THE WILD GOOSE CIRCUS
by Russell Davis
directed by Geoff Proehl

Wednesday, March 3, 7:30 pm
Thursday, March 4, 7:30 pm
Friday, March 5, 7:30 pm*
Saturday, March 6, 2 pm & 7:30 pm
*ASL Interpreted Performance
wild goose circus: the story of a dysfunctional circus in which a fortuneteller has wrested control of the circus from her ringmaster. Beasts and dark shapes never seen on earth come forth to present their acts, and all havoc and travesty breaks loose.
Upcoming Theatre Arts Events

Senior Theatre Festival
Tickets for each show: $8 general, $6 UPS student/faculty/staff, sr. citizen, student

✦ Richard III by William Shakespeare
  directed by Anne Gish
  Fri, April 2, 7:30 p.m.; Sat, April 3, 2 & 7:30 p.m.

✦ Fefu and Her Friends by Maria Irene Fornes
  directed by Sarah Jo Hurbert
  Special performance venue: Commencement Bay Coffee House
  Thur, April 8, Fri, April 9, 7:30 p.m.;
  Sat, April 10, 2 & 7:30 p.m.

✦ Skin an adaptation of Buchner’s Woyzeck by Naomi Iizuka
  directed by Jeff Grimm
  Fri, April 16, 7:30 p.m.; Sat, April 17, 2 & 7:30 p.m.

✦ Zastrozzi: The Master of Discipline by George F. Walker
  directed by Nik Perleros
  Fri, April 23, 7:30 p.m.; Sat, April 24, 2 & 7:30 p.m.

✦ ✦ ✦ ✦

Spring Student Directed One Acts
Monday, May 3 and Tuesday, May 4, 5:00 p.m.
Five shows performed over 2 nights, order TBA
$2 per night, tickets sold only at the door

✦ What Use Are Flowers? by Lorraine Hansberry
  directed by Emlyn Freeman

✦ Dr. Fritz, or: The Forces of Light by David Ives
  directed by Drew Humberd

✦ The American Century by Murphy Guyer
  directed by Virginia Gabby

✦ The Zoo Story by Edward Albee
  directed by Gene Bankhead

✦ Icarus’s Mother by Sam Shepard
  directed by Ellienne McKay
The Wild Goose Circus
by Russell Davis

Director ................................................................. Geoff Proehl
Scenic Designer .................................................... Kurt Walls
Costume Designer .............................................. Doris Landolt Black
Lighting Designer ................................................ Connie Yun
Sound Designer .................................................. Gilliam Jones
Graphic Designer ................................................ Sally Everding
Action Consultant .............................................. Deb Fialkow
Associate Director ............................................. Jess Smith
Dramaturg ............................................................. Leah Haloin
Production Stage Manager ................................. Holly Garberson

The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together; and a little child shall lead them. And the cow and the bear shall feed; their young ones shall lie down together: and the lion shall eat straw like the ox.

—Isaiah, 11:6,7

Theatre Arts Department

Chair, Theatre Arts ......................................................... Geoff Proehl
Director of Theatre Production ................................. Kurt Walls
Acting, Directing .......................................................... Bob Everding
Theatre History, Playwriting, Acting ......................... Jac Royce
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Characters

JOSHUA KARABOS ................................................... Johno Ebenger
a ringmaster

PETERLOO ................................................................ Erin Culbertson
a vagabond, or clown

CLOTILDE (JILLY) BEAN ........................................... Celeste Arias
a high wire lady, also known as CLOISONNÉ

KOMODO LILY ........................................................... Ann Regina McAllister
a far eastern acrobat and disguise artist

LALA BELJANSKY ..................................................... Jeff Grimm
a juggler

POLLY BLODGETT .................................................... Amy Corcoran
a horseback rider

a BEAR (played mostly by Komodo Lily)

NICOLA (NIKKI) JUNOD ........................................... Brigetta Schmuck
a fortuneteller

PASQUALE ............................................................ Christine MacDonald
a child who disappeared

certain DARK SHAPES, or BEASTS, and VISIONS, that loom in the background

Elizabeth Edwards
Gretchen Frederich
Andrea Magee
Wilder Nutting-Heath
Meredith C. Ott

A Child ........................................................................ Anna Neshyba

setting: a one ring traveling circus
time: probably the present

I have passed through fire and deep water, since we parted. I have forgotten much that I thought I knew, and learned again much that I had forgotten. I can see many things far off, but many things that are close at hand I cannot see.

—Gandalf, The Two Towers by J.R.R. Tolkein
Russell Davis
Norton Clapp Visiting Artist

Russell Davis’ plays include The Last Good Moment of Lily Baker, Appointment with a High Wire Lady, and Sally’s Gone, She Left Her Name. They have been produced at various theatres, including Long Wharf, Center Stage, St. Louis Repertory, Actors Theatre of Louisville, and Yale Repertory. They have also been presented at Mark Taper Forum’s New Work Festival, New Harmony Project, Sundance Playwrights Lab, and the O’Neill Center’s National Playwrights Conference. He was resident playwright at People’s Light & Theatre Company for the Theatre Residency Program of the National Endowment for the Arts/Theatre Communications Group. He has received two earlier fellowships from the National Endowment for the Arts and grants from the Pennsylvania Arts Council, McKnight Foundation, Tennessee Arts Commission, New York Foundation for the Arts and New York State Council on the Arts.

He has performed as a juggler and unicyclist for The Road Company and Pittsburgh’s City Theatre Company. People’s Light & Theatre produced his The Thoughts & Travels of Nicki, a new vaudeville piece for all ages, in which he performed with the juggler Joshua Mitsuo Weiner. He directed Tony Duncan who won the juggling championships at the 1994 International Jugglers’ Association Convention, and worked with the juggler Michael Moschen in Michael Moschen in Motion at BAM’s 1988 Next Wave Festival and at the Lincoln Center’s SERIOUS FUN! Festival 1990. He is currently working with Jon Held, a juggler and former member of Airjazz, on Tales of Lunacy which was recently produced by Touchstone Theatre.

We’ve been watching you over the garden wall For hours.
The sky is darkening like a stain,
Something is going to fall like rain And it won’t be flowers.

—W.H. Auden, from The Two
Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all convictions, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of Spiritus Mundi
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

—William Butler Yeats
The Second Coming

Norton Clapp Theatre
Norton Clapp, chairman of the Laird Norton Company and president and chairman of Weyerhauser Company, served as a trustee for more than half of the University of Puget Sound’s first century—from 1933 until 1995. This 62 year term included work with four University presidents (Todd, Thompson, Phibbs, and Pierce). Mr. Clapp served as Chairman of the Board for 19 years and later was named Chairman Emeritus and then Honorary Chairman of the Board, for a term running “forever.” The Board reported that “no other trustee in the history of the University of Puget Sound has contributed for as many years or more significantly than Mr. Clapp in advancing the institution’s national academic standing, nor has any trustee been more admired or appreciated by so many students, alumni, faculty, staff, and trustees.”

The Board of Trustees named the Inside Theatre the Norton Clapp Theatre in 1998 to commemorate his committed service to the University of Puget Sound.

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The Norton Clapp Visiting Artists Endowment
The Norton Clapp Visiting Artists Endowment was established in 1999 by Matthew N. Clapp, Jr. ’60 in memory of his father Norton Clapp as well.

“My father was honored to be Puget Sound’s longest-serving trustee,” writes Mr. Clapp ’60. “He cared deeply about the University’s commitment to provide its students with a balanced liberal arts education, whatever their chosen disciplines. I share this vision and trust that my gift will help insure Puget Sound’s ability to bring notable artists and scholars to campus for lectures, presentations, and concentrated teaching residencies.
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a ringmaster

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a BEAR (played mostly by Komodo Lily)

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a child who disappeared

certain DARK SHAPES, or BEASTS, and ................. Emily Carlsen
VISIONS, that loom in the background

Elizabeth Edwards
Gretchen Frederich
Andrea Magee
Wilder Nutting-Heath
Meredith C. Ott

A Child ............................................................................... Anna Neshyba

setting: a one ring traveling circus

time: probably the present

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I knew, and learned again much that I had
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but many things that are close at
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—Gandalf, The Two Towers by J.R.R. Tolkein

Production Credits

Assistant Stage Manager ....................................................... Alexis Tabor
Technical Director .............................................................. Mike Edwards
Costume Mistress .............................................................. Michelle “Mishka” Navarre
Assistant Costume Designer ............................................. Roberta Wilkinson
Props .................................................................................. Emma Berman
Master Electrician .............................................................. Nick Brown
Sound Technician .............................................................. Austin Roberts
Light Board Operator ....................................................... Carady Madden
Sound Board Operator ...................................................... Nell Shamrell
House Manager .................................................................. Spencer Cushing
Wardrobe ...................................................................... Roberta Wilkinson
.............................................................. Kylene Plum
.............................................................. Vanessa Driveness
.............................................................. Rachel George
Costume Construction .................................................... Roberta Wilkinson
.............................................................. Jessica Sattell
.............................................................. Gilliam Jones
.............................................................. Katelyn Bruhn
.............................................................. Gretchen Frederich
.............................................................. Alysa Joaquin
.............................................................. Angelique Hart
Scene Construction .......................................................... Erica Nelson
.............................................................. Wilder Nutting-Heath
.............................................................. Alyssa Libonati
.............................................................. Devon LaBelle
Sign Language Interpreter .................................................... Jane Brazell

✦ ✦ ✦ ✦

SPECIAL THANKS to
✦ Larry Graves, General Plastics Manufacturing Co.
✦ Lenore Keenan, Keenan House Bed & Breakfast
The Wild Goose Circus
by Russell Davis

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Director’s Note: A Remarkable Generosity

Russell Davis is the first Norton Clapp Visiting Artist whose national identity is as a writer for theatre. Well, writer/juggler. Since Russell’s been here I’ve learned that each day will for him have two components, no matter what day of the week it is: time for writing and time for juggling. And I’ve also learned that as different as these two activities may seem, for Russell, in some deep way they are linked.

Russell’s visit reflects a growing interest in playwriting at Puget Sound. When I first came here, our majors thought of themselves in many ways — as directors, actors, designers, stage managers, even dramaturgs eventually — but not for the most part as writers. Then with Jac Royce’s classes in playwriting, things began to change: soon we had something called the Midnight Beatnik Society, Infinite Monkeys, Town Crier, Student Theatre Productions, and now the Rausch Showbox, the new on campus home for productions designed, planned, and created by student theatre groups.

Whatever else Russell’s seven week residency accomplishes, it serves to underscore our interest in what it means to put words to paper and then see them come to life. It encourages us to think about the presence of the writer in our midst, of how we struggle to hear and understand his or her words: of how we begin a conversation with an author, of how we continue it, of how — in the midst of making theatre — we struggle to hear the writer’s voice along with the voice of the designer, the actor, the dramaturg, and others.

Russell’s visit also highlights our interest in what it means to take the making of art as a vocation. We recently asked our students what the department could do to further the development of new work. I thought they’d say: produce our plays. Instead they said, encourage us to see more plays and bring us more often into contact, through residencies and workshops like this one, with the work of professional theatre artists, so that we can better learn where theatre is today and how, as we leave Puget Sound, we might find our place in it.

Most importantly, Russell’s residency underscores an intimate and ongoing dialogue between the artist, the liberal arts, and the various villages in which we all live. With references to the Hebrew Bible, the Book of the Apocalypse, Yeats’ “Second Coming,” Beckett’s Waiting for Godot, quantum mechanics and contemporary philosophy, The Wild Goose Circus lives within a history that the university breathes even as it addresses questions before us, both as individuals and citizens, that are important enough to make what we do here matter.

Finally, never have I been more conscious of the amazing support students, staff, faculty and guest artists lend to every department production. You’ll see these collaborator’s names listed throughout this program. Their work, under the patient and ever generous guidance of Kurt Walls, Director of Theatre Production, is phenomenal. Thanks as well to Dean Cooney for supporting this residency from his office with money and encouragement, and finally, of course, thanks to Matthew Clapp, Jr. for the remarkable generosity that created the Norton Clapp Visiting Artists Endowment. In recent years, this endowment has brought us Mary-Kay Gamel and Bill T. Jones; this year, Russell.

The remarkable generosity that made Russell’s residency possible created in turn the occasion for his own remarkable — and in my experience — totally unprecedented generosity in sharing with the university his time, talent, and life.

To everyone, on behalf of the Department of Theatre Arts, our huge thanks.

—Geoff Proehl, Chair, Theatre Arts
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—William Butler Yeats
The Second Coming

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The prison-house is the world of sight, the light of the fire is the sun, and the journey upwards is the ascent of the soul into the intellectual world... in the world of knowledge the idea of good appears last of all, and is seen only with an effort.

— Plato, The Allegory of the Cave

We've been watching you over the garden wall
For hours.
The sky is darkening like a stain,
Something is going to fall like rain
And it won't be flowers.

— W.H. Auden, from The Two
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Theatre Arts Scholarships

Acting (Survey) ................................................................. Jess Smith
Nik Perleros
Kara Christianson
Kaitie Warren
Jeff Grimm

Pedagog ................................................................. Alexis Tabor (110)
Sarah Jo Hurlbert (110)
Emily Carlsen (110)
Julie Westlin-Naigus (110)
Johno Ebenger (310)

Dramaturgy ............................................................. Jeff Grimm
Leah Haloin

House Manager ......................................................... Jason Moy
Spencer Cushing

Lighting ................................................................. Ellie McKay
Austin Roberts
Alicia Blasingame
Erin Culbertson

Props ................................................................. Nick Brown
Emma Berman

Research ................................................................. Leah Haloin
Sarah Jo Hurlbert
Raz Finnell

Scenic .............................................................. Erica Nelson

Sound ................................................................. Drew Humberd
Emily Carlsen
Gilly Jones

Stage Manager ..................................................... Holly Garberson
Anne Gish
ASM —Noah Dunham
ASM—Alexis Tabor

Wardrobe .......................................................... ACD—Vanessa Driveness
Roberta Wilkinson
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✦ The American Century by Murphy Guyer
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✦ The Zoo Story by Edward Albee
directed by Gene Bankhead

✦ Icarus’s Mother by Sam Shepard
directed by Ellienne McKay

✦ ✦ ✦ ✦ ✦

- a circus that has suffered from earthquakes, fires, winds, and floods
- a ringmaster who still promises a parade
- a red-nosed clown looking for a way out of the belly of the beast
- a high wire lady in search of her pirate
- a disguise artist who may not be who she seems to be
- a fortuneteller that thinks carousel animals are just as good as those that breathe
- a dancing bear that isn’t as cute as it seems
- a Tooting who may or may not be dead
- a child who is, well, a child