

On Stage at the School of Drama

Haroun and the Sea of Stories

from the novel by Salman Rushdie; adapted by Tim Supple & David Tushingham; directed by Aaron Posner
April 10 - 24, 2005

In this magical coming of age tale filled with water genies, mechanical birds and talking fish, young Haroun must travel to the Sea of Stories to recover the lost tales that can bring hope back to his people. Acclaimed novelist Salman Rushdie, who began Haroun as a bedtime story for his own son, weaves this whimsical testament to the power of storytelling

Execution of Justice

by Emily Mann; directed by Valerie Curtis-Newton
April 24 – May 8, 2005

OBIE-award winner Emily Mann chronicles the trial of Dan White who killed San Francisco mayor George Moscone and Supervisor Harvey Milk, the nation's first openly gay city official.. This play poses provocative and unanswered questions about homophobia and social justice in America that still have resonance in today's headlines.

10 Minute Play Festival

directed by Tamara Fisch, Daniel Cohen and Mark Jenkins
May 22 – June 5, 2005

This evening of snack-sized plays provides more than its fair share of food for thought. The UW School of Drama's popular festival of ten minute plays returns for a fourth season to satisfy any play-goer's appetite for theatre.

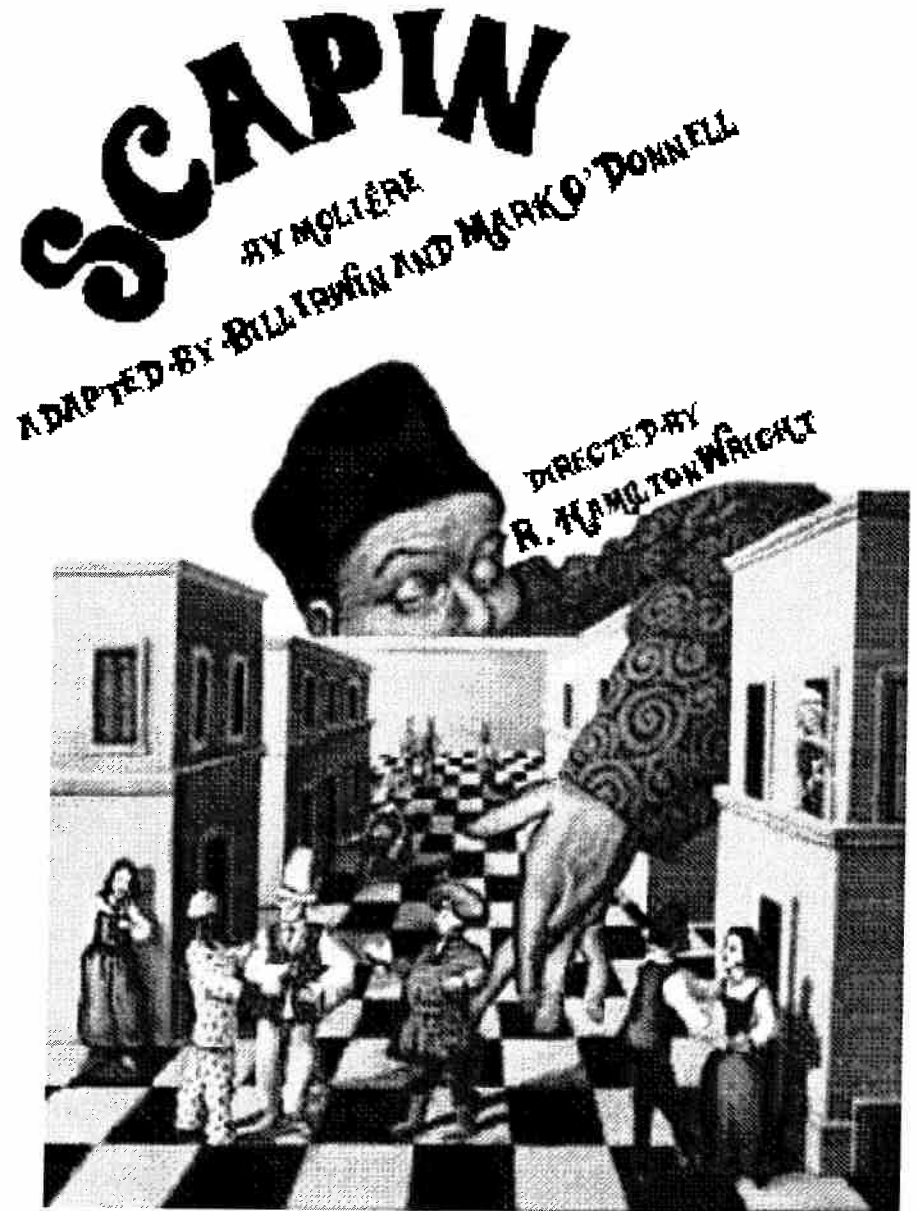
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The School of Drama is proud to be a member of Theatre Puget Sound



The Playhouse Theatre
39th Season
216th Production
Feb. 27 - Mar. 13, 2005

Scapin

written by Molière
adapted by Bill Irwin and Mark O'Donnell

Director R. Hamilton Wright
Set Design Tim McMath
Costume Design Rachel Canning*
Lighting Design Kristine Hain*
Stage Manager Matthew Echert
Technical Director Alan Weldin
Faculty Advisor Deborah Trout

Assistant Costume Design Gretchen Eisenman
Assistant Lighting Designer Czerton Lim
Assistant Stage Manager Alyssa Kay
Prop Master Andrea Bush
Set Construction Crew Patrick Robinson, Tres Tracy, Matt Starritt, Charles Quackenbush, Jessamyn Bateman-lino, Martin Varona, Thorn Michaels, Joshua Garner
Costume Construction Crew Jason Bishop, Jessica Lustig, Rachel Canning, Mairi Chisholm, Kelsey Mabbott and the Drama 211 and 291 Costume Lab students
Running Crew Julia Hochner, Molly Farris, Brian Ahn, Allison Gee, Katrina Hamilton, Trevor Marston, Anna Blindheim, Bryan Grossman, Jennifer Gilmore, Michelle Burce, Matt Hirsch, Molly Blair, Andrea Lawson, Sarah Maier, Jennifer Wiszniewski, Nichole Leigh

*In partial fulfillment of the Master of Fine Arts in Design

Program Spotlight: Bachelor of Arts

This production of *Scapin* is one of many University of Washington School of Drama productions showcasing the talents of our nationally-ranked Bachelor of Arts in Drama Program. The BA program is dedicated to providing a well-rounded major within a liberal arts context. Undergraduate majors are required to complete core courses in acting, design and technical theatre, theatre history, dramatic literature, and performance criticism. Upper-level electives include intermediate and advanced acting, design, technical theatre, stage management and directing. Drama majors work with the School's internationally acclaimed faculty, graduate students, theatre professionals and visiting artists from around the world.

Aside from the opportunities presented in the School of Drama main stage season, the undergraduates have a strong reputation for producing and creating their own works "The Undergraduate Theatre Society," "Once Upon a Weekend" and the improv troupe "The Collective" are just three examples of the many student-run organizations dedicated to the exploration of the theatrical process outside the classroom. The Undergraduate Theatre Society (UTS) manages



Radium Girls, March 2002

And produces a full season of plays in the Cabaret Theatre in Hutchinson Hall.

With literally hundreds of members, UTS is the largest student organization within the School and last year was recognized by the School as the official producing company of the undergraduates. "Once Upon A Weekend" is a short play festival of original works that is written, directed and performed by students over the course of a single weekend. The Collective is a self-sustaining improvisation troupe whose members have graduated to Jet City Improv as well as Unexpected Productions. As a result of these hands-on experiences in theatre making, many undergraduates go on to form professional production companies such as Defibrillator, PSST Street Theatre and The Washington Ensemble Theatre, to name a few, continuing to create work in the Seattle community and beyond.

If you are interested in making a contribution to support the School of Drama, please send your check (made out to "UW Foundation/Drama") to: UW School of Drama, Box 353950, Seattle WA 98195-3950. To give online, and for more information, please visit us on the web at: <http://depts.washington.edu/uwdrama/support/support.html>.

From the Director

Comedy— a play of light and humorous character with a happy or cheerful ending.

What is it about comedy? Why does it get so little respect? I've heard artistic directors when talking about the production of a very good comedy, say "well sure, it's funny, but that's all it is." That's all? You think that's easy? And why is that so bad? No, I mean really, what's so bad about laughing? And what else does it have to be? If we're driven to tears over *Death of a Salesman* or *Hamlet*, we don't say "Well, sure it's tragic, but that's all it is." For some reason just being grief-stricken is enough. But just being funny isn't. I remember when I was in Yasmina Reza's wonderful *Art* at the Seattle Rep, a very smart theatre person said, "Oh, it's really funny, but it's more than just funny." And I knew exactly what this person meant: Reza's play was a hilarious evocation of the personal dynamics between three modern men. It seemed to be speaking not only to our funny bones but to our minds as well. Maybe that's the problem. Maybe when we see something on stage that results in our laughing so hard that we sort of lose our minds, when we stop thinking critically for a moment and just let the experience flow over us and laugh like kids again—maybe we're suspicious of that. I'm not sure what all this means except that I think it's a shame because, obviously, people love to laugh. And I think it's absolutely possible to have as cathartic an experience in the theatre watching a great comedy as it is to watch a great drama. I have seen hundreds of plays in my life, and of the handful of experiences that I shall never forget, most of them are comedies. That probably says more about me than about the state of the theatre, but it has everything to do with why I chose to do this *Scapin*.

Back in the late eighties, I was in rehearsal for Dan Sullivan's production of Molière's *Tartuffe* at the Seattle Rep. One day instead of an evening rehearsal we all attended the opening night of *Regard of Flight* and included in its cast was one Bill Irwin. I'd heard of Bill Irwin but I had never seen his work. The next two hours of my life was about astonishment and a kind of recognition and, mostly, laughing. I don't even have a clear memory of what the piece was about. I have these snapshots in my mind of Bill bouncing up onto the stage off a mini-trampoline as if flying in perfect poses; Bill being sucked under the main curtain like it was a monster and then lifted off the stage, then dropped and impossibly, appearing back in his bed in his pajamas, when the curtain was raised a second later. It is still one of the seminal moments for me in the theatre. I was so transported by his and his colleague's talent and imagination that I wasn't even envious. I just sat there, rocking in my seat, laughing like a kid. It was marvelous. A couple of years later I had the great good fortune to work with Bill as an actor in the world premiere of his and Mark O'Donnell's adaptation of *Scapin*. He is as generous and fun to be around as he is talented and that is truly saying something.

So when the opportunity arose to direct something for the undergraduate actors at the UW, I immediately thought of *Scapin*. It really doesn't have any social commentary. It's "just funny" - so sue me. But first sue Bill Irwin. Or maybe you could sue Molière. He's dead, he won't care.

Cast

In order of appearance

George Andrew Cardillo
Octave Ben Medina
Sylvestre Ben Harris
Scapin Derek Schreck
Gendarme/ Porter David Bales
Gendarme/ Messenger Benjamin Elterman
Gendarme/ Porter Ryan Jones
Hyacinth Elise Hunt
Argante Caitlin Clouthier
Geronte Jesse Parce
Leander Chris Hodgson
Zerbinette Julie Haakenson
Nerine Johanna Radding
Understudy- Argante Jennifer Estes

The play will be performed with one fifteen-minute intermission.

Special Thanks

ACT Theatre, Seattle Opera, Portland Center Stage,
Village Theatre, INTIMAN Theatre, Seattle Repertory Theatre,
Julie Stein, Jayne Muirhead, Adam Larmer, Meany Hall

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The Authors

Molière— The nom de theatre of Jean Baptiste Poquelin— was born in January 1622. An accomplished comic actor as well as one of the world's great playwrights, Molière performed in many of his plays, including *Tartuffe*, *Don Juan*, *Sganarelle*, *The Misanthrope* and *Scapin*. He died on February 17, 1673, less than a week after performing the title role in the premiere of his last play, *The Imaginary Invalid*.

Bill Irwin— Mr. Irwin is undeniably one of the singular theatrical artists of the last thirty years, whether you see him in the role of actor, dancer, choreographer, vaudeville clown or writer. Some of the memorable evenings he has helped create include *Largely/ New York*, *The Regard of Flight*, *Fool Moon* and *Scapin*.

Mark O' Donnell— A noted playwright and novelist, Mr. O'Donnell has written successfully for the stage—a Tony winner for best book of a musical for *Hairspray*—and published several novels and shorter works of fiction.

The Director

R. Hamilton Wright— A native of Seattle, he has been a professional actor for over 25 years, during which time he has appeared in well over 100 productions. He has performed at the Seattle Rep, ACT Theatre, INTIMAN, The Empty Space, Milwaukee Rep, South Coast Rep, Arizona Theatre Company and The Public Theatre in New York. One of his favorite experiences in the theatre was appearing in the world premiere of this *Scapin* with Bill Irwin at the Seattle Repertory Theatre.

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