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THE SHOWS:

**By the Way, Meet Vera Stark**

By Lynn Nottage  
Directed by Tim Bond, *UW Drama faculty*  
October 27 – November 5  
Previews October 24 & 26  
Meany Studio Theatre, University of Washington

"And I got to thinking about what I'd be willing to do to have a taste of what Gloria's got. You know, be a star! And tonight I crossed a bridge, and I'm telling you, I ain't going back!"

It's The Golden Age of Hollywood, and the streets of Los Angeles teem with aspiring starlets. When Vera Stark—maid to "America's Sweetie Pie," Gloria Mitchell—lands a groundbreaking role in an antebellum epic, she turns Hollywood on its head and paves the way for future generations of black actresses. Seventy years later, film buffs still wrestle with the life and legacy of this controversial star, for whom fame and fortune could only be achieved by joining the apparatus of a deeply racist industry. Hilarious and incisive, two-time Pulitzer Prize-winner Lynn Nottage's screwball comedy is sly satire at its most urgent and satisfying.

**Monstrosity**

By Lucy Thurber  
Directed by Samie Spring Detzer, *guest director*  
Produced in partnership with Washington Ensemble Theatre  
December 1 – 10  
Previews November 28 & 30  
Glenn Hughes Penthouse Theatre, University of Washington

"You are gifted with a unique potential. You can build it, meld it, bend it, strengthen it until it shines and cuts through reality like a sword. Yes a sword, you possess a weapon. Put your hands on it and dare to wield it."

When Tierney and Patrick's resistance-leading parents are murdered, the siblings are conscripted into a teenage fascist training camp run by their parents' killer. The camp's leader would like nothing better than to prove the virtue of his worldview by grooming the uniquely gifted Tierney as his successor. His daughter Sarah, however, is bent on subverting his plan, trying instead to draw Tierney into her effort to construct a more peaceful, loving social order within their war torn reality. Epic, disturbing, fantastical, massive, and meaty, *Monstrosity* is a retelling of the hero's tale where girls are the heroes, youth are the powerful, and a pair of magical, bicycle-riding twins whisper at our deepest, darkest impulses.

**Trojan Women: A Love Story**

By Charles L. Mee  
Based on the works of Euripides and Berlioz
Directed by Cody Holliday Haefner, 2nd year MFA director

January 19 – 28
Previews January 16 & 18
Floyd and Delores Jones Playhouse Theatre, University of Washington

“There is a land of the living
and a land of the dead,
and the bridge is love.”

Playwright Charles L. Mee recruits “shards of our contemporary world to lie, as in a bed of ruins, within the frame of the classical world.” In his brutal, lusty collage, Trojan Women: A Love Story, Dido reads Aeneas’ tarot cards in a post-apocalyptic spa and Cassandra incarnates as a furious dominatrix. The war is ended, yet it is unceasing: “A world destroyed by the hands of those who thought themselves the creators of civilization.” Love songs leaven war’s ravages, and a feminist utopia glitters, unreachable, on the horizon.

12 Ophelias (a play with broken songs)
By Caridad Svich
Directed by Amanda Friou, 2nd year MFA director
Part of Seattle Celebrates Shakespeare Festival
February 16 – 25
Previews February 13 & 15
Glenn Hughes Penthouse Theatre, University of Washington

“Years. And a girl is just a story,
and a woman’s shame is un-felt,
and the boy grows up
with a cruel mouth
and a vindictive heart,
and feels no remorse
for what he has done.
It’s paying time. I feel it.”

In a neo-Elizabethan Appalachia, Ophelia rises out of the water, dreaming of Pop-Tarts and imagining how things might have gone differently for her. Hamlet is here, as Rude Boy. Gertrude is a brothel madam, and Rosencrantz and Guildenstern her androgynous helpers. Playwright Caridad Svich constructs a beguiling lyrical landscape out of broken desires and repaired ambitions.

Angels in America Part II: Perestroika
By Tony Kushner
Directed by Mark Valdez, guest director
April 27 – May 6
Previews April 24 & 26
Floyd and Delores Jones Playhouse Theatre, University of Washington

"Are we doomed?
Will the past release us?
Can we change?
In time?"

Part two of Tony Kushner’s epic tale of AIDS in 1980s America begins in a ruined place where the old orders are splintering and everything—and everyone—has come apart. Prior Walter is a prophet, and now the “great work” of rebuilding this devastated world can begin. We meet characters who, having faced annihilation, must now confront their own stubborn indestructability. Profoundly funny, magnificently theatrical, and startlingly timely, Perestroika is a story about locating hope in the midst of chaos. The New York Times called it “a true millennial work of art, uplifting, hugely comic and pantheistically religious in a very American style.”

Goldie, Max and Milk
By Karen Hartman, Senior Artist-in-Residence
Directed by Allison Narver, guest director
May 25 – June 3
Previews May 22 & 24
Glenn Hughes Penthouse Theatre, University of Washington

MAX. “I don’t believe in God.”
GOLDIE. “I don’t believe in single homosexual parenting. And yet, you exist.”
Max, a single lesbian, just gave birth. She’s unemployed, with a house that’s falling apart, an ex on the loose, and no clue how to nurse her newborn. Can Goldie, an Orthodox Jewish lactation consultant, guide Max into motherhood? Or will conflicting family values get the better of them both? Playwright and UW Drama Senior Artist-in-Residence Karen Hartman makes her UW Drama debut with this hilarious, surprising, and deeply human play. The Palm Beach New Times says, “No synopsis could adequately preview playwright Karen Hartman’s wicked gift for language.”

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