ANNOUNCING OUR 2019 - 2020 SEASON!

Submitted by Holly Arsenault on June 3, 2019 - 12:49pm
SUBSCRIPTIONS FOR OUR 2019 - 2020 SEASON ARE ON SALE NOW!
SUBSCRIPTION OPTIONS

PREVIEW SUBSCRIPTION
Be a part of the process! Attend previews of our mainstage shows and help bring theatre to life. This is our most economical subscription option, plus preview subscribers ALWAYS get unlimited discounted tickets to regular performances, so you can come back and see how the show has changed (and share it with friends!). Subscription can be used for preview performances only.
REGULAR, UWAA, UW EMPLOYEE or RETIREE, SENIOR (65+): $48
STUDENT: $42

OPENING NIGHT SUBSCRIPTION
Celebrate with us! Be the first to see each show, and enjoy a chance to mingle with the artists and toast their work. This season we will be opening on Thursdays, and we will continue the tradition of the champagne toast (for those 21-and-up, of course). Includes two "bring-a-friend" passes per season. Subscription can be used for first Thursday of each run only.
REGULAR: $114
UWAA, UW EMPLOYEE or RETIREE, SENIOR (65+): $78
STUDENT: $54

CLASSIC SUBSCRIPTION
Catch every show in our mainstage season, on your schedule. Includes two "bring-a-friend" passes per season. Subscription cannot be used for previews or openings.
REGULAR: $102
UWAA, UW EMPLOYEE or RETIREE, SENIOR (65+): $72
STUDENT: $48

All subscribers will receive a free CabLab pass and a 25% discount offer (off of regular priced tickets) for Jomama Jones: Black Light.

CLICK HERE TO BUY YOUR 2019 - 2020 SUBSCRIPTION!

2019 - 2020 SEASON

"We think of our stages as laboratories where students practice what they are learning in our classrooms. It is essential for their artistic growth to have a nurturing environment where they can experiment, risk, explore, and test themselves and their impact on audiences. We are fortunate to have audiences that wonderfully support our students in this endeavor. We aim to have a diverse range of styles, time periods, theatrical genres, and characters in our season because it gives our students a vast breadth of experiences while they are here.

But also, our season must be relevant, both to our audiences and to our students. If it's not relevant, we are failing to teach our most important lesson, which is that theatre can and should be in conversation with the world around it—that theatre can change the world.” - Geoff Korf, Associate Director, UW School of Drama

ON SALE NOW! CLICK HERE TO SUBSCRIBE.

FALL QUARTER

A MIDSUMMER NIGHT’S DREAM

By William Shakespeare
Directed by Scott Kaiser
October 31 – November 10, 2019
Previews October 26 & 29
Pay-What-You-Can Wednesday November 6
Floyd and Delores Jones Playhouse

"Lovers and madmen have such seething brains
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.”

Lysander loves Hermia. Hermia loves Lysander. Demetrius loves Hermia. Helena loves Demetrius. No one loves Helena (poor Helena). This byzantine love quadrangle turns even more ludicrous when, lost in the woods on a midsummer’s eve, the love-struck quartet find themselves at the mercy of a band of mischievous fairies armed with a potent love potion. PATP alumnus Scott Kaiser, a 27-year veteran of Oregon Shakespeare Festival, directs.

THREE SISTERS

By Anton Chekhov
Directed by Jeffrey Fracé
November 21 – December 8, 2019
Previews November 16 & 19
No performances November 25 – December 3, due to Thanksgiving holiday
Pay-What-You-Can Wednesday December 4
Glenn Hughes Penthouse Theatre

“I often think, what if one were to begin life over again, knowing what one is about! If one life, which has been already lived, were only a rough sketch so to speak, and the second were the fair copy! Then, I fancy, every one of us would feel compelled not to repeat himself, at the very least to rearrange his manner of life.”

In a room in a house in a provincial town, three sisters, Olga, Masha, and Irina, wait for their lives to begin. This is the deceptively simple premise of Chekhov's tragicomic masterpiece, Three Sisters, the third of his “three great plays.” UW Drama faculty member Jeffrey Fracé, an expert in devised performance who spent 10 years as an Associate Artist of Anne Bogart's SITI company, brings us a pared-down reimagining of this sublime study of human longing.

WINTER QUARTER

THE BEST OF EVERYTHING

Adapted by Julie Kramer from the book by Rona Jaffe
Directed by Valerie Curtis-Newton
February 6 – 16, 2020
Previews February 1 & 4
Pay-What-You-Can Wednesday February 12
Floyd and Delores Jones Playhouse

“I suggest you decide which kind of girl you want to be. Otherwise, someone else will make that decision for you.”

A sensational career, thrilling adventures, and a husband and children (eventually)—that’s what the women in the Fabian Publishing typing pool want: nothing less than the best of everything. UW Drama faculty member Valerie Curtis-Newton directs Julie Kramer's adaptation of Rona Jaffe's funny, candid, clear-eyed play, which offers an unsentimental glimpse into the lives of working women in Mad Men-era New York, through the gaze of the women themselves (as well as fabulous costumes, of course.)

THE WOMEN OF LOCKERBIE

By Deborah Brevoort
Directed by Kristie Post Wallace
March 5 – 15, 2020
Previews February 29 & March 3
Pay-What-You-Can Wednesday March 11
Glenn Hughes Penthouse Theatre
With a body she would have a coffin, or an urn, or a gravesite. A place to put her grief. But your wife has no such place. All she has is the sky where he vanished. The sky was not meant to be a burial ground. It's too big and when you store your grief there it runs wild.

In 1988, Pan Am flight 103 was bombed mid-flight, and the fiery pieces rained down on the peaceful town of Lockerbie, Scotland. The Women of Lockerbie tells the story of a group of women fighting U.S. government bureaucracy to accomplish a stunningly simple, humane goal: washing and returning the clothes of the crash victims to their families. Playwright Deborah Brevoort uses the structure of Greek tragedy to tell this story of grieving and healing, powerlessness and control, joy and darkness. Second-year MFA director Kristie Post Wallace directs.

SPRING QUARTER

CABARET (1998 VERSION)

Book by Joe Masteroff, based on the play by John Van Druten and stories by Christopher Isherwood, music by John Kander, lyrics by Fred Ebb, co-directed and choreographed by Rob Marshall, directed by Sam Mendes
Directed by Tim Bond
April 30 – May 17, 2020
  Previews April 25 & 28
  Pay-What-You-Can Wednesday May 6
Floyd and Delores Jones Playhouse

“What good’s permitting some prophet of doom
To wipe every smile away
Life is a cabaret, old chum
So come to the cabaret!”

As the 1920s draw to a close, the garish master of ceremonies of a Berlin nightclub assures his audience that they will forget all their troubles at the cabaret. But the decadence of the Kit Kat Club can’t erase the creeping sense of darkness in a country yielding inexorably to the Third Reich. Winner of the Tony Award for Best Revival of a Musical, Cabaret delivers a stark warning for our time: that apathy, indifference, denial, and self-interest create fertile ground for evil to grow. Faculty member Tim Bond directs this first all-school production since 2015’s The Cradle Will Rock.

DEAD MAN’S CELLPHONE

By Sarah Ruhl
Directed by Andrew Coopman
May 28 – June 7, 2020
  Previews May 23 & 26
  Pay-What-You-Can Wednesday June 3
Glenn Hughes Penthouse Theatre

“Thank God there are still people who build churches for the rest of us so that when someone dies or gets married we have a place to—. I could not put all of this— (she thinks the word grief)
— in a low-ceilinged room—no—it requires height.

Jean’s cell phone rings.

Could someone please turn their fucking cell phone off.”

In a quiet café, a cellphone rings...and rings...and rings. So begins this brilliant comedy by MacArthur “Genius” grant recipient and Pulitzer Prize finalist Sarah Ruhl. It follows Jean, a woman who embarks on an odyssey into the lives of others when she inherits—confiscates, really—the phone of a (dead) stranger, and finds herself forced to confront her own assumptions about morality and redemption.

Second-year MFA director Andrew Coopman directs.

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