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Drama 451

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Drama 215

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Visual Thinking is about seeing and understanding how images are constructed to work with and against the way we see. This course will benefit anyone with an interest in expanding creativity.

Spring Quarter, VLPA



Drama 171

The Broadway Musical

A historical and cultural study of the Broadway Musical examines how this uniquely American art-form was largely created by people marginalized from mainstream society

Spring Quarter, VLPA & DIV



JANUARY 23 – FEBRUARY 3, 2019
PREVIEWS JAN 19 + 22

NATIONAL THEATRE'S
100
MOST SIGNIFICANT PLAYS
OF THE 20TH CENTURY

**RUTHER
FORD AND
SON**

BY GITHA SOWERBY
DIRECTED BY CODY HOLLIDAY HAEFNER

A poster for the play 'Rutherford and Son'. The background is black. At the top, the dates 'JANUARY 23 – FEBRUARY 3, 2019' and 'PREVIEWS JAN 19 + 22' are written in yellow. Below that, a circular logo contains the text 'NATIONAL THEATRE'S 100 MOST SIGNIFICANT PLAYS OF THE 20TH CENTURY'. The title 'RUTHER FORD AND SON' is written in large, bold, black letters, with 'AND' in smaller letters between 'FORD' and 'SON'. The text is set against a silhouette of a man's head and shoulders, which is filled with a grid pattern. At the bottom, the author 'BY GITHA SOWERBY' and director 'DIRECTED BY CODY HOLLIDAY HAEFNER' are written in yellow. A stylized yellow and orange flame is at the bottom center.

*With generous support from Joan and Howard Voorheis,
The UW School of Drama presents:*

RUTHERFORD AND SON

By Githa Sowerby
Directed by Cody Holliday Haefner

Rutherford and Son runs 3 hours including one
15-minute and one 10-minute intermission.

Media Sponsor



Major Donors

We wish to extend a heartfelt thank you to all those who have made a financial contribution to the School of Drama in the past year. Your gifts make a genuine impact in the lives of our students, and in turn, within the greater theatre community.

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Thank you for your continued dedication to our students and program!

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UW School of Drama
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Cast

Ann Rutherford.....	Angie Bolton
Mary Rutherford.....	Alyssa Franks*
Janet Rutherford.....	Allyson Lee Brown*
John Rutherford Jr.....	AJ Friday*
Richard Rutherford.....	Semaj Miller*
John Rutherford Sr.....	BRACE EVANS
Martin.....	Phillip Ray Guevara*
Mrs. Henderson.....	Alana Cheshire*

Creative Team

Scenic Design.....	Margaret Adair MacCormack*
Costume Design.....	Chanté Hamann*
Lighting Design.....	Ranleigh Starling*
Dramaturg.....	Shelby Lunderman*
Assistant Director.....	A.D. Kassing ^o
Stage Manager.....	Rosemary Lisa Jones ^o
Props Master.....	Andrea Bryn Bush
Vocal Coach.....	Bridget Connors
Technical Director.....	Alex Danilchik
Master Electrician.....	Jay McAleer

Crew

Asst. Costume Designer.....	Isabella Reed Harris ^o
Asst. Lighting Designer.....	Chih-Hung Shao*
Asst. Vocal Coach.....	Jessica Thorne*
Audio Engineer.....	Avril Martinez
Wardrobe Supervisor.....	Jess Moreno Caycho*
House Managers.....	Olivia Davies ^o , Katyrose Jordan ^o
Light Board Operator.....	Alyssa Jin ^o
Sound Board Operator.....	Spencer Goodin ^o
Run Crew.....	Jerena Layacan ^o , Rachel Mellman ^o
Costume Crew.....	Jamie Dahl ^o , Taylor Gitlin ^o , Bannysa La Torre ^o , Mariel Rose Latshaw ^o , Levy Menn ^o , Abby Warren ^o , Ashley Xiao ^o
Set Construction.....	Xavier Bleuel*, Shin-Yi Lin*, Jordan Twaddle*, Wenzheng Zhang*

*Graduate student at UW
^oUndergraduate student at UW

Director's Note

Githa Sowerby has largely faded into obscurity as a playwright, particularly in the United States, despite writing plays as powerful and provocative as those of her more famous male contemporaries such as Ibsen or Shaw. Sowerby's play, *Rutherford and Son*, deserves to be seen by modern audiences. I am proud to be directing it not only because I believe this great play has been ignored primarily due to the white-male-dominated history that our theatrical canon is built upon, but also because, though written in 1912, it asks questions that are deeply relevant in 2019.

Rutherford and Son interrogates the role of capitalism and patriarchy in society. Even those who have officially risen up cannot escape the sexist, classist, and racist power structures capitalism has laid as its foundation. *Rutherford and Son* asks how people can hold on to their dreams when capitalism seems intent on crushing them. How do people keep going when the cold encroaches, the warmth of humanity is stolen away, and the money-making machine demands that you become yet another cog? How do they persist when the dream seems futile, and yet without it, all that remains is "the bare struggle for life"?

I have been privileged to work with an amazingly talented, diverse group of collaborators throughout my time at UW, and I am so thankful to the actors who have joined me on this journey and embraced the vision for this production. We cannot ignore race when discussing class, and in this production of *Rutherford and Son* a black family has risen up and built a successful business, but those around them do not see their upward mobility as legitimate. We, in turn, see how race and racism within capitalist society compound the pressure on this family.

This process has made for an exhilarating thesis project and has stretched me and my fellow collaborators in new and exciting ways. It has been such a thrill to work with everyone to bring Githa Sowerby's incredible play to life.

- Cody Holliday Haefner, Director

and her sister Nichole for their continued strength and support.

Ranleigh Starling (Lighting Designer)

Hometown: Seattle, WA

Previous degrees: BA, Lighting Design, Dance, and Architecture, Bennington College
Ranleigh Starling is a Seattle based lighting designer for theatre and dance and a third year MFA student in the University of Washington. Recent productions include *12 Ophelias*, *By The Way*, *Meet Vera Stark*, *Sueño* (UW School of Drama); *American Archipelago* (Pony World Theatre); *Terra Incognita* (Annex Theatre); as well as numerous dance projects. *Rutherford & Son* is Ranleigh's thesis production.

Shelby Lunderman (Dramaturg)

Hometown: Austin, Texas

Previous degrees: BFA in Theatre Performance from Baylor University, MA in Theatre Studies from Florida State University
Shelby is a current PhD student at the UW School of Drama. Past dramaturgy credits include *Mad Forest*, *Arabian Nights*, *One Third of a Nation*, and *Hedda Gabler*, among others. Shelby would like to thank the PhD faculty and her colleagues in the School of Drama for their continued support.

Rosemary Lisa Jones (Stage Manager)

Hometown: Gig Harbor, WA

Previous degrees: Associates in Arts and Sciences, Tacoma Community College
Rutherford and Son is Rosemary's first performance with UW Drama. She would like to thank her mentor, A.D., and her beautiful girlfriend.

A.D. Kassing (Assistant Director)

Hometown: Summerville, South Carolina

A.D. is an undergraduate in Drama: Performance. She's previously directed *Remarkably Normal* (Undergraduate Theater Society) and will be directing *Melancholy Play: A Chamber Musical* (UTS) this April. She has also sound designed with both School of Drama and UTS. She'd like to thank Rosemary and Cody for making this experience so enjoyable.

Semaj is a 2nd Year Actor in the PATP program last seen in *Incident at Vichy*. Many thanks and appreciation to Cody and every hand that touched this production.

Githa Sowerby (Playwright)

Katherine Githa Sowerby was born in 1876 in Gateshead, England. Her first play, *Rutherford & Son*, was an outstanding success when originally performed in 1912. Published under her initials G.K. Sowerby, it was generally assumed that the author was a man. When her true identity was revealed she became an overnight sensation. *Rutherford & Son* ran for one hundred and thirty-three performances in London and sixty-three performances in New York and was translated into numerous languages. Other plays followed: *Before Breakfast*, 1912; *A Man and Some Women*, 1914; *Sheila*, in 1917; *The Stepmother*, 1924; and her last play *Direct Action*, 1937–78. She was well-known in the early twentieth century as a feminist and voice of the people, but she by the time of her death in 1970, she and her works had lapsed into obscurity. *Rutherford & Son* was revived in England in 1980 and there have been numerous international productions since, through almost none in the U.S.

Cody Holliday Haefner (Director)

Hometown: Rochester, NY
Previous degrees: BA, Drama, Columbia University
Cody previously directed *Trojan Women: A Love Story* on the UW mainstage. Other UW credits include *For Nigel...*, *Cock*, *The Lover*, and *The Few*. Cody is a co-founder of the New York theatre company The Brewing Dept. (TBD) with whom he directed a revival of Ibsen's *The Lady from the Sea*, an original devised work called *HamletGhosts*, and the world premiere of Sylvia Khoury's *The Arab*. Cody is thrilled to be directing *Rutherford and Son* as his MFA Thesis Production and would like to thank all of his collaborators for making this process a great one to go out on, as well as his mentors, his family, and his husband, for supporting him over the last three years

Margaret Adair MacCormack (Scenic Designer)

Hometown: Denver, Co
Previous degrees: BA in Technical Theatre, CSU East Bay
This is Adair's first production at UW. Previous designs include *The Brothers Size*, *Our Town*, and *The Secret Garden*. She would like to thank her family for making the trip to support her in person.

Chanté Hamann (Costume Designer)

Hometown: Boise, Idaho
Previous degrees: BA, Theatre Arts, Boise State University
Chanté most recently was the costume designer for UW's *Incident at Vichy* directed by Kelly Kitchens. She was also the costume designer for Boise State University's *Crimes of the Heart*, the assistant costume designer for Boise Contemporary Theater's *Hedwig and the Angry Inch*, and the assistant costume designer for Idaho Shakespeare Festival: *Shakespeare A Midsummer Night's Dream*. Other credits include costume designs for Alley Repertory Theater's *Vanya and Sonya and Masha and Spike* and Home Grown Theater's *Everyman Shift (For all the Rest)*. Chanté would like to thank her husband Cyle

Dramaturg's Notes By Shelby Lunderman

Written in 1912, Githa Sowerby's *Rutherford and Son* questions class, gender, and religion. The play explores the emergence of the upper middle class at the end of the 19th century as this newly formed group sought the rights, visibility, and security of the upper class despite their recent cultural memory in the working class. They had only recently gained this mobility through tiered labor practices brought on by the Industrial Revolution and an ever-expanding capitalist market. Many soon learned, however, that capitalism only brought about exploitation of the worker and not the pure competition envisioned.

Those born into the upper middle class, specifically, struggled to accept the realities of capitalism, which divided men as breadwinners and women as domestics. The nuclear family struggled to negotiate their own personal relationships as this new economic system encroached on their house. Birth order, gender role, labor, domesticity, and the class system are thus questioned by the new generation as they are continually forced into specific roles, each with its own set of demands and frustrations. This is where we find the Rutherford family, struggling in the space between capitalism and family or questioning if that space even exists.

To visit the *Rutherford and Son* Actor's Packet, visit UWRutherford.weebly.com or scan the QR code



Special Thanks

Tyne & Wear Archives, Trevor Cushman, Valerie Curtis-Newton, Amanda Friou, Chun Yen Huang, Brian LaPerche, and Elijah Pasco.

ARTIST BIOS

Angie Bolton (Ann Rutherford)

Hometown: Athens, GA

Angie's first production in Seattle, Louisiana Purchase was written with her in mind. She was the title character produced by Alice B Theater. She was Henry in The Club also produced by Alice B Theater. The Bathhouse Theater produced two versions of Blackstage Views, a musical review of Black entertainment from slavery to Rap, in which Angie portrayed Lady Day as well as multiple other characters. Other favorite roles: Charlaïne/Armelia in Ain't Misbehavin, Evergreen Theatre, Ruth in Raisin in the Sun, Arts West; Hugonin, The Tragedy of King Christophe, Seattle Public Theater; Keepers of the Dream and Voices of Christmas, Group Theater; Multiple productions for Mirror Stage. The most recent being Euryclia in Penelopiad. Angie would like to thank Cody, the cast and crew for all of their support.

Allyson Lee Brown (Janet)

Hometown: New Orleans, LA

Previous degrees: BA, Drama/Theatre Arts, Spelman College

Intelligent, charismatic, compassionate and outgoing are just a few words that aptly describe the persona of third year PATP actor, Allyson Lee Brown. Allyson recently appeared in ArtsWest Playhouse's production of *Skeleton Crew*. Her other credits include *Milk Like Sugar* (ArtsWest Playhouse), *The Bluest Eye* (Le Petit Theatre,) *Trojan Women: A Love Story* (UW School of Drama) *Angels in America: Part II: Perestroika* (UW School of Drama) and *Fefu and Her Friends* (UW School of Drama). In addition to her passion for acting, Allyson enjoys mentoring and encouraging youth to tap into their greatness. She would like to thank her friends and family for their constant love and support.

Alana Cheshire (Mrs. Henderson)

Hometown: Atlanta, GA

Previous degrees: BS in Vocal Performance/Theatre at the Indiana University Jacobs School of Music

Seattle credits: Emma in *Fefu and her Friends*, Lisa in *Goldie, Max and Milk*, Helen in *Trojan Women: A Love Story*, QZ in *The Few*, The Richest Girl in *The Richest Girl in the World Finds Happiness*, Ensemble in *Sueño* (University of Washington), and Gower/Diana in *Pericles* (Wooden O). Other favorite regional credits: Evil Angel in *Doctor Faustus* (Resurgens Theatre Company, GA), Suzy in *The Marvelous Wonderettes* (Art Station, GA), Love Cursed Bride in *Lucia di Lammermoor* (Atlanta Opera, GA), Celia in *As You Like It* (Shakespeare at Notre Dame, IN), Girleen in *The Lonesome West* (Cardinal Stage Company, IN), and Sunny Frietag in *The Last Night of Ballyhoo* (Brown County Playhouse, IN). Love and thanks to my classmates, my professors, my family, Steven, and my cats, Rupert and Reginald.

BRACE EVANS (John Rutherford Sr.)

Hometown: Seattle, Washington

Previous degrees: BA in Business and Drama, University of Washington, '91; MFA, Performing Arts Management, Brooklyn College, '98

BRACE trained with Robin Lynn Smith in the Meisner Series and ETI (Ensemble Training Intensive) at Freehold Theatre; and the summer Shakespeare Program at the Royal Academy of Dramatic Art (RADA). This is BRACE's second show (*Force Continuum*, dir. Malika Oyetimein, '16) as an alum of the University of Washington's School of Drama ('91). It has been exciting to re-tool and challenge the Western perspective of scions in business and their families in culture as white and male dominated, when the story is universal across all cultures and gender. Cody, thank you for taking this on, and Rosemary, the SM, for being in the room. BRACE's last performance was as Cassius Clay, Sr. in . . . *And in This corner: Cassius Clay* at Seattle Children's Theatre, '18; and in the locally filmed *Fall City*.

Alyssa Franks (Mary Rutherford)

Hometown: Salt Lake City, UT

Previous degrees: Liverpool Institute for Performing Arts, BFA in Acting

Alyssa has most recently been seen in UW Drama's Fefu and her Friends at the Meany Studio Theatre. Ohter recent credits include Island Stage Left's *The Tempest*, and *Angels in America Part II: Perestroika* and *Trojan Women* at the UW. Prior to starting her MFA, she worked as a high school theatre teacher, a freelance voice-over artist and an actor in educational simulations for medical and law students at the University of Utah. Alyssa heartfully thanks the faculty of the PATP.

AJ Friday (John Rutherford Jr.)

Hometown: Saint Paul, MN

Previous degrees: MFA, Screenwriting, Full Sail University; BA, Performance Theater, Florida A&M University.

AJ has performed in *King Lear* directed by Joseph Haj, originated the role of Arion in *Intersections*, is a member of the Guthrie Experience Class of 2016, and has served on Fellowship in the Education Department, all at the Guthrie Theater in Minneapolis, MN. Other notable roles include Jim (*Big River*, FL), Dece (*Force Continuum*, WA), Jean/Dudard (*The Rhinoceros*, MN), and Nicky/Trekkie Monster/Bad Idea Bear/ New Kid (*Avenue Q*, VA). AJ would like to thank God for his fiancé Emily and can't wait to be joined in marriage in July 2019!

Phillip Ray Guevara (Martin)

Hometown: San Antonio, TX

Previous degrees: B.F.A. in Acting - Texas State University, Utility Stunt Course- International Stunt School

Regional credits include: *Native Gardens* (Intiman Theatre), *The Three Musketeers* (Cincinnati Playhouse), *A Christmas Carol* (Cincinnati Playhouse) *Much Ado About Nothing* (Illinois Shakespeare Festival) and *Julius Caesar* (Titan Theatre Company). Phillip would like to thank his soon to be wife Tricia, thiswonderful faculty and staff, and his amazingly talented cohort for three unforgettable years of graduate school.

Semaj Miller (Richard Rutherford)

Hometown: Chicago, IL

Previous degrees: BFA in Acting and Directing, Syracuse University