ANNOUNCING OUR 2019 – 2020 SEASON!

Submitted by Holly Arsenault on June 3, 2019 - 12:49pm
WE ARE THRILLED TO SHARE OUR 2019 - 2020 SEASON WITH YOU!
“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 SEPTEMBER 12, 2019. CLICK HERE TO BE NOTIFIED WHEN SUBSCRIPTIONS AND SINGLE TICKETS GO ON SALE.

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 finds themselves at the mercy of a band of mischievous fairies armed with a potent love potion. Shakespeare put some of his most dazzling dramatic poetry at the service of this teasing, glittering, hilarious, and amazingly inventive play, whose sneaky seriousness steals away beneath its dreamlike surface. PATP alumnus Scott Kaiser, a 27-year veteran of Oregon Shakespeare Festival, directs a cast of graduate and undergraduate actors.

THREE SISTERS
By Anton Chekhov
Directed by Jeffrey Fracé
November 21 – December 8, 2019
Previews November 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. 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 this spare reimagining of this third of Chekhov’s “three great plays” (the others being The Cherry Orchard and Uncle Vanya). Chekhov’s wife, the great actress Olga’s Knipper, called Three Sisters “a play for all time.” Heeding Knipper’s words, Fracé will attempt to clear out all of our assumptions about what is “Chekhovian,” and, working a company of undergraduate actors and graduate
designers, allow into the theatre only, in his words, “what demands to be there.”

**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 a cast of graduate actors in Julie Kramer's adaptation of Rona Jaffe’s, funny, candid, clear-eyed look at the lives of working women in 1950s New York, through the gaze of the women themselves. The *New York Times* review of the 2012 production says, “The whole show is refreshingly free of the ‘aren’t-we-clever’ self-consciousness that often accompanies such excursions into pop-culture past...There is a welcome humility at work here, which in turn creates a feeling of unvarnished transparency.”

**THE WOMEN OF LOCKERBIE**

By Deborah Brevoort
Directed by Kristie Post Wallace
March 5 – 14, 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. Two-hundred-and-seventy people lost their lives that day: 243 passengers, 16 crew members, and 11 people on the ground. *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!”

In a Berlin nightclub, as the 1920s draw to a close, a garish Master of Ceremonies assures the audience that they will forget all their troubles at the cabaret. But the emcee’s bawdy songs and the decadent allure of the Kit Kat Club can’t ease the creeping darkness of a country slowly yielding to the emerging Third Reich. Winner of the Tony Award for Best Revival of a Musical, Cabaret gave us some of the most memorable songs in theatre history, including “Cabaret,” “Willkommen,” and “Maybe This Time.” It also gives us 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 14 – 24, 2020
   Previews May 9 & 12
   Pay-What-You-Can Wednesday May 20
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.”

An incessantly ringing cell phone in a quiet café, a stranger at the next table who has had enough, and a dead man with a lot of loose ends. So begins Dead Man’s Cell Phone, a brilliant comedy by MacArthur “Genius” Grant recipient and Pulitzer Prize finalist Sarah Ruhl. It follows Jean, an unexceptional woman who embarks on an odyssey into the lives of others when she inherits—confiscates, really—the phone of a (dead) stranger. This is a play about how we memorialize the dead, and how that remembering changes us. It is the story of a woman forced to confront her own assumptions about morality, redemption, and the need to connect in a technologically obsessed world. Second-year MFA director Andrew Coopman directs.

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People Involved: Valerie Curtis-Newton  Tim Bond  Jeffrey Fracé  Kristie Post Wallace
   Andrew Coopman  Geoff Korf
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School of Drama · University of Washington · 101 Hutchinson Hall, Box 353950 · Seattle, WA 98195-3950
Telephone: (206) 543-5140 · Fax (206) 543-8512 · Email: uwdrama@uw.edu

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