

This Season at the School of Drama

Mad Forest

by Caryl Churchill
directed by Scott Hafso
Penthouse Theatre
February 25-March 11

Arcadia

by Tom Stoppard
directed by Tamara Fisch
Playhouse Theatre
April 22-May 6

The Water Children

by Wendy MacLeod
directed by Valerie Curtis-Newton
Penthouse Theatre
May 20-June 3

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

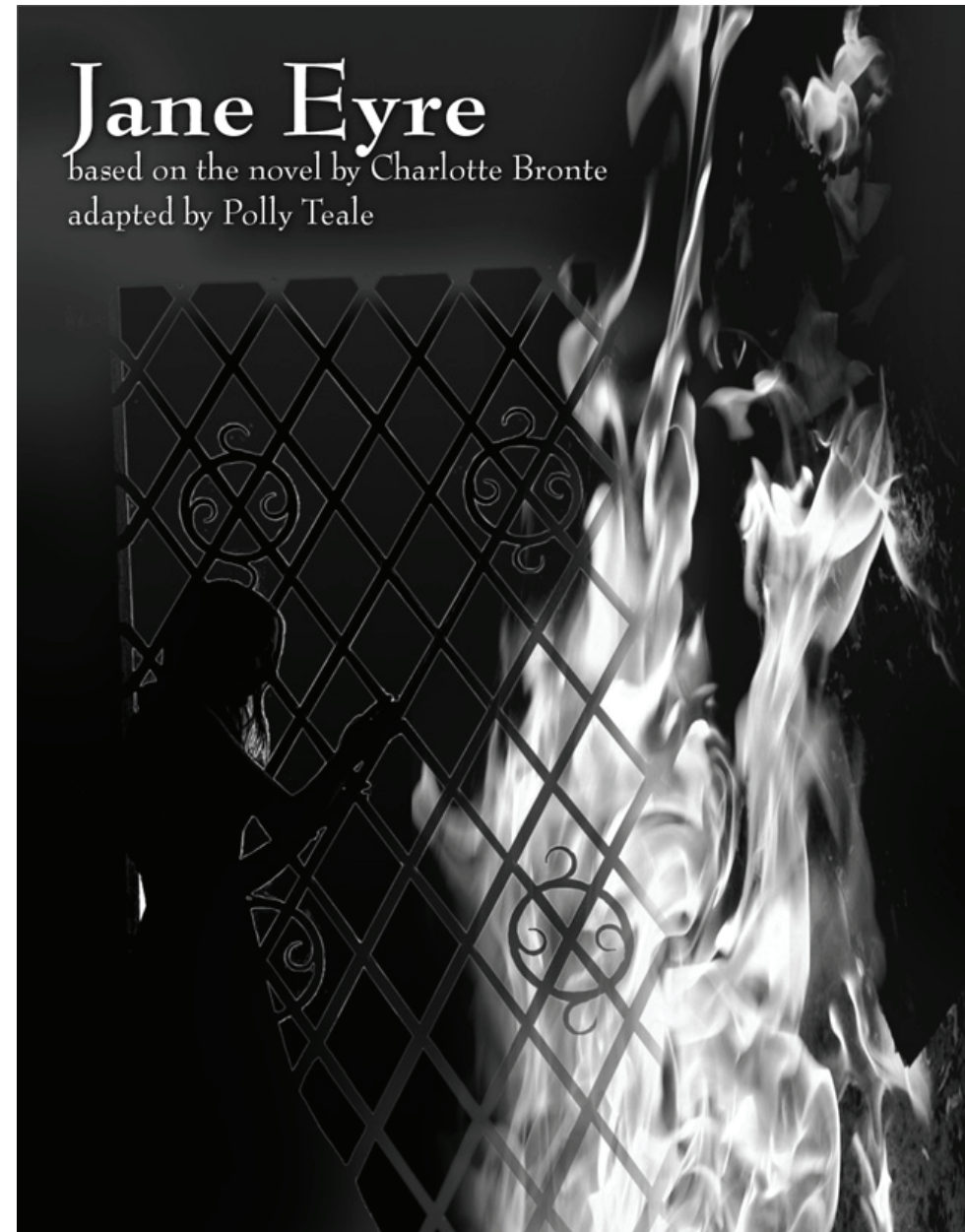
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UW
SCHOOL OF
Drama

Playhouse Theatre
41st Season
74th Production
February 11—March 4, 2007

Jane Eyre

by Charlotte Brontë
adapted by Polly Teale

Director Katjana Vadeboncoeur

Scenic Design Deanna L. Zibello

Costume Design Will Alvin

Lighting Design Lara Wilder

Sound Designer Steve Salisbury

Technical Director Matt Staritt

Stage Manager Tom Novak

Fight Choreographer Deb Fialkow

Assistant Stage Manager Jenna Kearns

Assistant Costume Designer Katie Goodman

Assistant Lighting Designer Julie Dunitz

Dialect Coach Judy Shahn

Prop Master Deanna L. Zibello

Costume Construction Crew Mairi Chisholm, Katie Goodman,
Evan Ritter, Annalisa Giust, Lien T.
Huyhn, Drama 291 Costume Lab
Students

Set Construction Crew Stephen Dobay, Janet English,
Jonathon Gosch, Aaron Jackson,
Nicola Lunn, Deanna Zibello

Running Crew Ardon Bailey, Daniel Floresca,
Krista Gibbon, April Greeson,
Haley Guffy, Sara Lachman, Jacob
Margulies, Lauren Maschmedt, Ali
Matack, Emily Purington, Richard
Rain, Daniel Wildish

Jane Eyre is presented by arrangement with Nick Hern Books

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 have founded theatres such as ACT, Oregon Shakespeare Festival, The Empty Space Theatre and most recently, The Washington Ensemble Theatre (WET) 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 a multiple Tony Award nominee on its faculty?

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Spotlight on Design

The MFA Program in Design prepares students for professional careers as scenic, costume, or lighting designers in theatre, dance, opera and other live performance. This focus reflects the School's distinguished history in performance-based training, Seattle's vital performance community, and the professional interests of the faculty, who are all practicing artists of national renown. The Design program fosters the designer's individual artistic vision, graphic skills, and responsibilities as interpreter, collaborator and specifier. A low faculty to student ratio provides close interaction between students and the School's faculty and staff.

The MFA program is three years in length. The first two years are devoted to class and studio work and production projects. In the third year, students complete an internship with a professional company or designer before returning to the School of Drama for a final thesis project.

Professionals working in Seattle are regularly invited to attend classes and offer critiques or discuss their work and students may frequently assist faculty on outside projects.

The design program is enhanced by the scope of our facilities. Students work on a variety of stages at the School of Drama, including proscenium, thrust, arena and end stage. The School's costume shop, scene shop, and electrics shop are all on campus, are well-equipped and are staffed with full-time professional artisans.



The Bacchae, as designed by School of Drama graduate students. Costumes by Mairi Helena Chisholm, set design by Stephen Dobay, lighting design by Melinda M. Short

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.

Cast

Mary Bliss Mather*	Jane
Amanda Zarr*	Bertha
Robert Olguin*	Rochester, John Reed
Hannah Franklin*	Mrs. Reed, Mrs. Fairfax
Jennefer Ludwigen*	Bessie, Blanche Ingram, Grace Poole, Diana Rivers, Old Woman Scavenger
Samantha Cole*	Abigail, Helen Burns, Adele, Mary Rivers
Quinlan Corbett*	Teacher, Pilot the Dog, Lord Ingram, Clergyman, St. John Rivers
Brian Jones*	Brocklehurst, Rochester's Horse, Footman, Richard Mason

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

Schoolgirls, Market Sellers, and all other roles are played by members of the company.

“One’s real life is often the life that one does not lead.”
Oscar Wilde

“I am afraid of nothing but myself.”
Charlotte Brontë

Special Thanks

ACT Theatre, INTIMAN Theatre,
Sarra Scherb, Seattle Children’s Theatre,
Seattle Repertory Theatre, John Ulman, Kaye Van Valkenburg

The play will be performed with one 15-minute intermission.

About the Author

Charlotte Brontë always insisted that she devised the character of Jane as plain and simple to prove to her sisters that a heroine could be interesting without being beautiful. The novel is largely autobiographical, and bears great similarity to Brontë's own life. Born in Yorkshire in 1816, she was a precocious and shy child, but possessed a vivid imagination. After losing two of her older sisters to tuberculosis at Cowan Bridge (fictionalized in the novel as Lowood School) Brontë had several unsuccessful stints as a governess before traveling to Brussels to study languages, where she fell in love with M. Heger, an older married man. Brontë wrote *Jane Eyre* in 1847 and it was published under the pseudonym 'Currer Bell.' She later married, at the age of 38, but died the following year, carrying her unborn child.

Director's Note

Through the rich voice of a heroine who struggles to contain her passions within the rigid confines of a society that demands passivity and frailty from women, *Jane Eyre* is a bold examination of the sweeping interior landscape of a young woman's mind. In Polly Teale's adaptation that inner life is put onstage, as Bertha now represents the fire and longing that Jane must lock away in order to survive in Victorian England. Bertha is both the mad woman in the attic and the half of Jane's being that she cannot accept or control, but is left crippled if she tries to function without. What I love most about this adaptation is the power it gives to Brontë's symbolism. Pushing the characters to the point of failure, this play is a collision of beliefs and a testament to the beauty of the insuppressible currents of emotion that hold sway over our logical minds.

Suggested Reading

After Mrs. Rochester, by Polly Teale. Nick Hern Books, 2004.
Wide Sargasso Sea, by Jean Rhys. Norton, 1966.
The Frailty Myth, by Collette Dowling. Random House, 2000.

School of Drama EXECUTIVE DIRECTOR Sarah Nash Gates

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