THE BEGGAR'S OPERA

APRIL 23 - MAY 4, 2014
FLOYD AND DELORES JONES PLAYHOUSE

WRITTEN BY
VÁCLAV HAVEL
TRANSLATED BY PAUL WILSON

ADAPTED & DIRECTED BY
WILSON MILAM

SCHOOL OF DRAMA | UNIVERSITY OF WASHINGTON
THE BEGGAR’S OPERA

written by VÁCLAV HAVEL  translated by PAUL WILSON
adapted and directed by WILSON MILAM

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<tr>
<th>Scenic Design</th>
<th>Lighting Design</th>
<th>Technical Director</th>
<th>Prop Master</th>
<th>Faculty Advisor</th>
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<tr>
<td>Jennifer Sipila† ‡</td>
<td>Ryn Flynn† ‡</td>
<td>Justin Roberts</td>
<td>Andrea Bush</td>
<td>Andrew Tsao</td>
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<td><strong>Costume Design</strong></td>
<td><strong>Sound Design</strong></td>
<td><strong>Stage Manager</strong></td>
<td><strong>Wardrobe Supervisor</strong></td>
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<tr>
<td>AliRose Panzarella† ‡</td>
<td>Andrew Swan</td>
<td>Meghan Woffinden</td>
<td>Charley Trowbridge</td>
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* Member of the Master of Fine Arts Program in Design
‡ Indicates production role satisfies thesis requirement for consideration of MFA.

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<tr>
<th>House Manager</th>
<th>Electrics Crew</th>
<th>Construction Crew (cont’d)</th>
<th>Running Crew (cont’d)</th>
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<tbody>
<tr>
<td>Julius Rodriguez</td>
<td>Paul Arnold</td>
<td>Julia Welch</td>
<td>Alexis Taylor</td>
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<tr>
<td>Assistant Stage Manager</td>
<td>Ryan Dunn</td>
<td>Theresa Crompton</td>
<td>Myungcheol Youn</td>
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<td>Megan Hall</td>
<td>Ryn Flynn</td>
<td>Alexandra Ivy</td>
<td>Jesse Zhang</td>
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<td>Costume Construction Crew</td>
<td>Andrew Guy</td>
<td>Ratanond Koonchanok</td>
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<td>AliRose Panzarella</td>
<td>Construction Crew</td>
<td>Adrianna Lopez</td>
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<tr>
<td>Jennifer Sipila</td>
<td>Michaela Petrovich</td>
<td>Hannah Spitzbart</td>
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<td>Jared Roberts</td>
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Special Thanks: ACT Theatre, Kulture Shock, Seattle Children’s Theatre, Seattle Opera, Seattle Repertory Theatre, Theatre Puget Sound, and Village Theatre

CAST

William "Willy" Peachum.......................... Nathan Wornian
Elizabeth Peachum.............................. Sylvia Kowalski
Polly Peachum...................................... Grace Nguyen
Harry Flich....................................... Joshua Chessin-Yudin
Diana/Mary Lockit............................... Rosalind Phelps
Macbeth......................................... Spencer Hamp
Jim.................................................. Thomas Allen
Jack............................................... Kevin Lin
Dolly Troll....................................... Mimi Santos
Ingrid............................................. Kate Touhill
Molly Brazen/Suky Tawdry.................. Heather Coit
Ben Budge....................................... Josh Langager
Jenny............................................ Hannah Ruwe
Sergeant....................................... Yiji “Fox” Zhao
John.............................................. Ben Siu
Harold........................................ Denny Le
William "Bill" Lockit........................ Brandon Nevins
Lucy Lockit...................................... Esther Lili Hafner
Betty............................................. Monica Gonzalez
Vicki........................................... Stella Marie
Aristocrat/Klaus............................... Jack Deaarth

The Beggar’s Opera runs approximately two hours and fifteen minutes with one fifteen minute intermission.

We want to hear from you!

We invite you to share your feedback and provide suggestions to help us shape your experience with the School of Drama.

Take our brief audience survey at: http://bit.ly/1h9dZx7

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ABOUT THE DIRECTOR

Wilson Milam returns to Seattle after directing American Buffalo, God of Carnage, Glengarry Glen Ross, and The Seafarer at the Seattle Rep, as well as having acted at the pre-renovated Jones Playhouse and Showboat theatres. Other US credits include The Lieutenant of Inishmore (Atlantic/Broadway NYC, Mark Taper, LA [Saturn Award Best Production]); God of Carnage (The Alley Theatre); A Perfect World (Cherry Lane); Poor Beast In The Rain (Matrix); Three Changes (Playwrights Horizon); Closer (Berkeley Rep); Bug (Woolly Mammoth); Killer Joe (Next, Chicago; 29th St Rep/SoHo Playhouse, NY); Pot Mom (Steppenwolf); and The Caine Mutiny Court-Martial (A Red Orchid, Chicago). UK and Ireland credits include: Harvest, Flesh Wound, Fresh Kills (Royal Court); Lay Me Down Softly, Defender of the Faith, On Such As We (Abbey); Othello (Shakespeare’s Globe); The Lieutenant of Inishmore (RSC Stratford/Barbican/Garrick); Hurlyburly (Peter Hall Company at the Old Vic/Queens); True West (Bristol Old Vic); A Lie of the Mind (Donmar); Swimming With Sharks (Vaudeville); The Wexford Trilogy (Tricycle); Chimps (Liverpool Playhouse); Bug (Gate, London); and Killer Joe (Traverse/Bush/Vaudeville). Other: Doctor Who: Scream of the Shalka (BBC!).

2013-14 MAINSTAGE SEASON

The Workroom  
by Jean-Claude Grumbeg  
directed by Andrew Tsao  
May 28 - June 8  
Glenn Hughes Penthouse Theatre

AND MORE EVENTS THIS SEASON!  
BEYOND THE MAINSTAGE

Prinze of Pears  
Presented by the BA Council  
By Jacob Schiffer, UW Student and Playwright  
Directed by Elizabeth Schiffer  
May 1-4  
Cabaret Theatre

Theatre from the Inside Out: New Play Reading  
UW faculty member Mark Jenkins reads from his new play Red Earth, Gold Gate, Shadow Sky.  
Tuesday, May 13  
UW Club

Dog Sees God  
By Burt V. Royal  
Directed by Michael Hanley  
Produced by the Undergraduate Theater Society  
May 29 - June 8  
Cabaret Theatre

CONTACT US

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Facebook: UW Drama  
Twitter: @UWDrama  
YouTube: UW Drama

UW Arts Ticket Office  
1313 NE 41st St  
206.543.4880

FURTHER READING

Check out our online resource guide  
where you can learn more about each play,  
playwright, and more:  
guides.lib.washington.edu/beggarsopera

ABOUT THE PLAYWRIGHT

Václav Havel (1936–2011) was a Czech playwright, essayist, poet, dissident and politician. Havel was the ninth and last president of Czechoslovakia (1989–1992) and the first president of the Czech Republic (1993–2003). He wrote more than 20 plays and numerous non-fiction works. Havel received the United States Presidential Medal of Freedom, the Gandhi Peace Prize, the Philadelphia Liberty Medal, the Order of Canada, the freedom medal of the Four Freedoms Award, and the Ambassador of Conscience Award. His first full-length play performed in public, The Garden Party (1963), won him international acclaim. The Memorandum and The Increased Difficulty of Concentration soon followed. In 1968, The Memorandum was brought to The Public Theater in New York, which helped to establish Havel's reputation in the United States. In 1968, Havel was banned from theatre in his own country, but he continued to write in addition to his political activities. Following his presidential terms, Havel dedicated his life to advocacy for human rights, including serving as a member of the European Council on Tolerance and Reconciliation and chair of the Human Rights Foundation's International Council.

HAVEL’S PRAGUE

"In the new Czechoslovakia, one must never underestimate the Far-out Factor. The generation of dissidents who now find themselves in power remain, for want of a better term, Sixties People, and there was no greater fan of the American counterculture than Václav Havel. This, after all, is the president who officially received such foreign dignitaries as Frank Zappa, Lou Reed, and the Rolling Stones, who was given a scooter to ride through the castle corridors when he complained of their length, who, during the first weeks of his term, made televised speeches to the nation wearing a corduroy jacket and a polka-dot tie. When Pístek’s new guard uniforms arrived, Havel immediately put one on and yelled, “let’s go scare the cooks.” Whereupon he descended on the Castle kitchen giggling and brandishing his new saber.”

- Stephen Schiff, "Havel's Choice," Vanity Fair (August 1991)
The UW School of Drama transforms artists and scholars into singular, innovative and courageous professionals, poised to be the creative leaders of tomorrow. Our dynamic, award-winning faculty is dedicated to enabling each student to reach their full potential and our alumni are advancing the artistic conversation through innovative and diverse work across the globe.

We offer MFA degrees in acting, design, and directing, a four-year undergraduate liberal arts education in Drama or Musical Theatre, and a PhD in theatre history and criticism.

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