

Upcoming School of Drama Productions

The Cherry Orchard

by Anton Chekhov

directed by Leonid Anisimov

translation by Larissa Akhmylovskaya, Leonid Anisimov, and Carol Levin

November 28—December 11, 2005

Director Leonid Anisimov, *Honored Artist of Russia*, comes to the UW as a guest artist from Vladivostok. His earlier renditions of *The Lower Depths* and *Unde Varina* in Seattle have become legend. In this, Chekhov's last play, Anisimov reveals a world of people clinging to the past, storming into the future or finding themselves trapped in between.

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.

Studio 201 Series

The Mischief Makers

by Lowell Swortzell

directed by Cathy Madden

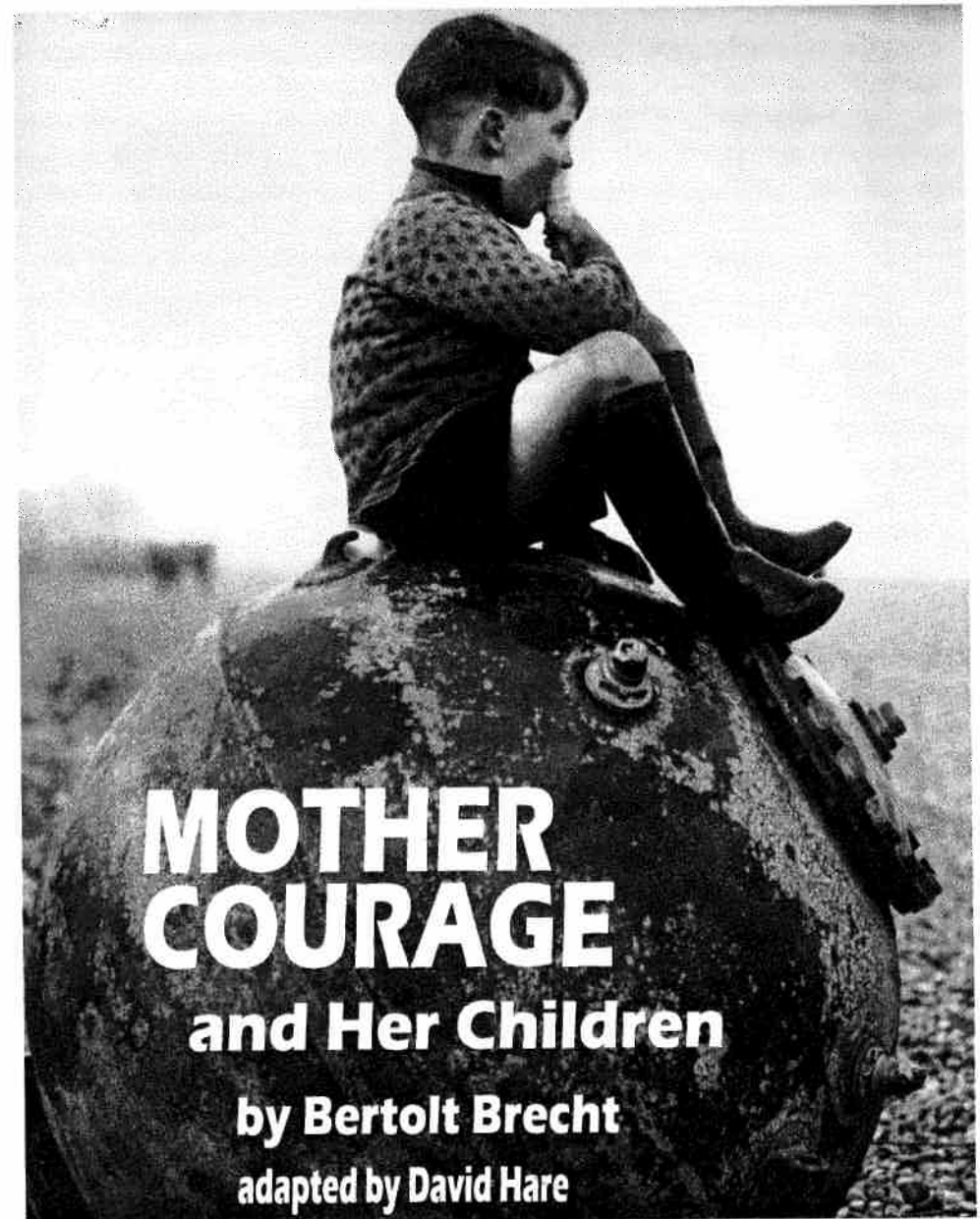
November 10—20, 2005

When three mythical tricksters from different continents find themselves on a totem pole in the Pacific Northwest, all that can follow is the ultimate competition for the title of greatest rascal or mischief-maker. As the Raven, the Spider and the Fox act out their repertoire of tales, magnificent braggadocio, wild foolery and laughter provide for a delightful evening of storytelling.

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

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UW
SCHOOL OF
Drama

The Playhouse Theatre
40th Season
218th Production
October 30 - November 13, 2005

Production Notes

Brecht, *From a German War Primer*

ON THE CALENDAR THE DAY IS NOT YET SHOWN

Every month, every day
Lies open still. One of those days
Is going to be marked with a cross.

THE WORKERS CRY OUT FOR BREAD

The merchants cry out for markets.
The unemployed were hungry. The employed
Are hungry now.
The hands that lay folded are busy again.
They are making shells.

THOSE WHO TAKE THE MEAT FROM THE TABLE TEACH CONTENTMENT.

Those for whom the contribution is destined
Demand sacrifice.
Those who lead the country into the abyss
Call ruling too difficult
For ordinary men.

WHEN THE LEADERS SPEAK OF PEACE

The common folk know
That war is coming.
When the leaders curse war
The mobilization is already written out.

THOSE AT THE TOP SAY PEACE AND WAR

Are of different substance.
But their peace and their war
Are like wind and storm.

War grows from their peace

Like son from his mother
He bears
Her frightful features.
Their War kills whatever their peace
Has left over.

THOSE AT THE TOP SAY:

This way to glory.
Those down below say:
This way to the grave.

THE WAR WHICH IS COMING

Is not the first one. There were
Other wars before it.
When the last one came to an end
There were conquerors and conquered.
Among the conquered common people
Starved. Among the conquerors
The common people starved too.

THOSE AT THE TOP SAY COMRADSHIP

Reigns in the army.
The truth of this is seen
In the cookhouse.
In their hearts should be
The selfsame courage. But
On their plates
Are two kinds of rations.

WHEN IT COMES TO MARCHING MANY DO NOT KNOW

That their enemy is marching at their head.
The voice which gives them their orders
Is their enemy's voice and
The man who speaks of the enemy
Is the enemy himself.

IT IS NIGHT

The married couples
Lie in their beds. The young women
Will bear orphans.

(Excerpts are from Brecht's *Poems on the Theatre*)

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Cast

Mother Courage ... Robyn Hunt ~

Kattrin ... Macah Coates *

Eilif ... Chris Hodgson

Swiss Cheese ... Adrian Gaeta

Cook ... Luke Stanhope *

Chaplain ... Alex Fox *

Yvette ... Lenne Klingaman *

Recruiting Officer, Commander-in-Chief, Man with Patch, Older Soldier, Fur Coat, Lieutenant ... Barzin Akhavan *

Sergeant, Very Old Colonel, Soldier ... Benjamin Medina

Armourer, Mercenary, Soldier, Peasant ... Derek Schreck

Soldier, Mercenary, Regimental Clerk ... Andrew Cardillo

Sergeant, Young Soldier, Peasant, Young Man, Peasant's Son ... Benjamin Harris

Farmer's Wife, Voice ... Gina Russell

Old Woman, Peasant's Wife ... Janice Amaya

Girl ... Jessica Martin

* Members of the *Professional Actor Training Program (PATP)*.

~ Member of *Actors' Equity Association (AEA)*.

The Band

Flute ... Janice Amaya

Piano, Alto Saxophone, Drums ... Andrew Cardillo

Violin ... Macah Coates *

Saxophone ... Alex Fox

Trumpet, Harmonica ... Benjamin Harris

Piano, Cello ... Jessica Martin

Piano, Clarinet, Alto Saxophone, Bass Guitar ... Derek Schreck

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

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Tammy Talman
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Production Notes

Brecht, *On Lighting*

Give us more light on the stage, Electrician!
How can we,
Playwrights and players, present our image
Of the world in twilight? This misty dusk
Puts the public to sleep. Let me have
people out front
Who are awake, yes, even alert. Let them
Dream in brightness! What little night
We now and then may need can be evoked
By moons and lamps. Besides, our play
Can indicate the time of the day. He wrote
About the blasted heath at night,
A certain Elizabethan. No lighting
Can match his lightning. So give us light!
Let the people see the way we work,
The way our insulted peasant maid, for
instance,
Sits down upon the Finnish earth,
as though she owned it.

Brecht, *On Casting*

The way people cast a play!
As if all cooks were fat, all farmers tough,
all statesmen stately!
As if all lovers were pretty!
As if all great orators had beautiful voices!
And some actors cannot play princes too
convincingly,
But there are many different kinds of
princes, even though they do have
One thing in common: they were all
brought up to give orders.
The most idiotic thing is to cast according
to physical characteristics.
"That actor looks like a king." What does
that mean?
"This one here has a commanding pres-
ence." How many ways of commanding
Are there? "That woman is too noble-
looking to play
Mother Courage." Too noble? Go look at
the fishwives.

For Further Reading:

Bertolt Brecht. *Brecht on Theatre: The Development of an Aesthetic* (NY: Hill & Wang, 1964).
— Brecht. *Mother Courage and Her Children*, Translated by Eric Bentley (NY: Grove P, 1966)
— Brecht. *Poems on the Theatre* (Suffolk: Scorpion P, 1961)
Sarah Bryant-Bertail. *Space and Time in Epic Theatre* (Rochester: Camden House, 2002)

**Honored Artist of Russia Visits the School of Drama
and Directs Chekhov's *The Cherry Orchard***

The School is pleased to welcome Leonid Anisimov, an
"Honored Artist of Russia," (his country's highest
recognition of artistic achievement), to direct Chekhov's
The Cherry Orchard. The production will run Nov. 28 -
Dec. 11 in the Penthouse Theatre.



director Leonid Anisimov

Trained at the Moscow Art Institute, Mr. Anisimov is
the Artistic Director of The Chekhov Theatre of
Vladivostok and co-founder of the International Stanislavski Academy. Anisimov is an
internationally regarded master of the Stanislavski system, which he characterizes as
"the Art of Re-Living." He is also artistic director for three Japanese companies,
where he is the only Russian director to receive the National Award of Japan.

Partial funding for *Mother Courage* has been provided through a sponsorship gift from **THERESE** and **LES BARNETTE**.

We extend our heartfelt appreciation to Therese and Les, whose generous contribution made tonight's performance possible.

Mother Courage and Her Children

by Bertolt Brecht

adapted by David Hare

Director	Steve Pearson
Set Design	Czerton Lim
Costume Design	Christine Kuchler
Lighting Design	Jeremy Winchester
Sound Design	Steve Pearson
Stage Manager	Devon Smith
Technical Director	Alan Weldin
Musical Assistance	Scott Hafso
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Properties Master	Edward Ross
Costume Design Assistants	Molly Blair, Katie Goodman
Assistant Lighting Designer	Melissa Morris
Assistant Stage Managers	Ilana Berry, Beth Clough, Kelsey Hamilton
Musical Transcription	Brian Cobb
Wig Master	Joyce Degenfelder
Set Construction	Andrea Bush, Andrew Layton, Czerton Lim, Tim McMath, Patricia Tracy, Jeremy Winchester
Painting Crew	Andrea Bush, Andrew Layton, Czerton Lim
Electrics Crew	Diane Baas, Joe Terrenzio, Andy Smith, and the students of Drama 212
Costume Construction Crew	Mairi Chisholm, Katie Goodman, Martin Sanchez, and the 211 & 291 Costume Lab Students
Running Crew	Michael Bettasso, Carrie Cates, Rebecca Drapkin, Ryan Freese, Tessa Hanley, Kristina Helendi, Hwajeong Lee, Meredith McCord, Graham Mills, Kayako Mima, Greta Schreurs, Karly Shea, Thanh Tang, Dung Tran, Helen Voelker

THE PROFESSIONAL ACTOR TRAINING PROGRAM (PATP)

Welcome to the School of Drama's inaugural production for our new season! We are proud to present Professor Robyn Hunt in the title role of *Mother Courage*. Many of the other roles are played by graduate students enrolled in the prestigious *Professional Actor Training Program (PATP)*.

The *PATP* is a three-year conservatory program leading to a Master of Fine Arts degree, designed to prepare students for careers in the professional theatre. Ten actors are chosen every year from national auditions of more than 1,000 candidates. The rigorous training includes work in a range of types and styles of performance, including non-realistic, realistic, classical and contemporary plays. The program is intense and demanding, with actors working from 9-5, Monday-Friday, with an additional 25 hours per week spent in rehearsals. The overall aim of the program is to provide students with the practical skills necessary to fully reveal their artistic ideas. The *PATP* is consistently ranked among the very best graduate training programs in the nation.



Noël Coward's *Present Laughter*

The financial commitment our students undertake to complete their training is considerable. The School of Drama's Adopt-an-Actor program provides a major source of funding for their essential career entry activity in the Showcase Audition Tour, which introduces them to national casting agents. Donors become part of the *PATP* family, and are matched with individual actors. If you are interested in the Adopt-an-Actor program, please call the School of Drama at 206.543.5140.

To donate to the School of Drama, please make your check payable to UW Foundation/Drama, write *PATP* in the memo line and mail to: UW School of Drama, Box 353950, Seattle, WA 98195-3950. To give on-line, go to: <http://depts.washington.edu/uwdrama/support/support.html>. Thank you.

Special Thanks

ACT Theatre, Ken Clark, Cornish College for the Arts, Melinda Lamereaux Barnette, The Empty Space Theatre, Gary English, INTIMAN Theatre, Frank Mack, Michelle Moore, Jim O'Connor, Portland Center Stage, Dave Russo, Seattle Children's Theatre, Seattle Repertory Theatre, Judith Shahn, Kris Shaw, University of Connecticut / CRT



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