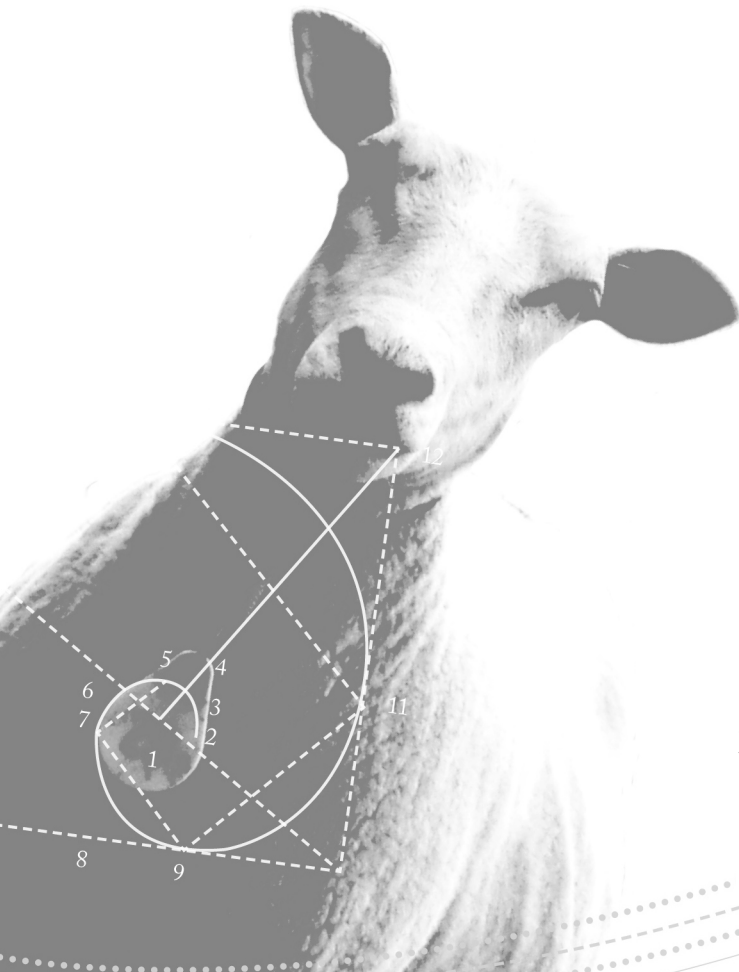


PICASSO AT THE LAPIN AGILE

BY STEVE MARTIN

directed by Andrew McGinn



PENTHOUSE THEATRE

72nd Season

82nd Production

May 15-29, 2011

UW
SCHOOL OF
Drama

PICASSO AT THE LAPIN AGILE

by

Steve Martin

directed by

Andrew McGinn*

Costume Design

Anastasia Armes*

Scenic Design

Christopher Mumaw*

Lighting Design

Marnie Cumings*

Stage Manager

Adrienne Mendoza

Sound Design

Bennett Schatz

Technical Director

Alex Danilchik

Assistant Director

Matt Redman

Costume Shop Manager

Josie Gardner

Master Electrician

Jay McAleer

Assistant Stage Managers

Ashley Allen

Shawna Sease

Light Board Operator

Riza Ugalino

Faculty Advisors

Deb Trout

Thomas Lynch

Andy Smith

Andrew Tsao

Assistant Costume Design

Shuk Kam

Sound Board Operator

Ai Shinohara

Master Carpenter

Tres Tracy Ballon

Costume Construction Crew

Trina Gonzales

Sarah Barrett

Linnaea Boone Wilson*

Anastasia Armes*

Costume Crew

Christine Nam

Rebecca Queitzsch

Kayla Robbins

Bridget Scott

Prop Master

Andrea Bush

Scenic Construction Crew

Andrew Mannion*

Christopher Mumaw*

Student Electricians

Shanell Borromeo

Lighting 212 Students

Scenic Painting

Jordan Baker

House Manager

Rachel Brow

Running Crew

Veronica Gomes

Michael Lukins

Colin Marshall

Josh Umbinetti

*Member of the Master of Fine Arts Program in directing or design. †Member of the Professional Actor Training Program (MFA). Produced by special arrangement with Samuel French, Inc. Acknowledgements: Jason Holt, Mona, Bill and Austen Anderson, Seattle Repertory Theatre, Seattle Opera, Christine Smith, School of Drama Faculty and Staff. Program paper stock donated by Autumn Press.

ABOUT THE PLAY

Picasso at The Lapin Agile runs 1 hour, 30 minutes with no intermission. Director Andrew McGinn leads after show talks on Friday, May 20 and Wednesday, May 25.

TIME AND PLACE

The Lapin Agile, a bohemian bar in Paris, 1904.

CAST

In order of appearance

<i>Freddy</i>	Matt Giampietro ⁺
<i>Gaston</i>	Scott Ward Abernethy ⁺
<i>Germaine</i>	Sarah Loveland ⁺
<i>Albert Einstein</i>	Phil Kruse ⁺
<i>Suzanne</i>	Maura Tang ⁺
<i>Sagot</i>	Valeka J. Holt ⁺
<i>Pablo Picasso</i>	Robert Bergin ⁺
<i>Charles Dabernow</i>	Nate Pringle
<i>Schmendiman</i>	
<i>The Countess</i>	Shelbyrae Anderson
<i>Female Admirer</i>	Malia Hughes
<i>The Singer</i>	Monique A. Robinson ⁺
<i>Servers</i>	Christine Nam
	Bridget Scott

DIRECTOR'S NOTE

When Einstein's theories replaced the right side of the universe with the front, left, back side, and vice-versa (depending on where you're standing) there was all of a sudden something funny about reality. Space is curved by gravity, and several points of observation can give different information, and be relatively and simultaneously true. Who knew? Thank goodness the speed of light is constant or we'd have had to demand a transfer.

Meanwhile back at the France, Picasso found a way to draw a face from multiple perspectives, and at the same time express multiple opinions about that face. While we may adore someone at times, and at other times disapprove of that person, before Picasso, the complete image of that person was only visible in one's own mind's eye.

It's almost ridiculous that these two never actually met. And what's even more ridiculous is what would have happened if they had, and that's why Steve Martin had to write this play — with love from the future. Steve Martin is a Philosophy major who won a Grammy playing the banjo and an expert balloon animal tyer who based an iconic stand-up routine on tying balloon animals with zero skill whatsoever. This guy understands the relative perspectives, and he's nice enough to want us to laugh.

The elegance of the universe continues to be a step-by-step process of discovery where, ironically, exactly what's happening is what's most inconceivable. Now they're saying our universe is like one bubble in endless foam where each bubble has its own rules, and that our universe at the smallest scale is made up of violins or something ... and they have evidence! I'm reminded of that moment in Carl Sagan's *Contact* where a scientist is actually looking at a new dimension in space and she falteringly says, "They should have sent a poet." Well, Einstein's relativity had a poet, and Cubism had a proof (depending on how you see it).

Thanks for coming to see us work with Steve Martin on tying it all together.

ABOUT THE PLAYWRIGHT

Perhaps best known as an actor and comedian, Steve Martin is also an immensely talented playwright, novelist, screenwriter and producer. His writing credits include the plays *Picasso at the Lapin Agile*, *The Underpants*, and *W.A.S.P.*; the novels *Shopgirl* and *The Pleasure of My Company*; and the screenplays for *Shopgirl*, *The Pink Panther*, *Bowfinger*, *L.A. Story* and *Roxanne*.

FURTHER READING

Einstein, Picasso (And the Beauty that Causes Havoc),
by Arthur I. Miller, published by
Basic Books, 2001

Born Standing Up,
by Steve Martin, published by
Scribner, 2007

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Fall 2011

Harp Song for a Radical
The ensemble production directed by Professor Jeffrey Fracé is an exploration of the “Hero” based on the life of labor activist Eugene V. Debs.

Rough Magic
By Roberto Aguirre-Sacasa
Sci-Fi thrillers and action heroes meet Shakespeare. Caliban shows up in New York with raving-mad dad Prospero close behind. The ensuing “tempest” threatens to obliterate the city. Professor Shanga Parker directs.

Spring 2012

Emma
By Jane Austen
Guest director Victor Pappas presents an endearing Austen classic. Emma is a confident matchmaker whose single-minded purpose is blindingly obvious until it comes to true love.

The Illusion
By Pierre Corneille
Adapted by Tony Kushner
Test your wits and your Plato in this tale about a father’s love for his son and the complications of romantic love. A powerful sorceress proves that things aren’t always as they seem. Directed by MFA candidate Andrew McGinn.