

This Season at the School of Drama

Wild Black-Eyed Susans

by Kara Lee Corthron
directed by Valerie Curtis-Newton
Ethnic Cultural Theatre
February 3-17, 2008

West Coast Premiere. Funny, moving and emotionally charged!

She Stoops to Conquer

by Oliver Goldsmith
directed by Matthew Arbour
Meany Studio Theatre
February 3-17, 2008
Rollicking classic comedy!

Gibraltar

by Octavio Solis
directed by Desdemona Chiang
Penthouse Theatre
February 24-March 9, 2008

A poetic, powerful tale of a journey into the heart of darkness.

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

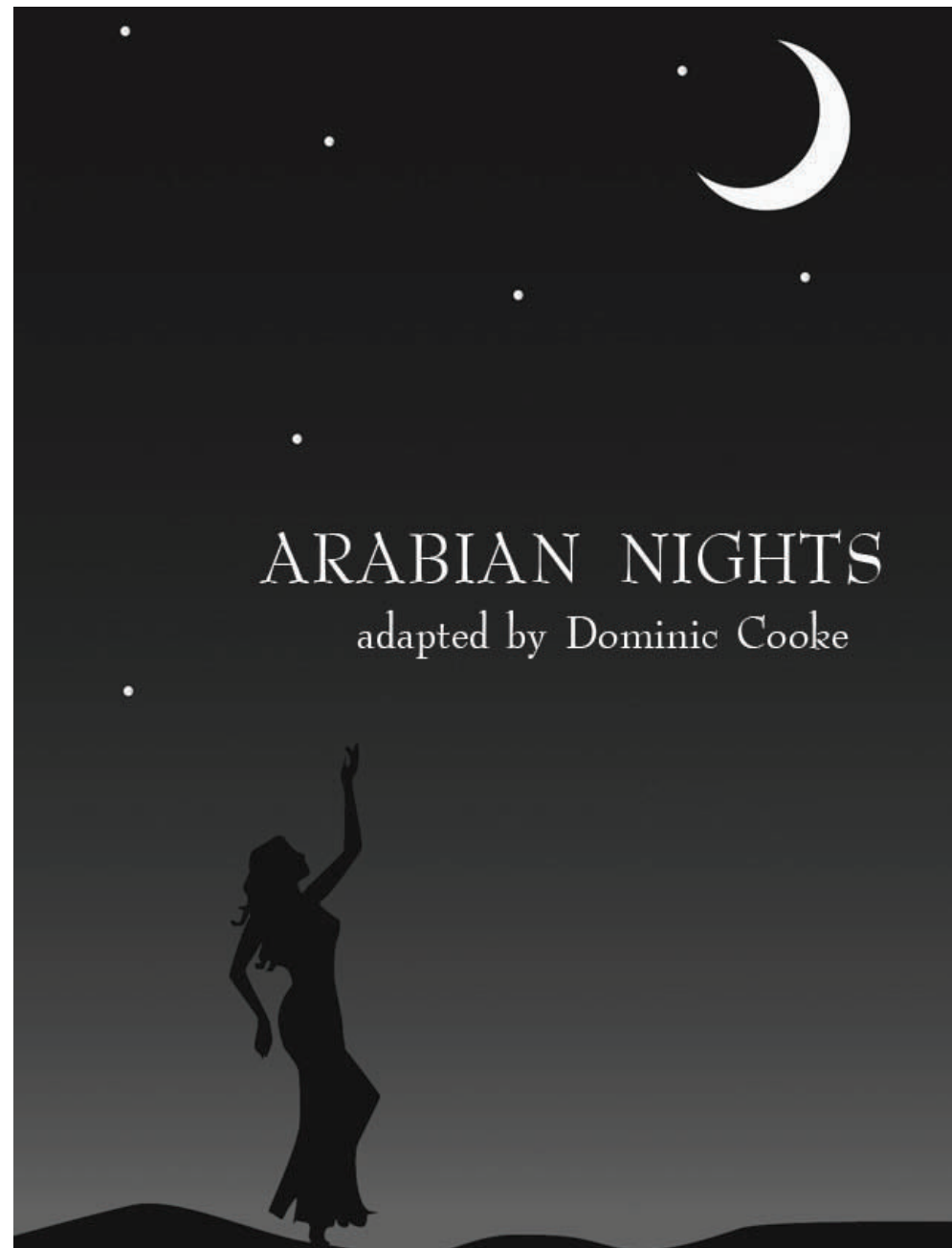
Are you missing out?

Have you subscribed to our E-News yet? If not, visit our website and sign up today. It's easy and takes less than a minute. We'll send you monthly e-mails reminding you of productions, special events and other significant news from the School of Drama.

Join the E-News list at: <http://depts.washington.edu/uwdrama>

Comments?

Let us know your thoughts at: uwdrama@u.washington.edu



UW
SCHOOL OF
Drama

Penthouse Theatre
67th Season
443rd Production
November 26 –December 9, 2007

Arabian Nights

adapted by Dominic Cooke

Director	Keith Hitchcock
Scenic Design	Deanna L. Zibello
Costume Design	Gretchen Eisenman
Lighting Design	Evan Merryman Ritter
Assistant Set Design	Jenna Ulrich
Stage Manager	Kaitlin Dresdner
Dramaturgical Consultant	Lisa Jackson-Schebetta
Technical Director	Bob Boehler
Master Carpenter	Tres Tracy-Ballon
Composer	Orlando Morales
Arabic Pronunciation	Samer Al-Saber
Choreographer	Catherine Anne Cabeen
Faculty Advisor	Andy Smith
Master Electrician	Dave Hult
Electricians	Drama 212 Students
Lead Scenic Artist	Jordan Baker
Scenic Artist	Ruth Gilmore
Prop Master	Chris Morris
Assistant Prop Master	Janet English
Set Construction Crew	Lucian Connole
Costume Construction Crew	Inci Kangal, Laura Giradot, Candace Joy, Kimberley Newton, Christine Pepper Smith
Running Crew	Clark Davis, Sandra Dewan, Alix Isom, Geoff Finney, Jocelyne Fowler, Ariana Huffman, Alexandra Larsson, Pauls Macs, Tyler McKay, Megan McKelvy, Cassandra Moselle, Anthony Palmer, Alex Schmidt, Derek Schreck, Rob Whitehead, Westley Wolford, Marlaina Youch

Produced by arrangement with

Nick Hern Books

Contextual Notes:

In 4000-4500 BC, Mesopotamia was the birthplace of some of the earliest civilizations in recorded history. The Middle Eastern Fertile Crescent was the home of Sumer, Akkad, Babylon, and Assyria. These four empires created the first system of writing, the first wheeled devices, codes of law and monumental architecture in what we know as present day Iraq. This land was also the home of the Islamic Abbasid Empire (mid 8th to the mid 13th centuries) from which humanity gained algebra, along with a plethora of scientific, philosophical, and literary advancements. Under the Abbasids, Baghdad was known as the “Intellectual Capital” of the Islamic empire.

The stories that comprise Dominic Cooke’s script of *Arabian Nights* are rooted in the oral and literary traditions of this empire. In Arabic, the title is *Alf Laylah wa-Layla*, often translated as 1001 Nights. Cooke chose, from hundreds of possibilities, a handful of tales for his adaptation. Although his original intention was simply to write a family show for the Young Vic Theatre, the script is rigorously demanding on the performers and the creative team. It challenges the artist to not only meet myriad production requirements, but also to confront how s/he, as an American in 2007, imagines and understands the Middle East.

School of Drama HONORARY ADVISORY BOARD

Peter Donnelly, *Chair*

David Armstrong *The 5th Avenue Theatre*

Allison Narver *Director*

John Aylward *Alumnus and Actor*

Sharon Ott *Director*

Kurt Beattie *ACT Theatre*

Pat Patten *Director*

Timothy Bond *Alumnus and Director Syracuse Stage*

Laura Penn *INTIMAN Theatre*

David Esbjornson *Seattle Repertory Theatre*

Pamela Reed *Alumna and Actor*

Jean Burch Falls *Actor*

Marilynn Sheldon *The 5th Avenue Theatre*

Linda Hartzell *Alumna/Seattle Children’s Theatre*

Bartlett Sher *INTIMAN Theatre*

Speight Jenkins *Seattle Opera*

Jean Smart *Alumna and Actor*

Lori Larsen *Alumna and Actor/Director*

Susan Trapnell *ACT Theatre*

Kevin Maifeld *Seattle University*

Benjamin Moore *Seattle Repertory Theatre*

Program Spotlight:

Bachelor of Arts

This production of *Arabian Nights* is one of many University of Washington School of Drama productions showcasing the talents of our nationally-ranked Bachelor of Arts in Drama Program. The BA program is dedicated to providing a well-rounded major within a liberal arts context. Undergraduate majors are required to complete core courses in acting, design and technical theatre, theatre history, dramatic literature, and performance criticism. Upper-level electives include intermediate and advanced acting, design, technical theatre, stage management and directing. Drama majors work with the School's inter-

nationally acclaimed faculty, graduate students, theatre professionals and visiting artists from around the world. Aside from the opportunities presented in the School of Drama main stage season, the undergraduates have a strong reputation for producing and creating their own works, "The



The Who's Tommy, Spring 2006

Undergraduate Theater Society," "Once Upon a Weekend" and the improv troupe "The Collective" are just three examples of the many student-run organizations dedicated to the exploration of the theatrical process outside the classroom. The Undergraduate Theater Society (UTS) manages and produces a full season of plays in the Cabaret Theatre located in Hutchinson Hall.

With literally hundreds of members, UTS is the largest student organization within the School and is recognized by the School as the official producing company of the undergraduates.

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: www.uwfoundation.org

Cast

Dunyazad/Little Beggar/Parizade Shannon Erickson

Marjanah/Eldest Sister/Drummer Amanda Hauk

**Kasim's Wife/Rukh/Amina/
Old Man/ Flautist** Chelsea Hess

**Wazir/Baba Mustapha/
Es-Sindibad the sailor** Mike Jones

**Kasim,Tailor/Abu Hassan/Sidi 2/
Bahman** Ryan Jones

Shahrayar/Great/Khusrau Shah Trevor Marston

Captain/Chief/Ghoul/Second Sister Lindsay Powers

Ali Baba's Wife/Haroun/Talking Bird Ally Reardon

Tailor's Wife/Page/Sorceress/Steward Laurie Roberts

Shahrazad/Doctor's Maid/Youngest Sister Alli Standley

Ali Baba/Doctor/Porter/Sidi I/Perviz Luke Vroman

Other roles played by the above ensemble

Setting: a storytelling place

There will be one 10 minute intermission.

Special Thanks to:

Charles Picard, Drew Dresdner, Seattle Repertory Theatre, Seattle Opera, ACT, and Seattle Children's Theatre

Director's Notes

For many of us, the words “Arabian Nights” are likely to conjure one of two vastly different extremes in our minds: Disney’s *Aladdin* or troubling images of contemporary Middle East. This was the starting point for many of the actors involved with this production. In addition to the normal (read rigorous) demands of a theatrical ensemble show, the actors have had the added challenge of familiarizing themselves with a culture very different than their own. A major task has been finding the line between entertaining, identifiable storybook character and authentic, period-appropriate character.

Presented in this adaptation are a handful of the hundreds of *Arabian Nights* tales, which originate as oral stories, passed on from storyteller to storyteller and were eventually written down. Tonight we celebrate that oral tradition by telling these Middle-Eastern stories in live theatre. These stories are centuries old and from foreign cultures, yet still speak to us today. Can it be that Westerners and Middle-Easterners have more in common than we think?

Dance Choreographer's Notes

The choreography for *Arabian Nights* was inspired by folk-dances from Israel, Serbia, Lebanon, and Egypt. Authentic reconstruction of Middle Eastern dances however, was not the intent of this choreography. Traditional dance steps were used as a vocabulary from which a new ritualistic and celebratory dance language emerged. The choreography attempts to create a reverent bridge between the Middle Eastern Abbasid period (750-1258 AD), the contemporary players, and a timeless fantasy world.

Further Reading:

- Nishio, Tetsuo and Yuriko Yamanaka. *The Arabian Nights and Orientalism: Perspectives from the East and West*. London: Tauris and Company, 2005.
- Pinault, David. *Story Telling Techniques in the Arabian Nights*. Leid: The Netherlands, 1992.

School of Drama EXECUTIVE DIRECTOR

Sarah Nash Gates

FACULTY

Professors

Jon Jory, Sarah Nash Gates,
Thomas Lynch, Barry Witham

Associate Professors

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

Assistant Professors

Geoff Korf, Katherine Mezur

Adjunct Faculty

Herbert Blau

Affiliate Professor

Thomas Postlewait

Senior Lecturers

Catherine Madden, Judith Shahn,
Deborah Trout

Lecturers

Scott Hafso, Matt Smucker

Part Time Faculty

Geoffrey Alm, Alban Dennis, Nancy
Knott, Andy Smith, Chris Walker

RETIRED & EMERITUS FACULTY

Jack Clay, Betty Comtois, James Crider,
Robert Dahlstrom, William Forrester,
Vanick Galstaun, Robert Hobbs, Jack
Sydow, Aurora Valentinetti, Jack Wolcott

STAFF

Kris Bain, *director of communications*
Jordan Baker, *scenic artist*
Tres Tracy-Ballon, *master carpenter*
Bob Boehler, *technical director*
Sue Bruns, *graduate program*
Kathryn Burch, *administrator*
Alex Danilchik, *scene shop manager*
Bill Dock, *computer specialist*
Josie Gardner, *costume shop manager*
Danny Geiger, *director of gifts and donor*
relations
Michael Mueller, *office assistant*
Kate Goldyn, *development assistant*
Kathy Holliday, *academic advisor*
Valerie Mayse, *costume specialist*
Dave Hult, *master electrician*
Dena Petersen, *fiscal specialist*
Brandon Petty, *assistant to the*
general manager
Deborah Skorstad, *costume lead*
Anne Stewart, *general manager*

School of Drama ADVISORY BOARD Kathy Page Feek, Chair

Therese Barnette
Mark Chamberlin
Brad Edwards
Elaine Ethier
Joanne Euster
Joan Goldblatt
Steve Goldblatt
Ellen Hazzard

Laura Kern
Mark B. Levine
Nancy Mertel
Carla Montejo
Nadine Murray
Kerry Richards
Patti Rosendahl

Peggy Scales
Ron Simons
Elisabeth Squires
Tammy Talman
John Vadino
Howard Voorheis
Joan Voorheis
Kyoko Matsumoto Wright

