

Selections from next season's schedule

(subject to change)

She Stoops to Conquer

by Oliver Goldsmith
directed by Andrew Tsao

Our Lady of 121st Street

by Stephen Adly Guirgis
directed by Valerie Curtis-Newton

Gibraltar

by Octavio Solis
directed by Desdemona Chiang

The Misanthrope

by Moliere
directed by David Crowe

(All titles subject to change)

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

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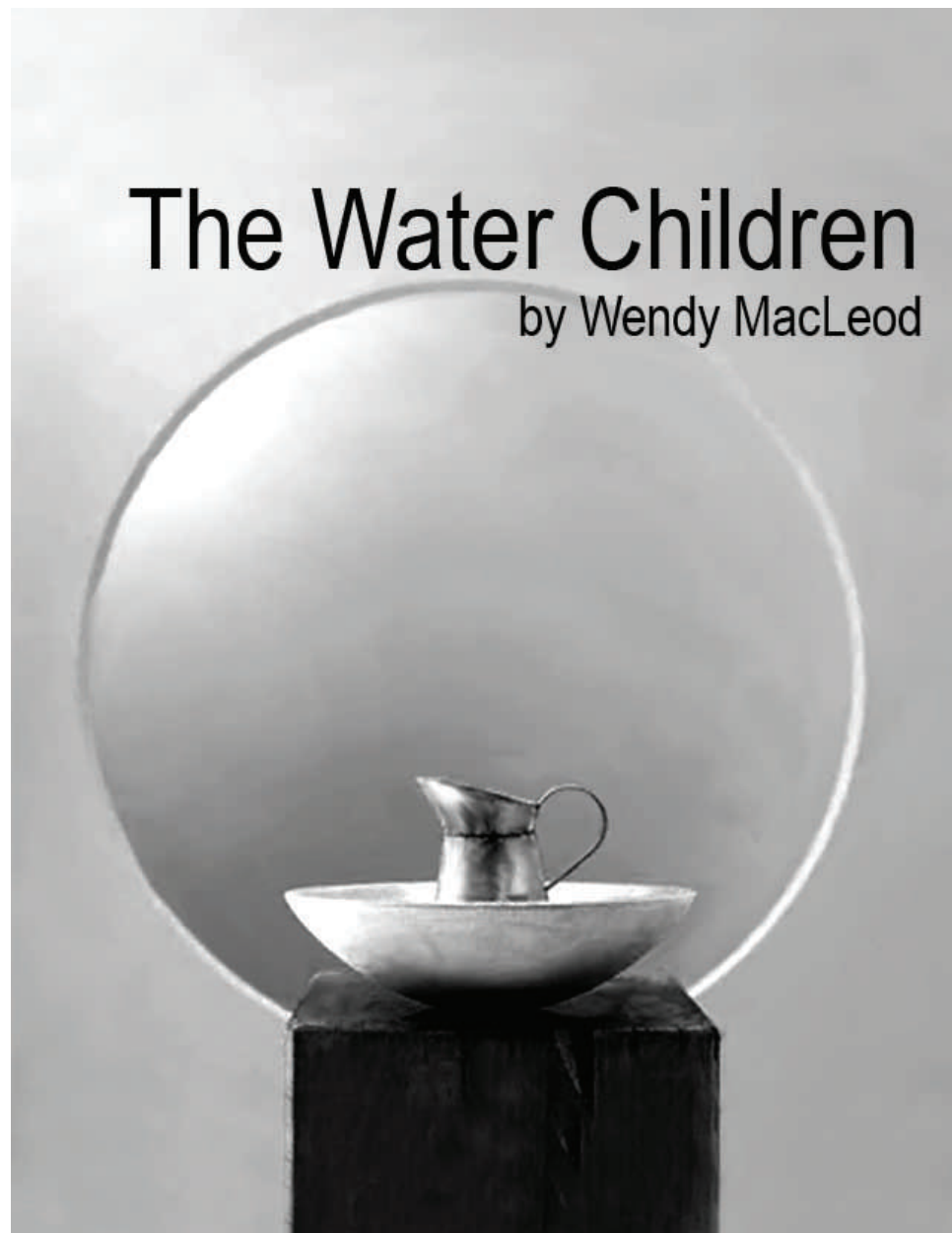
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The Water Children

by Wendy MacLeod



UW
SCHOOL OF
Drama

Penthouse Theatre
67th Season
442th Production
May 20-June 3, 2007

Water Children

By Wendy MacLeod

Director	Valerie Curtis-Newton
Scenic Design	Aaron C. Jackson
Costume Design	Katie Hegarty
Lighting Design	Melinda M. Short
Sound Design	Valerie Curtis-Newton
Stage Manager	Amy Whalen
Technical Director	Bob Boehler

Assistant Scenic Designer	Kyle Jones
Assistant Costume Designer	Ann-Mari Bryant
Assistant Directors	Michelle Burce, Sarah Ruth Maier
Dramaturg	Jacob Hutchison
Assistant Stage Manager	Chelsey Murray
Prop Master	Deanna L. Zibello
Scenic Artists	Jordan Baker, Stephen K. Dobay, Arianna Kinsella
Costume Construction Crew	Katie Hegarty, Deborah Skorstad, Drama 291 Costume Lab Students
Master Carpenter	Tres E. Tracy Ballon
Electricians	Diane K. Baas, Charlie Pennebaker, Joe Terrenzio
Running Crew	Steven Bateman, Liz Biskar, Sonia Carbajal, Blaise Carney, Anne Conte, Lesya Dzhus, Anna Ozbek, Tom Mur- phy, Gavin Reub, Anfisa Rovinsky, Daniel Wildish, Casey Wynecoop

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!

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UW School of Drama, Box 353950, Seattle WA 98195-3950.

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Thank you.

Cast

Kit /Mom/Cat	Hannah Franklin*
Megen	Montana von Fliss*
Liz	Katrina Taylor*
Chance	Thomas Stroppe*
Dad/Roger/Jim/Buddhist Priest	Jose Rufino*
Randall	David Folsom*
Tony Dinardi	Quinlan Corbett*
Crystal	TaLena Bennett*

* Denotes members of the *Professional Actor Training Program (PATP)*

Time:

Late 1990's

The play will be performed with no intermission

Special Thanks

Tom Lynch, Kim Powell, The UW Scene Shop and the UW Costume Shop, Jordan Baker, Bob Boehler, Deborah Skorstad, Deanna L. Zibello, Judy Shahn

Produced by special arrangement with
The Dramatists Play Service, Inc, New York, NY

Author's Note

I remember critiques in grad school where there were earnest discussions about what was and wasn't a "large play." As far as I could tell a large play was anything having to do with war, politics, and men. "Small plays" involved love, family, and women. I suppose *The Water Children* is a medium-sized play because it deals with a political issue-abortion-but it is also about love, family and a woman making peace with her past. After I had my own children, I was unable to see abortion as matter-of-factly as I did before. I realized that in the event of an unplanned pregnancy now, I would probably choose to have the child. At the same time, I realized an accidental pregnancy in your thirties when you are married and employed is very different from an accidental pregnancy when you are sixteen, alone and poor. So my emotional self was at war with my rational, feminist self.

About the Author

Wendy MacLeod's most recent play *Juvenilia* premiered Fall 2003 Off-Broadway at Playwrights Horizons. Her play *The Water Children* premiered at Playwrights Horizons as a co-production with The Women's Project and was subsequently done at L.A.'s Matrix Theater where it was cited as "the most challenging political play of 1998" by the L.A. Weekly and earned six L.A. Drama Critics Circle nominations. Her plays *Sin* and *Schoolgirl Figure* both premiered at The Goodman, directed by David Petrarca. Her play *The House of yes* became an award-winning Miramax film starring Parker Posey, earning a Special Jury Award at Sundance. The play has also been done in L.A., at Soho Rep, at The Maxim Gorki Theater in Berlin and at The Gate Theater in London, where it was selected to be published in *Plays International*. Her children's musical, *How to make an apple pie and see the world*, based on Marjorie Priceman's book, premiered at The Kennedy Center. Her new play *Things being what they are* premiered this spring at the Seattle Repertory theatre and was seen at Steppenwolf in Chicago. A New Dramatist alumna and a graduate of the Yale School of Drama, she is the playwright-in-residence at her alma mater, Kenyon College. She is a member of the Dramatists Guild.

Further Reading

La Fleur, William R. 1992. *Liquid Life: Abortion and Buddhism in Japan*. Princeton: Princeton University, Press.

Harrison, Elizabeth. 1995. "Women's Responses to child loss in Japan: The Case of Mizuko Kuyo." *Journal of Feminist Studies in Religion* 11-2:67-94

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