th Season
436th Production

The Cherry Orchard
by Anton Chekhov
translated by Larissa Akhmylovskaya,
Leonid Anisimov, and Carol Levin

Director	Leonid Anisimov
Assistant Director & Interpreter	Wes Hurley
Set Design	Stephen Dobay
Costume Design	Christine Tschirgi
Lighting Design	Jeremy Winchester
Sound Designer	Lauren Domino
Stage Manager	Jenny McArthur
Technical Director	Jerry Collum
<hr/>	
Costume Assistant	Gretchen Eisenman
Lighting Assistant	Melinda Short
Properties Master	Edward Ross
Scenic Charge Artist	Jordan Baker
Faculty Design Advisor	Deb Trout
<hr/>	
Electrics Crew	Diane Baas, Joe Torrenzio, and the students of Drama 212
Set Construction Crew	Matt Davis, Stephen Dobay, Alexa Giovanna, Stacy Jones, Meredith McCord, Leah McCormick, Graham Mills, Lia Noges, Andrea Parkhill, Emily Sershon, Brian Spradlin, Jeremy Winchester
Painting Crew	Andrea Bush, Stephen Dobay, Kristina Kelly, Andrew Layton
Costume Construction Crew	Ann-Mari Bryant, Mairi Chisholm, Valerie Ford, Kathryn Goodman, Martin Sanchez, Audrey Schmidt, Susan Trenery, and the 211 and 291 costume lab students
Running Crew	Drew Barth, Anna Blindheim, Rebecca Drapkin, Ryan Freese, Ben Harris, Zach Harrison, Kristina Helendi, Stacy Jones, Meredith McCord, Kayako Mima, Gina Russell, Derek Schreck, Ashley Wildhaber, Jennifer Wiszniewski, Daniel Wood



Help a rising star launch
a career in theatre

Join the
PATP Family

Adopt
An Actor

Please See Our Brochures in the Lobby

ADOPT-AN-ACTOR
for the
SHOWCASE AUDITION

A critical step in launching our actors' professional careers is presenting them to artistic and casting directors, agents, and other VIPs in the theatre, film and television industries, in Los Angeles and New York, as well as Seattle. This is our Showcase Audition Tour.

The Adopt-an-Actor program provides a major portion of the funding needed to bring the Showcase to a successful conclusion.

Donors become part of the PATP family and are matched with individual actors.

Donations become part of a continuing fund which sends the entire PATP graduating class on the Showcase Tour each year.

Special Thanks

ACT Theatre, Cornish College for the Arts,
The Empty Space Theatre, INTIMAN Theatre,
Portland Center Stage, Seattle Children's Theatre,
Seattle Opera, Seattle Repertory Theatre, Village Theatre
Leaves Collectors: Dick Stein and family, Stacy Jones, & graduate students and staff

**ONLY TWO MORE CHANCES TO SEE THESE
ACTORS BEFORE THEY GRADUATE!**



SOLO SHOWS!

These self written and performed shows are one of the most popular and inspirational features of our Professional Actor Training Program (PATP).

Twenty minute journeys into depth, humor, and creativity

Ethnic Cultural Center
December 5th and 6th
Curtains at 3:30 and 7:30pm
Suggested Donation \$5

SHOWCASE

See our graduating class in their penultimate performance before they tour to New York and Los Angeles!

Directed by Jon Jory.

May 8th
Seattle Repertory Theatre

7pm Reception
8pm Performances
Party with actors to follow

**School of Drama
HONORARY ADVISORY BOARD**

David Armstrong *The 5th Avenue Theatre*

John Aylward *Alumnus and Actor*

Kurt Beattie *ACT Theatre*

Timothy Bond *Oregon Shakespeare Festival*

Linda Hartzell *Seattle Children's Theatre*

Lori Larsen *Alumna and Actor/Director*

Kevin Maifeld *Seattle Children's Theatre*

Benjamin Moore *Seattle Repertory Theatre*

Allison Narver *The Empty Space Theatre*

Sharon Ott *Director*

Pat Patten *Director*

Laura Penn *INTIMAN Theatre*

Pamela Reed *Alumna and Actor*

Marilynn Sheldon *The 5th Avenue Theatre*

Bartlett Sher *INTIMAN Theatre*

Susan Trapnell *ACT Theatre*

The Cast

Lyubov Ranevskaya	Lee Fitzpatrick *
Anya	Lada Vishtak *
Varya	Samantha Rund *
Gayev	Brian Gillespie *
Yermolai Lopakhin	Brandon Petty *
Petya Trofimov	Joe Feeney
Semyonov-Pishchik	Connell Brown *
Charlotta Ivanovna	Georgia Southern *
Yepikhodov	Chance Mullen *
Dunyasha	April Wolfe *
Yasha	Chris McKeon *
Firs	Mark Jenkins

* Denotes member of the Professional Actor Training Program (PATP)

The play will be performed with one 15 minute intermission.

Play Setting and Time

- Act 1** May, the nursery of the estate on the cherry orchard
- Act 2** June, a meadow
- Act 3** August 22, the drawing room of the estate
- Act 4** October, the nursery of the estate

The *Cherry Orchard* is presented through special arrangement with the translators Larissa Akhmylovskaya, Leonid Anisimov, and Carol Levin.

**School of Drama
EXECUTIVE DIRECTOR**

Sarah Nash Gates

FACULTY

Professors

Robyn Hunt, Jon Jory,
Sarah Nash Gates,
Steve Pearson, Barry Witham

Associate Professors

Sarah Bryant-Bertail, Valerie
Curtis-Newton, Mark Jenkins,
Odai Johnson, Thomas Lynch,
Shanga Parker

Assistant Professors

Geoff Korf, Catherine Madden

Adjunct Faculty

Herbert Blau

Senior Lecturers

Judith Shahn, Deborah Trout

Lecturer

Jerry Collum

Part Time Faculty

Geoff Alm, Scott Hafso,
Melissa Kerber

RETIRED & EMERITUS FACULTY

Jack Clay, Betty Comtois, James Crider,
Robert Dahlstrom, William Forrester,
Vanick Galstaun, Agnes Haaga, Robert
Hobbs, Jack Sydow, Aurora Valentinetti,
Jack Wolcott

STAFF

Arielle Akehurst, *office assistant*
Kris Bain, *director of communications*
Jordan Baker, *stage technician*
Bob Boehler, *stage technician*
Sue Bruns, *graduate program*
Jenny Crook, *computer specialist*
Alex Danilchik, *stage technician*
Valerie Ford, *costume lead*
Josie Gardner, *costume shop manager*
Danny Geiger, *director of gifts and donor
relations*

Kathy Holliday, *academic advisor*

Dave Hult, *master electrician*

Dena Petersen, *fiscal specialist*

Juniper Shuey, *assistant to the
general manager*

Deborah Skorstad, *costume lead*

Anne Stewart, *general manager*

Alan Weldin, *scene shop manager*

Carol Young, *administrator*

**School of Drama
ADVISORY BOARD
Mark B. Levine, Chair**

Therese Barnette
Mark Chamberlin
Katie Dolan
Peter Donnelly
Brad Edwards
Tom Estep
Elaine Ethier
Jean Burch Falls
Kathy Page Feek

Gary Furlong
Ellen Hazzard
Stephanie Hilbert
Alice Jean Lewis
Nancy Mertel
Carlo Montejo
Nadine Murray
Kerry Richards

Patti Rosendahl
Peggy Scales
Ron Simons
Elisabeth Squires
Tammy Talman
John Vadino
Howard Voorheis
Joan Voorheis
Kyoko Matsumoto Wright



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

Production Notes

About the Author:

Anton Pavlovich Chekhov (1841-1904) is widely considered one of the most influential dramatists of the modern era. Self-taught to read and write, he entered Moscow University intending to pursue a career as doctor. In addition to studying, and to support his destitute mother, sisters, and brothers, Chekhov began publishing an astonishing array of whimsical, almost Vaudeville-like short stories for daily newspapers in St. Petersburg. By the year 1892 he began to turn his aptitude for the short story format into enormously popular one-act plays.



Reacting against melodramatic depictions, Chekhov strove for total objectivity in compassionately portraying his characters. He sought to illuminate those profound truths evident in life's most trivial situations—the meanings to his plays are often found in ordinary conversations, pauses, and slightly unfinished thoughts.

Chekhov was awarded the Pushkin Prize in 1888, and was elected to the Academy of Sciences in St. Petersburg in 1900. Although his first full-length dramas were received poorly, Chekhov's works soon found their place with Konstantin Stanislavsky's Moscow Art Theatre. Successful runs of many of his late plays, including *The Cherry Orchard*, *Uncle Vanya*, and *The Seagull* insured his title as Russia's greatest dramatist.

Director's Notes:

From Konstantin Stanislavski's *My Life in Art*:

"The [original] production was accomplished with great hardships. The play is delicate, it has all the tenderness of a flower. Break its stem and the flower dries, its odor vanishes. The play and the roles live only when the stage director and the artist (actor) dig deep enough to reach the secret treasure house of the human spirit in which is hidden the chief nerve of the play."

From Chekhov's letters on writing *The Cherry Orchard* (1904):

- "[*The Cherry Orchard*] ... has turned out not a drama, but a comedy, in places even a farce, and I am afraid I will catch it from [the leaders of the Moscow Art Theatre]."
- "It seems to me that in my play, however boring it may be, there is something new. In the whole play there is not a single gunshot, by the way."
- "Why on posters and in the newspaper advertisements is my play so persistently called a drama?"

For Further Reading:

Anton Chekhov: Stories, translated by Richard Pevear & Larissa Volokhonsky (NY: Bantam, 2000)

Anton Chekhov's Life and Thought: Selected Letters and Commentaries, by Simon Karlinsky and translated by M. Hein (Evanston: Northwestern UP, 1997)