

Upcoming School of Drama Productions

Language of Angels
by Naomi Iizuka
directed by Daniel Cohen
February 26-March 12, 2006

Three interconnected stories tell the tale of a young woman's mysterious disappearance in an underground cave in Appalachia. This riveting ghost story explores the dark corners in a small town, the power of grief and, as *The Atlanta Journal Constitution* put it, "conjures up floating remnants of your own past, places you've known, faces that are gone but not quite forgotten."

The Who's Tommy
music and lyrics by Pete Townshend
book by Pete Townshend and Des McAnuff
directed by Shanga Parker / musical direction by Scott Hafso
April 9-30, 2006

Years after being struck deaf and dumb, Tommy discovers that his unusual talent for pinball might hold the key to breaking out of his catatonia and breaking into a life of international superstardom. Join us for such rock hits as "Pinball Wizard" and "See Me, Feel Me" in this spectacular musical— and winner of six Tony awards.

Studio 201 Series

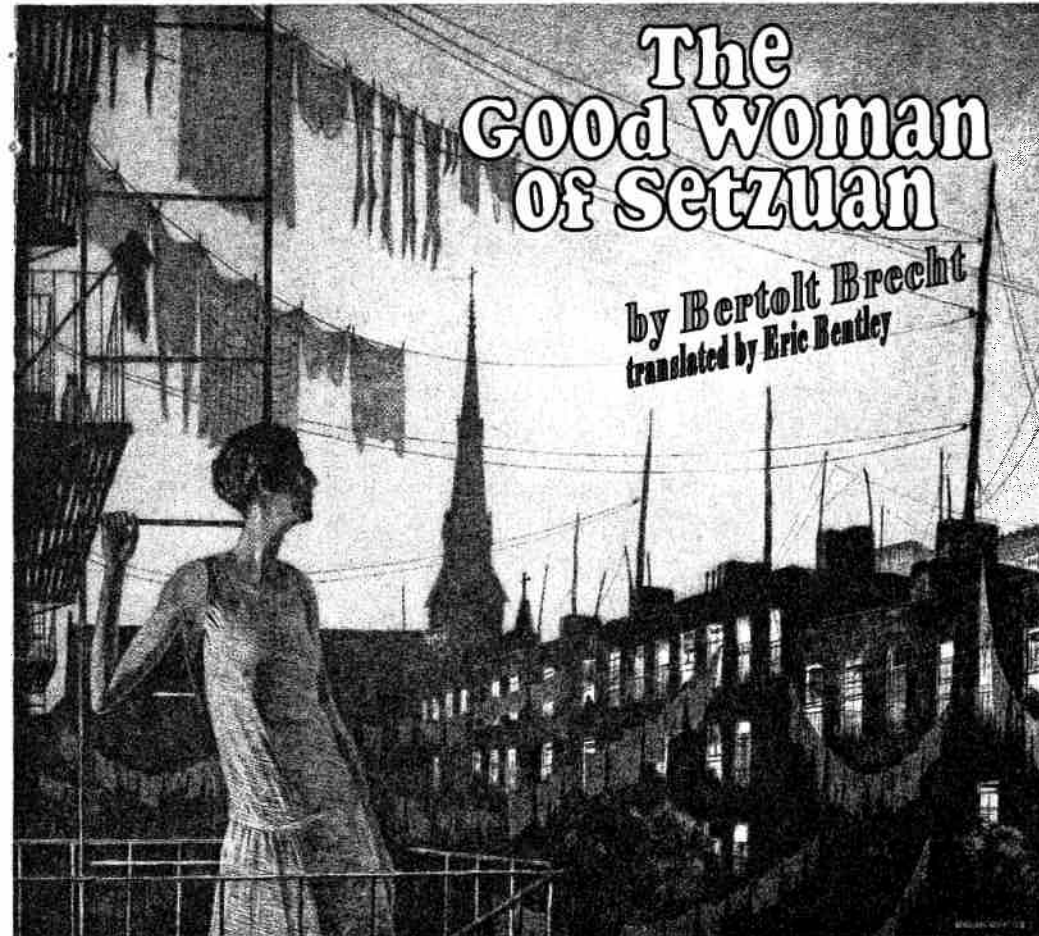
Voir Dire
by Joe Sutton
directed by Valerie Curtis-Newton
February 23—March 5, 2006

Voir Dire: to speak truly. That's what six jurors are asked to do when a prominent black high school principal is arrested for buying crack cocaine. Sutton's explosive look at the American justice system was a finalist for the Pulitzer Prize and asks the question posed to every potential juror—can you be fair?

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

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Sign up for ***E-NEWS*** at the website listed above.

This production is made possible with the gracious and generous support of
Howard and Joan Voorheis



UW
SCHOOL OF
Drama

Meany Studio Theatre
Jan. 29-Feb. 12, 2006
28th Season
69th Production

The Good Woman of Setzuan

Director	Lydia Fort*
Composer/Musical Director	Katie Freeze
Set Design	Andrea Bush
Costume Design	Mairi Chisholm
Lighting Design	Diane Baas
Sound Designer	Melissa Dow
Stage Manager	Benjamin Radin
Technical Director	Alex Danilchik
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Production Manager	Ashley Bird
Properties Master	Edward Ross
Hair/Makeup Artist	Nadia Yun
Wig Master	Joyce Degenfelder
Studio Theatre Technician	Doug Meier
Faculty Advisor	Steve Pearson
Fight Consultant	Geoffrey Alm
Costume Construction Crew	Nancy Julian, Jason Bishop, Heidi Gasner, Kathryn Goodman, Martin Sanchez, Audrey Schmidt, Chris Tschirgi and the 291 and 211 Costume Lab Students
Set Construction Crew	Matt Davis, Stephen K. Dobay, Graham Mills, Brian Spradlin, Jeremy Winchester
Painting Crew	Andrea Bush, Caitlin Carnahan, Mairi Chisolm
Running Crew	Laura Bott, Alice Craff, Megan Davis, Amy Gembala, Makenzie Greenblatt, Briahn Harvey, Sophia Kowalski, Ryan Lam, Champagne Lewis, Phong Lieu, Joe Mangialardi, Kaleena Marchand, Ashley Orlen, Elaine Quaife, Stephanie Raines, Laura Samorano, Karly Shea, Sisouvanh Singsoykeo, Kyle Thompson, Solveig Toft, Shaina Warner
House Managers	Jamie Wells, Sonya Harris
Tickets	UW Arts Ticket Office

*in partial fulfillment of a Masters of Fine Arts in Directing

Program Spotlight:

The MFA Directing Program at the School of Drama

Interaction between actors and directors in rehearsal is a crucial element of a director's professional career. Improvement of a director's ability to relate to actors in this creative crucible is considered extremely important by our faculty. The Directing Lab, in which directing students are observed constantly during the rehearsal of a project, forms the core of the training. To further facilitate director-actor collaboration, we have combined our MFA Programs in Acting and Directing into one Performance Training Program which is served by eight faculty.

The School of Drama has a wealth of theatrical spaces in which to work: arena, thrust, black box and end-stage configurations. MFA directing students have the unique opportunity of working in all of these configurations—the greatest staging variety of any school in the nation.

The rigorous training includes work in a range of types and styles of dramatic literature including non-realistic, realistic, classical, and contemporary plays. The program emphasizes the development of unique artistic visions and voices. The development of generative and exciting theatre artists is at the core of this emphasis. The overall aim of the program is to provide students with the practical skills necessary to clearly and fully reveal their artistic ideas and which will allow them to be effective collaborators with actors and designers.



Lydia Fort

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Production Sponsorship

What does it mean to be a production sponsor for the School of Drama? Sponsorship helps defray the significant expenses associated with a specific production such as material and production costs for costumes, sets, lighting design, staging, and royalty fees. A production sponsorship also supports the graduate directing program by providing MFA student directors the opportunity to both refine their craft and fulfill degree requirements in a professional theatre setting.



Production sponsors **Howard and Joan Voorheis** are long time subscribers, current School of Drama Advisory Board members and frequent Adopt An Actor "Parents" of PATP students.

"One of the reasons we've decided to support this show and will continue this support is to give some of the other majors-directing, design and so forth a chance to show their talents and creativity. We enjoy getting to know the PATP students and watching them develop their performances with the director. It's amazing to see, like tuning an instrument. It's fascinating to watch all the different elements evolve; characters, scenery, costumes. A finished play can "wow" you but seeing all those little pieces come together is even more amazing. Theatre has something to say, it makes us think. We like keeping that alive." —**Joan Voorheis**

If you are interested in sponsoring a production - or other philanthropic opportunities at the School of Drama - Please contact Danny Geiger at (206) 221-6797.

Support the School of Drama!

To donate to the School of Drama, please make your check payable to UW Foundation/Drama 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.

Special Thanks

ACT Theatre, Cornish College for the Arts, Valerie Curtis-Newton, The Empty Space Theatre, INTIMAN Theatre, Andrew Layton, Ron Leamon, Doug Meier, Anna Rosa Parker, Shanga Parker, Portland Center Stage, Steve Pearson, Seattle Children's Theatre, Seattle Repertory Theatre

Cast

In order of appearance

Wong, the water seller	Alex Fox*
First God	Jacob Ortuño*
Second God	Gina Russell
Third God	Mats Ecklund
Gentleman in Prologue	Mike Oliver
Woman in Prologue	Samantha Rund*
Shen Te	Macah Coates*
Uncle	Ryan Barret
Mrs. Shin	Beverly Sotelo*
Wife	Elena Wright*
Nephew	Nathan Fisher
Husband	Derek Schreck
Unemployed Man	Jeremiah Davis*
Lin To, the carpenter	José Rufino*
Brother	Peter Lucier
Sister-in-law	Samantha Rund*
Mrs. Mi Tzu	Katrina "Khatt" Taylor*
Niece	Christiana Speed
Grandfather	Mike Oliver
Shui Ta	Macah Coates*
Policeman	Ryan Barret
Old Woman	Lonnie Angle
Yang Sun	Chris McKeon*
Old Whore	Lonnie Angle
Mr. Shu Fu , the barber	Brian Gillespie*
Old Man	Nathan Fisher
Mrs. Yang	Lee Fitzpatrick*
Priest	Peter Lucier
Waiter	Ryan Barret
Feng	Embla Sveinsdottir

*Members of the *Professional Actor Training Program* (PATP)

The play will be performed with one 15 minute intermission.

The Good Woman of Setzuan
is produced by special arrangement with Samuel French, Inc.

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Sarah Nash Gates

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 Curtis-Newton, Mark Jenkins,
 Odai Johnson, Thomas Lynch,
 Shanga Parker

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Jerry Collum

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 Jack Wolcott

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

Production Notes

"Art is not a mirror with which to reflect reality, but a hammer with which to shape it."

—Bertolt Brecht

On the setting

It appeared to be an era marked by frivolity and good times, but life was not as care free as it seemed. The prominent and wealthy attempted to gloss over the harsh realities of the poor by controlling mass opinion through publishing and the new media technologies of radio and motion pictures.

As this elite enjoyed prosperity, the vast majority of people were without work and barely getting by. Thousands of workers were killed or disabled in the factories every year. Big business was on the rise, aided by a government that passed laws to help them consolidate their control over the lives of the people. Problems with race relations, Prohibition and anti-immigrant sentiments all plagued a country on the verge of economic collapse.

Our Setzuan is a city where people from all over converge as they pass through on their way to one of the major metropolises, like Peking. Blues and Jazz are the popular music as they echo the true sentiments of suffering and discontent in the people's hearts. In fact, our Setzuan is very much like an American city in our not too distant past.

—Lydia Fort, Director

On the music

This production's original musical settings of Brecht's song texts provide expressive vehicles for the characters, who resort to music-making when nothing else can be said. Music may be an escape or relief (e.g. "The Song of the Smoke,") or it may be a means of impassioned oratory (e.g. "Song of Saint Nevercome's Day.") All songs, with the exception of Shen Te's "Song of the Defenseless" are diegetic: in other words, they are not superimposed upon or external to the world of the play.

Brecht collaborated with several composers, most notably Kurt Weill, Hanns Eisler and Paul Dessau. In 1947-48, Dessau composed music for The Good Woman of Setzuan. Unlike Dessau's "heightened" or "cultivated" treatment of popular idioms, my settings use the musical languages of rural and vaudeville blues, ragtime, and jazz-inflected, Tin-Pan Alley melodic/harmonic structures in a fairly unadorned way. Thus, the dramatic impulse of the music remains very much in the hands of those who perform it.

—Katie Freeze, Composer

About the author

Among the most inventive and influential dramatists of the twentieth century, Bertolt Brecht (1898-1956) left a legacy of provocative plays and theories about how those plays should be produced.

Throughout his career he felt that drama should inform and awaken sensibilities, not just entertain or anesthetize an audience. Most of his plays concern philosophical and political issues, and some of them so threatened the Nazi regime that his works were burned publicly in Germany during the Third Reich.

Brecht developed the concept of epic theater through which he wanted his audience to observe critically, to draw conclusions, and to participate in an intellectual argument with the work at hand. The confrontational relationship he intended was designed to engage the audience in analyzing what they saw rather than in identifying with the main characters or in enjoying a wash of sentimentality or emotion.

Excerpted from <http://www.bedfordstmartins.com/litlinks/drama/brecht>



Bertold Brecht
 1926
 portrait by
 Rudolf Schlichter