

## This Season at the School of Drama

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### *Anton in Show Business*

by Jane Martin  
directed by R. Hamilton Wright  
Meany Studio Theatre  
October 29-November 12, 2006

### *Romeo and Juliet*

by William Shakespeare  
directed by Daniel Cohen  
Playhouse Theatre  
November 27-December 10, 2006

### *The Bacchae*

by Euripides  
directed by Andrew Tsao  
Meany Studio Theatre  
January 28-February 11, 2007

### *Jane Eyre*

adapted by Polly Teale  
based on Charlotte Bronte's novel  
directed by Katjana Vadeboncoeur  
The Playhouse Theatre  
February 11-March 4

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

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## BLACK SNOW

by Mikhail Bulgakov  
adapted by Keith Reddin

UW  
SCHOOL OF  
Drama

The Penthouse Theatre  
67th Season  
439th Production  
October 15th-29th, 2006

# **Black Snow**

By Mikhail Bulgakov

Adapted by Keith Reddin

<b>Director</b>	Mark Jenkins
<b>Set Design</b>	Mark Jenkins
<b>Sound Design</b>	Ben Harris
<b>Costume Assistant</b>	Will Alvin
<b>Stage Manager</b>	Mikaela Hicks
<b>Technical Advisor</b>	Juniper Shuey
<b>Assistant Stage Manager</b>	Jessica Wright
<b>Light Board Operator</b>	John Loughlin-Presnal
<b>Running Crew</b>	Christine Calderbank, Andrew Cardillo, Nick Fascitelli, Kelsey Hamilton, Ashley Lenzion, Nick Magles, Robyn O'Neil, Shannon Pae, Karl Polintan

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## **Special Thanks**

ACT Theatre, Alex Danilchik, Josie Gardner,  
INTIMAN Theatre, Geoff Korf, Seattle Children's Theatre,  
Seattle Repertory Theatre, Anne Stewart

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*Black Snow* received its world premiere at The Goodman Theatre  
(Robert Falls, Artistic Director; Roche Schulfer, Executive Director)  
in Chicago, Illinois, on April 30th, 1993.

*Black Snow* is produced by special arrangement with Dramatists Play Service, Inc.

## *Did You Know?*

### **THE UW SCHOOL OF DRAMA ...**

- was hailed in the *NY Times* as "... one of the nation's most often mentioned MFA acting programs by casting directors and theatrical agents."?
- for six consecutive years, faculty, staff and the school have been honored by prestigious UW awards including the UW Distinguished Teaching Award (4), UW Distinguished Staff Award (1) and the Brotman Award for Instructional Excellence in undergraduate education?
- alumni and/or faculty founded theatres such as ACT, Oregon Shakespeare Festival, The Empty Space Theatre and most recently, The Washington Ensemble Theatre (W.E.T.) hailed by the *Seattle Weekly* as Seattle's Best Fringe Theatre 2005?
- when the Penthouse Theatre opened in 1941 guests included such luminaries as Moss Hart, Edna Ferber, Agnes Moorehead, Lillian Gish, Betty Compton and Sinclair Lewis?
- the Penthouse Theatre was the first "arena" (in the round) theatre built in the nation and is on the National Historic Register?

## **School of Drama HONORARY ADVISORY BOARD**

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## **THE 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 approximately 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.



Noel 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 206.221.6797.

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.

### **Support the School of Drama!**

To donate to the School of Drama, please make your check payable to UW Foundation/Drama 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.

## **Cast**

*In order of appearance*

<b>Maxudov</b>	Alex Fox*
<b>Rudolphi, Old Woman, Fat Man, Gavril, Ivan Vasilievich, Sophocles</b>	Derek Schreck
<b>Friend One, Ilchin, Strizh, Polixena Toropetzka, Nastasya Ivanovna, Shakespeare</b>	Jeremiah Davis*
<b>Friend Two, Kerenin, Aloysius, Likospastov, Eulampia Petrovna, Bombardov, Ludmilla Pryakhina, Moliere</b>	Ben Harris

\* Denotes members of the *Professional Actor Training Program*

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## **Play Setting and Time**

Moscow, Soviet Russia

1930's

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## **Director's Note**

This production was conceived to be performed by only four actors, three of whom play several roles and all of whom welcome this opportunity to act in a realistic play about the art of theatre. Honoring the context of the play the budget for this production's scenic effects was held to the strict standards of Soviet era garage theatre.

**The play will be performed with one 15 minute intermission**

## Excerpts from a letter, “To the Soviet Government” written and posted by Mikhail Bulgakov, 28 March, 1930

“After the banning of all my works, [I was advised to] ...address to the Government of the USSR a penitential letter, which would contain a renunciation of my previous opinions, as expressed in my literary works, and assurances that henceforth I was going to work as a fellow-traveling writer loyal to the idea of Communism. The aim: to escape persecution, destitution and death as the inevitable finale. I did not follow the advice... I did not even, make any attempt to write a Communist play, being quite confident I could not succeed in writing such a play.

“My growing desire to put an end to all my torments as a writer obliges me to address a truthful letter to the Government of the USSR...at present I have been wiped out. This annihilation was greeted by the Soviet public opinion with great joy and was deemed an ‘ACHIEVEMENT’ ...On 18 March 1930 I received from the Chief Repertory Committee a document which informed me laconically that my new play (*Moliere*) WAS NOT TO BE LICENSED FOR PERFORMANCE.

“Let me say briefly that under...[this] official document now lie buried all my work in the libraries, my fantastic dreams and a play, which has received from competent theatrical specialists innumerable testimonials to the effect that it was a brilliant play...It is not only my past works that have perished but also my present and future works...I would like you to take into account that for me, not being allowed to write is tantamount to being buried alive.”

## About the Playwright

Mikhail Bulgakov 1891-1940 is best known for his great novel, *The Master and Margarita* although most of his novels and plays contribute to his reputation as one of the major twentieth century Russian authors. He was trained and practiced briefly as a physician but turned his back on medicine to become a writer. He adapted his first novel, *The White Guard* into the play, *Days of the Turbins* for the Moscow Art Theatre, with whom he had a decidedly ambivalent relationship. As he turned to satire in response to the world Stalin was forging, his life and career became fraught with struggle, uncertainty, censorship and official vilification. Not unlike Shostakovich, he was alternately endorsed and tormented by Stalin. Almost nothing of his writing passed the censor for more than a decade of his life. While in the depths of his despair about not being published or performed he wrote of his “well wishers” “...I have heard their suspiciously unctuous voices: ‘Never mind, it will all get printed after your death!’ I am very grateful to them, of course!” That most certainly is what happened.

## For Further Reading

*The Master and Margarita* by Mikhail Bulgakov, Grove Press, 1987

*Manuscripts Don't Burn, Mikhail Bulgakov, A Life in Letters and Diaries*, by J.A.E. Curtis, Overlook Press, 1992

## School of Drama EXECUTIVE DIRECTOR Sarah Nash Gates

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