

This Season at the School of Drama

Romeo and Juliet

by William Shakespeare
directed by Daniel Cohen
Playhouse Theatre
November 27-December 10, 2006

The Bacchae

by Euripides
directed by Andrew Tsao
Meany Studio Theatre
January 28-February 11, 2007

Jane Eyre*

based on Charlotte Bronte's novel
adapted by Polly Teale
directed by Katjana Vadeboncoeur

The Mill on the Floss*

based on George Eliot's novel
adapted by Helen Edmundson
directed by Cathy Madden

*performed in repertory, on alternate dates
Playhouse Theatre
February 13-March 4

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

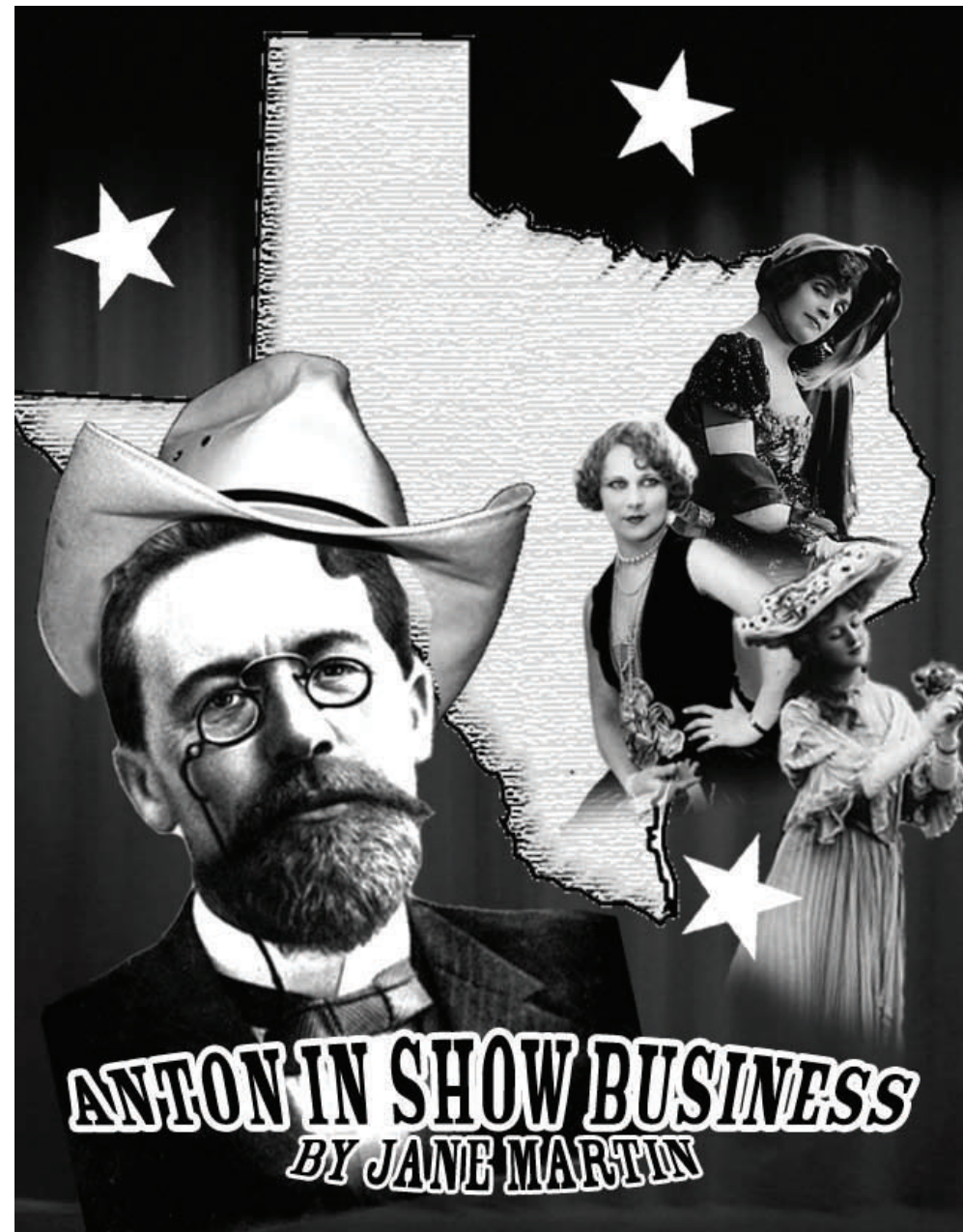
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Comments?

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UW
SCHOOL OF
Drama

Meany Studio Theatre
29th Season
71st Production
November 1-12, 2006

Anton In Show Business

by Jane Martin

Director	R. Hamilton Wright
Scenic Design	Stephen K. Dobay
Costume Design	Gretchen Eisenman
Lighting Design	Diane Baas
Technical Director	Doug Meier
Stage Manager	Sarah Ruth Maier

Costume Assistant	Katie Hegarty
Properties Master	Stephen K. Dobay
Dialect Coach	Judith Shahn
Costume Intern	Chris Domres
Costume Construction Crew	Will Alvin, Tiffany Driver, Katie Goodman, Diana Roe, Solveig Toft, Megan Valencia
Running Crew	Robert Anderson, Reed Fife, AJ Frye, Annalisa Giust, Mike Jones, Cory Newell, Ilsa Olsen, Matt Redman, Brittni Reinertsen, Laurie Roberts, McKenna Turner

Special Thanks

ACT Theatre, INTIMAN Theatre,
Sarra Scherb, Seattle Children's Theatre,
Seattle Repertory Theatre, Kaye Van Valkenburg

Did You Know?

THE UW SCHOOL OF DRAMA ...

- was hailed in the *NY Times* as "... one of the nation's most often mentioned MFA acting programs by casting directors and theatrical agents."?
- for six consecutive years, faculty, staff and the school have been honored by prestigious UW awards including the UW Distinguished Teaching Award (4), UW Distinguished Staff Award (1) and the Brotman Award for Instructional Excellence in undergraduate education?
- alumni and/or faculty founded theatres such as ACT, Oregon Shakespeare Festival, The Empty Space Theatre and most recently, The Washington Ensemble Theatre (W.E.T.) hailed by the Seattle Weekly as Seattle's Best Fringe Theatre 2005?
- is the region's only comprehensive institution in theatre education offering a BA, Ph.D., and MFA's in directing, design, and acting?
- has one Tony Award winner and multiple Tony Award nominee on its faculty?

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THE PROFESSIONAL ACTOR TRAINING PROGRAM (PATP)

The PATP is a three-year conservatory program leading to a Master of Fine Arts degree, designed to prepare students for careers in the professional theatre. Ten actors are chosen every year from national auditions of approximately 1,000 candidates.

The rigorous training includes work in a range of types and styles of performance, including non-realistic, realistic, classical and contemporary plays. The program is intense and demanding, with actors working from 9-5, Monday-Friday, with an additional 25 hours per week spent in rehearsals. The overall aim of the program is to provide students with the practical skills necessary to fully reveal their artistic ideas. The PATP is consistently ranked among the very best graduate training programs in the nation.



Noel Coward's *Present Laughter*

The financial commitment our students undertake to complete their training is considerable. The School of Drama's Adopt-an-Actor program provides a major source of funding for their essential career entry activity in the Showcase Audition Tour, which introduces them to national casting agents. Donors become part of the PATP family, and are matched with individual actors. If you are interested in the Adopt-an-Actor program, please call the School of Drama at 206.221.6797.

To donate to the School of Drama, please make your check payable to UW Foundation/Drama, write PATP 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>. Thank you.

Support the School of Drama!

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To give on-line, go to:

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Thank you.

Cast

In order of appearance

**T-Anne, Andwyneth,
Don Blount, Gate Manager**

Lisabette

Casey

Kate, Ben, Jackey

Ralph, Wikéwitch, Joe Bob

Holly

Joby

Khatt Taylor*

Jessica Martin

Katharine McLeod*

Macah Coates*

Mary Bliss Mather*

Montana von Fliss*

Genevieve Kolve

* Denotes members of the *Professional Actor Training Program (PATP)*

Play Setting & Time

New York, New York and San Antonio, Texas

present

Anton In Show Business premiered at the Humana Festival of New American Plays in March 2000. It was directed by Jon Jory.

Anton In Show Business is produced by special arrangement with Samuel French, Inc.

The play will be performed with one 15 minute intermission

About the Playwright

A Kentuckian, Jane Martin first came to national attention for *Talking With...*, a collection of monologues premiering in Actors Theatre of Louisville's 1982 Humana Festival of New American Plays. Since its New York premiere at Manhattan Theatre Club in 1982, *Talking With...* has been performed around the world, winning the Best Foreign Play of the Year Award in Germany from Theatre Heute magazine. Her other work includes: *Vital Signs*, *Cementville*, *Keely And Du* (Pulitzer Prize nominee and 1994 American Theatre Critics Association Best New Play Award), *Jack And Jill* (1997 American Theatre Critics Association Best New Play Award), *Anton In Show Business* (2001 American Theatre Critics/Steinberg Principal Citation), *Mr. Bundy*, and *Flaming Guns Of The Purple Sage*. *Good Boys* premiered at the Guthrie Theater in 2002. *Flags* was co-produced by the Guthrie Theater and Mixed Blood Theatre in 2004, and her most recent work, *Sez She*, premiered at Illusion Theatre in April 2006.

Director's Note

Because I have spent the vast majority of my life as an actor working in the regional theatre, Jane Martin's *Anton in Show Business* has a special place in my heart. It explores, in a decidedly comic fashion, many of the difficulties of the theatrical life: The numerous challenges of being a woman in the theatre; the state of tension that exists between a theatre and its audience when an audience knows what it wants to see and a theatre knows what its audience should see; The crazy relationship between actors and their audience, as complex an interaction as exists in human endeavor, and which can be filled at any given moment with fear, loathing, love, indifference, yearning, ambivalence and joy - sometimes all at once. On top of all of this is the great pleasure of watching seven gifted actresses on stage together, telling the story, feeling the tension, living the theatrical life.

-R. Hamilton Wright

School of Drama EXECUTIVE DIRECTOR Sarah Nash Gates

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