

UW DRAMA 14/15



COLD EMPTY TERRIBLE

*Devised by Whit MacLaughlin & the Ensemble
in collaboration with New Paradise Laboratories*

DIRECTED BY
WHIT MACLAUGHLIN

Jones Playhouse
OCT 15–26, 2014

The residency of Whit MacLaughlin and New Paradise Laboratories and the creation of this production were made possible through the UW School of Drama Innovation Fund. The Innovation Fund was established to engage our students with artists and scholars working at the forefront of the performing arts field.

COLD EMPTY TERRIBLE

created by **THE DIRECTOR & THE ENSEMBLE** directed by **WHIT MACLAUGHLIN**

Scenic Design
Julia Welch*

Lighting Design
Thorn Michaels*

Technical Director
Justin Roberts

Prop Master
Andrea Bush

Costume Design
Maya Ogasawara*

Sound Design
Whit MacLaughlin

Stage Manager
Joceline Wynn

Assistant Director
Sam Tower

* Member of the Master of Fine Arts Program in Design

House Manager
Jackie Wagner

Costume Crew
Amanda Abbrain
Yishan Chen

Soundboard Operator
Andrew Swan

Photographer
Mike Hipple

Design Assistant
Andrew Swan

Yiyang Jin
Jillian Johnson

Running Crew
Megan Brewer
Tyson Finley

Additional Composition
Bhob Rainey
Thom Yorke

Wardrobe Supervisor
Charlie Trowbridge

Light Board Operator
Melissa Marquez

Arjun Ram
Zihe Wang
Brianna Wattier

Special Thanks: ACT Theatre, Richard and Lenore Bensinger, Desdemona Chiang, Inger Hatlen (New Paradise Laboratories), Intiman Theatre Festival, Seattle Repertory Theatre, and Theatre Puget Sound.

THE COMPANY

* Member of the Professional Actor Training Program

Moises Castro*

Joe Ngo*

Christen Gee Celaya*

Rebekah Patti*

Tré Cotten*

Mohammed Rudy Roushdi*

Christopher Donoghue*

Andrea Salaiz*

Sunam Ellis*

Tara Velan*

Claire Fort*

Zach Virden*

Anna Lamadrid*

THE PLAY

Cold Empty Terrible: an hallucination for the stage in 3 parts - Past, Present, and Future.

The play is 70 minutes in length and will be performed without intermission.

ABOUT THE DIRECTOR

Whit MacLaughlin is the OBIE and Barrymore Award-winning Artistic Director of New Paradise Laboratories. He has created 17 original works with the company since 1996, including *Batch* (2007 with Alice Tuan), a commission for the Humana Festival of New American Plays, and *Freedom Club* (2010), a collaboration with Adriano Shaplin and the Riot Group. He is also an Artistic Director of PAPAYA (PA Performing Arts for Young Audiences), which presents and produces work for multigenerational audiences. His freelance career extends to theatres around the country. He is a frequent collaborator with the Arden Theatre Company in Philadelphia where he has directed 16 award-winning productions. He is a recipient of a 2002 Pew Charitable Trust Fellowship in Performance Art and was honored internationally at the 2011 Prague Quadrennial.

ABOUT THE PLAYWRIGHT

There is no playwright for this piece. Instead, there has been an ensemble, a director, designers, and a creative process.

The work is founded on the premise that developing actors benefit by thinking of themselves as primary creators as well as interpreters of the writing of others.

Cold Empty Terrible was built from scratch. The ensemble began assembling material last April. Another ensemble, Philadelphia's New Paradise Laboratories, came to the UW campus for a few weeks to work alongside the MFA acting students. The artists trained together, contemplated various paintings, talked about their artistic aspirations for the future, and canvassed themselves to figure out where to start and what to make.

The result? A series of mysterious movement-based "fairy tales." The piece encompasses themes suggested by Anton Chekhov in his so-called "Treplev's Play," a fragment of writing embedded in the first act of his *The Seagull*.

Two painters are at the heart of the visual and physical life of the piece: Eric Fischl, an American figure painter who became prominent in the 1980s and 90s, and Pieter Bruegel the Elder, a Flemish genre painter of the 16th century who created large-scale scenes of peasants in various ritual celebrations. The ensemble began by building responses to the paintings in pure movement.

The company members then ruminated on how longing was a big part of their lives – longing for personal fulfillment, for deep relationships, for big beautiful ideas, and for love in general. The piece began to take shape as a lens on the positive and negative aspects of longing.

Perhaps the piece can be seen most accurately as a sort of *étude*, bringing together sizable ideas, a physical technique, and a new collaborative process.

DIRECTOR'S NOTE

"I show life, not as it is, or as it should be, but as it appears in our dreams." -Treplev, from *The Seagull* by Anton Chekhov.

"Take a right-brained vacation. Leave interpretation for later – there will be plenty of time for 'figuring out' afterward." - the cast of *Cold Empty Terrible*

The theatre is capable of many things. It brilliantly displays peoples' lives as they are actually lived. It can diagnose social ills, give us insight into other cultures, and hold up a mirror to our innermost natures. It can also provide a lens of perception through which we might witness a purely imagined world – a form of alert hallucination.

In this spirit, we offer *Cold Empty Terrible*, a devised work. It is the product of many influences, chief among them the visual art of modern American painter Eric Fischl and the 16th c. Flemish painter, Pieter Bruegel the Elder.

It also refers heavily to *The Seagull* by Anton Chekhov and includes text from a play within that play: "Treplev's Play," named after its fictional author, Treplev, a young man setting out into the world to pursue playwriting as a career. The title of our piece is taken from perhaps the most ridiculous line in Treplev's play.

"Treplev's Play" is about what comes after the end of time. It is a grandiose little monster of an "experimental drama," and is ridiculed by the other characters in *The Seagull*, so much so that Treplev loses his actress/girlfriend, his dignity, his self-respect, and eventually his life to suicide.

We believe that Chekhov had sympathy for this character and his writing. Chekhov was an experimentalist himself – by his own reckoning maybe not experimental enough. Hopefully we are imagining a production of "Treplev's Play" that Treplev, and Chekhov himself, might have enjoyed.

ABOUT NEW PARADISE LABORATORIES

New Paradise Laboratories is an experimental performance ensemble that explores radical means of expression to bend and reshape conventional ideas of theatre. We imagine theatre as visionary experience and create work in a variety of media. We champion collaborative creative techniques and support an artist-as-entrepreneur model in our organizational structure. Founded in 1996, NPL's work has been presented at the Ontological Theatre and PS 122 in NYC, at the Walker Art Center and Children's Theatre Company in Minneapolis, the Princeton Atelier, at the Humana Festival of New American Plays, as well as at residencies in a variety of colleges and universities across the country. NPL's online exhibition space FRAME, www.newparadiselaboratories.org, has drawn hundreds of thousands of visits to date.

AUDIENCE SURVEY

We invite you to share your feedback and provide suggestions to help us shape your experience with the School of Drama.

Take our brief audience survey at: <http://bit.ly/1tuWkK>

2014-2015 MAINSTAGE SEASON

Sweet Charity

Musical Theater Program in association with the College of Arts & Sciences, School of Drama, School of Music and Dance Program
book by Neil Simon; lyrics by Dorothy Fields; music by Cy Colman
directed by Wilson Mendieta
Nov 14-23, Meany Studio Theatre

Twelfth Night

by William Shakespeare
directed by Leah Adcock-Starr
Jan 28 - Feb 8, Meany Studio Theatre

The Hostage

by Brendan Behan
directed by Tina Polzin
Mar 4-15, Floyd and Delores Jones Playhouse

William Inge One Acts

directed by Malika Oyetimein and Sean Ryan
Apr 22 - May 3, Floyd and Delores Jones Playhouse

Boy's Life

by Howard Korder
directed by Valerie Curtis-Newton
May 27 - June 7, Glenn Hughes Penthouse

Performing Arts Lecture Series:

Celebrity and its Discontents
October 7, 21, and November 4

AND MORE EVENTS THIS FALL BEYOND THE MAINSTAGE

Neighborhood 3: Requisition of Doom

Presented by Undergraduate Theater Society
by Jennifer Haley
directed by Michael Joseph Hanley
Oct 23 - Nov 2
Cabaret Theatre

The Picture of Dorian Gray

Presented by Undergraduate Theater Society
by Oscar Wilde, adapted by Neil Bartlett
directed by Rachel Perlot
Nov 20 -23, Dec 3 - 7
Cabaret Theatre

CONTACT US

UW School of Drama
101 Hutchinson Hall
Box 353950
Seattle WA 98195-3950
206.543.5140

Website: drama.uw.edu

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The UW School of Drama develops innovative and courageous artists and scholars poised to be the creative leaders of tomorrow. Our dynamic, award-winning faculty is dedicated to enabling each student to reach their full potential and our alumni are advancing the artistic conversation through innovative and diverse work across the globe.

We offer MFA degrees in acting, design, and directing, a four-year undergraduate liberal arts education in Drama or Musical Theatre, and a PhD in theatre history and criticism.

FACULTY AND STAFF

Executive Director, Todd London

FACULTY

<i>Professors</i>	<i>Senior Lecturers</i>
Valerie Curtis-Newton	Judith Shahn
Todd London	Scott Hafso
Mark Jenkins	
Odai Johnson	<i>Senior Artist-in-Residence</i>
Geoff Korf	Karen Hartman
Thomas Lynch	<i>Lecturers</i>
	Geoffrey Alm
<i>Associate Professors</i>	Phillip Lienau
Zane Jones	Andrew D. Smith
Scott Magelssen	
Deborah Trout	<i>Emeritus Faculty</i>
Andrew Tsao	Sarah Bryant-Bertail
	Jack Clay
<i>Assistant Professors</i>	Betty Comtois
Jeffrey Fracé	Robert Dahlstrom
Stefka Mihaylova	Bill Forrester
	Sarah Nash Gates
<i>Affiliate Professor</i>	Robert Hobbs
Thomas Postlewait	Aurora Valentinetti
	Barry Witham
<i>Principal Lecturer</i>	Jack Wolcott
Catherine Madden	

STAFF

Jordan Baker, *scenic artist*
Sue Bruns, *graduate programs advisor*
Kathryn Burch, *administrator*
Andrea Bush, *property master*
Christine Charters, *fiscal specialist*
Alex Danilchik, *scene shop manager*
Katrina Ernst, *external relations associate*
Josie Gardner, *costume shop manager*
Ezra Homison, *assistant to the general manager*
Elizabeth Lee, *office assistant*
Valerie Mayse, *costume specialist*
Jay McAleer, *master electrician*
GK Morell, *undergraduate advisor*
Sam Read, *director of external relations*
Justin Roberts, *technical director*
Deborah Skorstad, *costume lead*
Anne Stewart, *general manager*
Tres Tracy Ballon, *master carpenter*
Angela Weaver, *drama librarian*
Alan Weldin, *scenic carpenter*

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We wish to extend a heartfelt thank you to all those who have made a financial contribution to the School of Drama in the past year (Sept 1, 2013 – Sept 30, 2014). Your gifts make a genuine impact in the lives of our students, and in turn, within the greater theatre community. Full list of donors at: drama.uw.edu/donors

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