

# THIS SEASON AT THE SCHOOL OF DRAMA

## THEATRE SERIES:

### *Antigone*

Adapted by Lewis Galantiere from the play by Jean Anouilh  
directed by Lydia Fort  
November 29 – December 12, 2004

### *Macbeth*

by William Shakespeare; directed by Justin Emeka  
January 30 – February 13, 2005

### *S'Wonderful: The Music of Gershwin and Porter*

conceived and directed by Scott Hafso  
February 13 - 27, 2005

### *Scapin*

by Molière  
adaptated by Bill Irwin and Mark McDonnell  
directed by R. Hamilton Wright  
February 27 – March 13, 2005

### *Haroun and the Sea of Stories*

from the novel by Salman Rushdie; adapted by Tim Supple &  
David Tushingham; directed by Aaron Posner  
April 10 - 24, 2005

### *Execution of Justice*

by Emily Mann; directed by Valerie Curtis-Newton  
April 24 – May 8, 2005

### *10 Minute Play Festival*

Directed by Jerry Manning  
May 22 – June 5, 2005

## STUDIO 201 SERIES:

### *Kid-Simple: A Radio Play in the Flesh*

by Jordan Harrison  
directed by Shanga Parker  
December 3 - 12

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## Present *Laughter*

by Noël Coward



**UW**  
SCHOOL OF  
**Drama**

**Meany Studio Theatre**  
**Oct. 31 – Nov. 14, 2004**  
**28th Season**  
**66th Production**

# Present Laughter

by Noël Coward

<b>Director</b>	Steve Pearson
<b>Set Design</b>	Tim McMath
<b>Costume Design</b>	Jason Bishop
<b>Lighting Design</b>	Andy Smith
<b>Stage Manager</b>	Erika Stoll
<b>Technical Director</b>	Alex Danilchik

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<b>Initial Rehearsals and Text Development Directed by</b>	Mark Jenkins
<b>Assistant Director / Dramaturg</b>	Tamara Fisch
<b>Assistant Set Designer</b>	Will Davis
<b>Assistant Costume Designer</b>	Christine Tschirgi
<b>Dialect Coach</b>	Judith Shahn
<b>Properties Master</b>	Andrea Bush
<b>Wig Master</b>	Joyce Degenfelder
<b>Wardrobe Crew Supervisor</b>	Mairi Chisholm
<b>Assistant to the Costumer Designer</b>	Tanya Min Jee Ellis

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<b>Electrics Crew</b>	Thorn Michaels, Erika Stoll, Jeremy Winchester, and Drama 212 students
<b>Costume Construction Crew</b>	Christine Tschirgi, Mairi Chisholm, and the 291 & 211 Costume Lab Students.
<b>Construction Crew</b>	Andrea Bush, Brian Judd, Czerton Lim, Tim McMath, Robert Tollefson, Jeremy Winchester
<b>Running Crew</b>	Josh Caldwell, Suzanne Hughes, Taylor Jacobsen, Benjamin Johnson, Kristina Kelly, Sara Korsmo, Melissa Landshark, Jonathon Lee, Christine Lindell, Kelsey Malbot, Travis Senger, Joe Terrenzio, Daniel Yim

Program Spotlight:

## 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 into 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.

### Give to the School of Drama!

To donate to the School of Drama, please make your check payable to UW Foundation/Drama, write *PATP* (or other program name) 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>.

Donor forms may also be found in the lobby. Thank you.

**School of Drama  
EXECUTIVE DIRECTOR**

**Sarah Nash Gates**

**FACULTY**

*Professors*

Robert Dahlstrom, Robyn Hunt,  
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*

Catherine Madden, Geoff Korf

*Senior Lecturer*

Judith Shahn

*Lecturers*

Jerry Collum, Scott Hafso,  
Deborah Trout

*Visiting Scholar*

Eng-Beng Lim

**PART-TIME FACULTY**

Geoff Alm, Sydney Cheek-O'Donnell,  
Dominic CodyKramers,  
Melissa Kerber

**RETIRED & EMERITUS FACULTY**

Jack Clay, Betty Comtois, James Crider,  
William Forrester, Vanick Galstaun, Agnes  
Haaga, Robert Hobbs, Geraldine Siks,  
Jack Sydow, Aurora Valentinetti,  
Jack Wolcott

**STAFF**

Arielle Akehurst, *office assistant*  
Kris Bain, *marketing and pr manager*  
Jordan Baker, *stage technician*  
Bob Boehler, *stage technician*  
Sue Bruns, *graduate program*  
Jenny Crook, *computer technician*  
Alex Danilchik, *stage technician*  
Josie Gardner, *costume shop manager*  
Kathy Holliday, *academic advisor*  
Dave Hult, *master electrician*  
Laurie Kurutz, *costume lead*  
Dena Petersen, *fiscal specialist*  
Deborah Skorstad, *costumer*  
Anne Stewart, *general manager*  
Leslie Swackhamer, *director of gifts and  
donor relations*  
Michael Thompson, *assistant to the  
general manager*  
Alan Weldin, *scene shop manager*  
Carol Young, *administrator*

**School of Drama  
ADVISORY BOARD  
Mark B. Levine, Chair**

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Roderick Urquhart  
John Vadino  
Howard Voorheis  
Joan Voorheis  
George Willoughby  
Kyoko Matsumoto Wright

**The Cast**

**Daphne Stillington** Teria Wilson Birlón\*

**Miss Erikson / Lady Saltburn** Lada Vishtak\*

**Fred / Hugo Lyppiatt** Shawn Telford\*

**Monica Reed** Adele Bruni\*

**Garry Essendine** Ben Gonio\*

**Liz Essendine** Alexandra Tavares\*

**Roland Maule** Chance Mullen\*

**Morris Dixon** Marc Jablon\*

**Joanna Lyppiatt** April Wolfe\*

\* Denotes member of the Professional Actor Training Program (PATP)

**Setting and Time**

**Garry Essendine's studio in London.**

**Act I** ... Morning

**Act II, scene 1** ... Evening, three days later

**Act II, scene 2** ... The next morning

**Act III** ... Evening, a week later

**There will be one 15 minute intermission.**

**Special Thanks**

ACT Theatre, Cornish College for the Arts,  
The Empty Space Theater, INTIMAN Theatre,  
Brian Judd, Seattle Children's Theatre, Seattle Opera,  
Seattle Repertory Theatre, Village Theatre

*Present Laughter* is produced through special arrangement with Samuel French, Inc.

# Production Notes

## From the Director

Monday 14 September 1942

War news pretty grim. Stalingrad apparently taken. I must admit to a personal apathy now regarding the war. I have tried from the beginning to work for the war effort and now, having been driven back to my own *métier*, the theatre, I cannot work myself up about it any more. This may be sheer escapism, but if I can make people laugh, etc., maybe I am not doing so very badly. I only know that to sit at the side of the stage amid the old familiar sights and sounds and smells is really lovely after all this long time. The only things that matter to me at the moment are whether or not I was good in such and such a scene and if the timing was right and my make-up not too pale. This is my job really, and will remain so through all wars and revolutions and carnage.

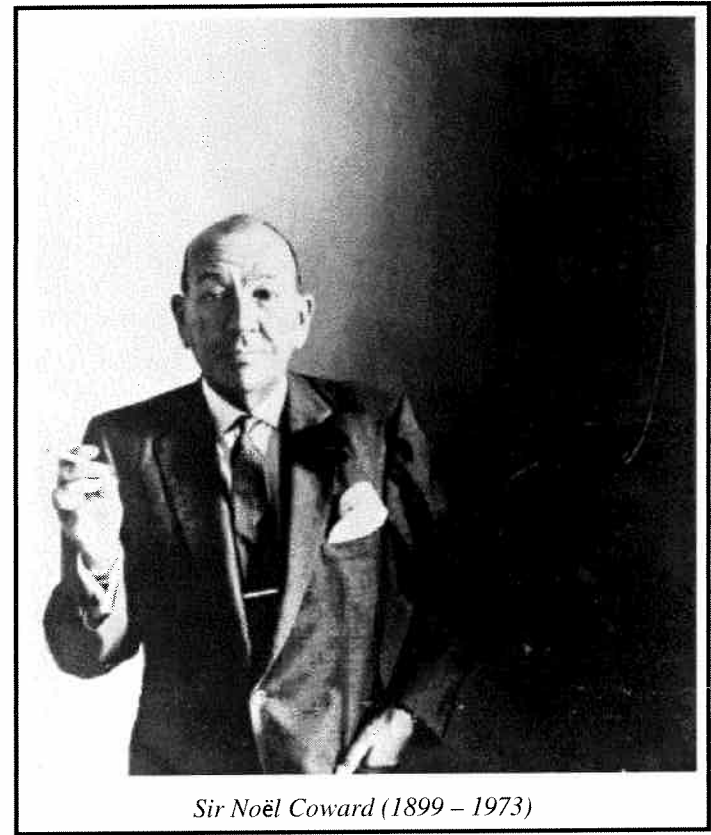
-written by Noël Coward in his diary,  
while he was in rehearsal for *Present Laughter*

## About the Author

Sir Noël Coward was an English actor, playwright, and composer of popular music, known for his genial urbanity and frequently acerbic wit. His first drama to receive critical notice was *The Vortex* (1924), a serious play about narcotics addiction. The controversy surrounding this play—which also contained veiled references to homosexuality—made him an overnight sensation on both sides of the Atlantic. During this period he was regarded as the spokesman for the younger generation, although his works were often condemned as immoral. Coward's period of major productivity was from the late 1920's through the 1940's. Enormously popular productions such as the full-length operetta *Bitter Sweet* (1929) and *Cavalcade* (1931), huge extravaganzas requiring very large casts, gargantuan sets and exceedingly complex hydraulic stages, were interspersed with finely-wrought comedies such as *Hay Fever* (1925), *Private Lives* (1930), *Design for Living* (1932), *Present Laughter* (1939) and *Blithe Spirit* (1941). In addition to writing, Coward even starred in and directed many of his own plays.

## Recommended Reading

For further information on Coward and his works, please see Coward's auto-biography in two volumes: *Present Indicative* and *Future Indefinite* (reprinted, London: Methuen, 1986), or Philip Hoare's *Noël Coward: A Biography* (London: Sinclair-Stevenson, 1995).



Sir Noël Coward (1899 – 1973)

## *Did You Know?*

### THE UW SCHOOL OF DRAMA ...

- alumni and/or faculty founded the following: *ACT Theatre*, *The Group Theatre*, *The Empty Space*, *The Bathhouse*, and *Oregon Shakespeare Festival*?
- graduate programs in acting, directing, and design are ranked 4th in the nation by *U.S. News & World Report*?
- the undergraduate program has been similarly ranked by the *Princeton Review* as one of the top five programs in the country?
- was hailed in the *NY Times* (January 2003) as "... one of the nation's most often mentioned MFA acting programs by casting directors and theatrical agents."?
- annually auditions over 1000 people for the MFA Acting program and accepts only ten?
- is the only comprehensive undergraduate and graduate theatre training program in the region? Offerings include an undergraduate degree, MFA degrees in Acting, Design, and Directing, as well as a Ph.D. in Theatre History, Theory, and Criticism?

