

School of Drama
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Sarah Nash Gates

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Jon Jory, Sarah Nash Gates,
Steve Pearson, Barry Witham

Associate Professors

Sarah Bryant-Bertail,
Valerie Curtis-Newton, Mark Jenkins,
Odai Johnson, Shanga Parker

Assistant Professors

Geoff Korf, Catherine Madden

Adjunct Faculty

Herbert Blau

Senior Lecturer

Judith Shah

Lecturers

Jerry Collum, Deborah Trout

Visiting Scholar

Eng-Beng Lim

Part Time Faculty

Geoff Alm, Dominic CodyKramers,
Scott Hafso, Melissa Kerber

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William Forrester, Vanick Galstaun, Agnes
Haaga, Robert Hobbs, Jack Sydow, Aurora
Valentinetti, Jack Wolcott

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Kris Bain, *director of communications*
Jordan Baker, *stage technician*
Bob Boehler, *stage technician*
Sue Bruns, *graduate program*
Jenny Crook, *computer specialist*
Alex Danilchik, *stage technician*
Josie Gardner, *costume shop manager*
Kathy Holliday, *academic advisor*
Ryan Hendricks, *master electrician*
Laurie Kurutz, *costume lead*
Dena Petersen, *fiscal specialist*
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Alan Weldin, *scene shop manager*
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School of Drama
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Tammy Talman
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Roderick Urquhart
John Vadino
Howard Voorheis
Joan Voorheis
George Willoughby
Kyoko Matsumoto Wright



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



The Penthouse Theatre
May 22 - June 5, 2005
65th Season
435th Production

The Program

Savage/Love

by Sam Shepard and Joseph Chaikin
directed by Tamara Fisch ~

Elena Wright*

Chris McKeon*

Abortive

by Caryl Churchill
directed by Mark Jenkins

Setting: a country home, near dawn

Roz ... Samantha Rund*

Colin ... Brandon Petty*

Hot Fudge

by Caryl Churchill
directed by Mark Jenkins

Setting: the play takes place in one evening

7 p.m., a pub; 9 p.m., a wine bar; 11 p.m., a club; 1 a.m., Colin's apartment

Ruby ... Beverly Sotelo*

Colin ... Brandon Petty*

June / Lena ... Maythinee Washington*

Charlie / Hugh ... Brian Gillespie*

Matt / Jerry ... Chris McKeon*

Sonia / Grace ... Elena Wright*

Making Do

inspired by Italo Calvino
directed by Daniel Cohen ~

Janice Amaya

Chris McKeon*

Beverly Sotelo*

Brian Gillespie*

Brandon Petty*

Maythinee Washington*

Chris Hodgson

Samantha Rund*

Elena Wright*

* Denotes member of the MFA Professional Actor Training Program

~ Denotes member of the MFA Professional Director Training Program

DIRECTORS' NOTES

***Savage/Love*, by Sam Shepard and Joseph Chaikin**

"When Sam Shepard and I decided to work in close collaboration on a new theater piece . . . we decided the piece should be about romantic love and about the closeness and distance between lovers. . . . We each felt that we wanted the piece to be easily and readily identifiable, not esoteric. We felt it should be made up of love moments which were as immediately familiar to most people in the audience as they were to Sam and me. . . . When we began to talk and work, even though we each had very different stories, we found that we shared many thoughts about the human experience of love. We talked especially about the difficulty of expressing tenderness, and the dread of being replaced."

Savage/Love: common poems of real and imagined moments in the spell of love.

-Joseph Chaikin

Caryl Churchill's *Abortive* and *Hot Fudge*

Caryl Churchill is best known for her plays *Top Girls*, *Cloud Nine*, *Fen*, and *Serious Money*. She is the recipient of many honors, including several Obie Awards and an Olivier Award. Her recent play, *A Number*, which explores the implications of human cloning, had a successful run in New York this past season with playwright (*Savage/Love*) and actor Sam Shepard in the lead role. Churchill is known for dealing with relevant social, gender and political issues in very particular ways. *Abortive* was written in 1971 as a radio play and, like some of Samuel Beckett's radio plays, transfers to the stage quite easily. *Hot Fudge* (1989) is a series of "glances" at four situations in which a woman finds herself during the course of one evening. The implications are left to us.

-Mark Jenkins

Making Do

Making Do is inspired by a fable written by Italo Calvino in Italy around 1943-44 as Fascism was on the verge of defeat. Of his *raccontini*, or 'little stories', Calvino wrote, "One writes fables in periods of oppression. When a man cannot give clear form to his thinking, he expresses it in fables." How does a population become complicit in its own repression? Are people really willing to accept the risks and responsibilities of freedom, or is freedom only a selling point? Are we on the road to a kind of Fascism today in America? These are some of the questions I was interested in considering with this piece.

-Daniel Cohen

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Loose Change: a festival of short plays

The Production Staff

Direction	Mark Jenkins, Daniel Cohen + Tamara Fisch +
Set Design	Robert Tollefson
Costume Design	Christine Tschirgi
Lighting Design	Dirk Sanders and Thorn Michaels
Sound Design	Lauren Domino
Stage Manager	Jenny McArthur
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Technical Director	Jerry Collum
Master Electrician	Ryan Hendricks
Assistant to Set Designer	Stacy Jones
Set Construction Crew	Sean Callahan, Patrick Sherman
Electrics Crew	Andy Smith, Thorn Michaels, and Drama 212 students
Running Crew	David Bales, Kristina Helendi, Sara Korsmo, Zack Lippincott, Cara MacMillan, Jessica Martin, Ben Rapson, Derek Schreck, Solveig Toft, Annette Vayo, Nell Voss, Haley Williams, Jennifer Wiszniewski

There will be one 15 minute intermission.

Special Thanks

ACT Theatre, Cornish College for the Arts, The Empty Space Theatre,
Brian Epps, Josh Hegarty, INTIMAN Theatre, Portland Center Stage,
Seattle Children's Theatre, Seattle Repertory Theatre

Savage/Love by Sam Shepard and Joseph Chaikin, and Caryl Churchill's plays, *Hot Fudge* and *Abortive*, are produced by special arrangement with Samuel French,

THE PROFESSIONAL ACTOR TRAINING PROGRAM (PATP)

The prestigious *Professional Actor Training Program (PATP)* is a three-year conservatory program leading to a Master of Fine Arts degree, and is designed to prepare students for careers in the professional theatre. The rigorous training includes work in a range of types and styles of performance, including non-realistic, realistic, classical and contemporary plays. The overall aim of the program is to provide students with the practical skills necessary to clearly and fully reveal their artistic ideas--skills which serve to challenge, shape, and strengthen their own individual acting processes. The PATP is consistently ranked among the very best graduate training programs in the nation.



The faculty is world-renowned – PATP instructors, professionals themselves, are recognized experts and innovators of their respective fields. The acting curriculum accordingly reflects a diversity of instruction that mixes the very best of traditional training techniques with the most promising of experimental approaches. As a result, School of Drama graduates enter the profession with a great array of studio training, including *Suzuki* and *Alexander* techniques (movement), *Linklater* and *Skinner* (voice and speech), and *Stanislavsky* (acting technique). Other courses prepare students in a number of necessary fields such as stage combat, dance, dialects, singing, text analysis and dramatic action.

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.

Selections from Next Season's Schedule

Mother Courage
by Bertolt Brecht
featuring Robyn Hunt

The Cherry Orchard
by Anton Chekhov
directed by Leonid Anisimov

Language of Angels
by Naomi Iizuka
directed by Daniel Cohen

UW Arts Ticket Office: 206.543.4880

Visit us at:
<http://depts.washington.edu/uwdrama>