

Graduate Student-Directed

ONE-ACTS

April 29 at 8:00 pm

April 30 at 8:00 pm

May 1 at 2:00 pm

Studio Theatre

THE MAN IN A CASE
by Wendy Wasserstein
Directed by Rose Elfman

SHOOT/GET TREASURE/REPEAT
by Mark Ravenhill
Directed by Kane Anderson

THE OFFICE
by Kate Hoffower
Directed by Rachel Wolfe

TOUSSAINT
by Lorraine Hansberry
Directed by Kellyn Johnson

UCSB Department of Theater & Dance

THE MAN IN A CASE

by Wendy Wasserstein
Inspired by a short story
by Anton Chekhov

Directed by Rose Elfman

Stage Manager: Mathew Javidi

CAST (in order of appearance):

Byelinkov Trevor Wade
Varinka..... Brittany Carriger

Special Thanks to Steve Gerlach & crew for creating a certain tricky prop, Julio Pérez for artistic consultations and for lending his possessions to the rehearsal process, Meredith Heller for the use of her sewing machine, Valerie Slitor for her help with costumes, Kane Anderson for his tech expertise, Tom Whitaker for his observations and advice, and her parents and Becky for their ideas and encouragement (and for making the trip to see this!).

The Man in a Case is presented by special arrangement with Dramatists Play Service, Inc., New York.

"Fear and Misery" from *Shoot/Get Treasure/Repeat*

by Mark Ravenhill

Directed by Kane Anderson

Stage Manager/Assistant Director: Julia Van Broek

CAST:

Harry Joe Samaniego
Olivia Ashley Hunter
Soldier..... Ian Watson

DIRECTOR'S NOTES:

"Be safe," we say, when taking leave of friend and family member – "Be safe," more nuanced than it was before that one September. Where once the phrase was meant to ward against life's daily mishaps (the slip on icy pavement, or in the bathtub, perhaps), now it invokes the shadowed threat of alien freedom fighters blowing up the local market with their bombs, the blighters!

"Be safe," we plead, not just at home, but in a public fiction, as if the words were something more than private benediction. A dubious concept has been formed that we may be protected from threats at home, threats abroad, and threats yet undetected; if only we'll agree to live cocooned inside a fence, and only venture out in groups, and frightened beyond sense.

This fear gives power to the goals of certain social forces whose wealth and influence derive from their "fence-selling" sources. Life is not safe, my dearest dears, nor can more fences save us; thus, guard your liberty; that's all that our Creator gave us!

—from "Be Safe" by Mariann G. Wizard (2009)

Special Thanks to Susan McMillan, Steve Gerlach, Steve Cooper, Mary Tench, Tom Whitaker, Kellyn Johnson, Rose Elfman, Rachel Wolfe and Suk-Young Kim.

*Presented through special arrangement with
Casarotto Ramsay & Associates Limited*

THE OFFICE

by Kate Hoffower

Directed by Rachel Wolfe

Stage Manager: Katie Williams

CAST:

One Nicole Abramson
Two Allie Granat
Three..... Chase O'Donnell

Some food for thought:

As of 2008, 45 years after the passage of the Equal Pay Act, women in the U.S. still make 77 cents on the dollar. In the same year, women made up over half the labor force but only 15.7% of CEOs. Among people of all genders, widespread disillusionment with life in the corporate workforce has led to the coining of the term "the quarterlife crisis."

Special Thanks to Adele Abramson, Aly Dupuy, Liza Goncherov, and the UCSB Department of Theater and Dance

*Presented through special arrangement with
Samuel French, Inc.*



TOUSSAINT

by Lorraine Hansberry

Directed by Kellyn Johnson

Stage Manager: Alicia Patterson

CAST:

Bayon..... Nico Kiefer
Lucie Paulette Zubata
Destine..... Jamie Perkins
Claude James M. Garren
Simion..... Ian Watson

DIRECTOR'S NOTE:

Lorraine Hansberry never finished *Toussaint* despite working on it throughout her career. Rooted in Feminist and Diaspora ideologies, the text defies concrete analysis; in part due to its unfinished form but mostly, I believe, due to Hansberry's desire to refute absolutes. She embodies this desire in Lucie, a being who cannot be neatly defined by her race, gender, class, or sexuality and this renders her both the most powerful and least empowered character in the play. The composition of this unlikely dialectic speaks to Hansberry's larger project of blurring established binaries such as right and wrong, good and bad, master and slave to evade a fixed "message." Instead she investigates the possible fluidity of stasis and potential for alternative definitions of identity beyond binary thought. Perhaps this is the true reason the text was never finished; completing the text would undo its carefully constructed volatility.

Prompted by the un-finishedness of the text, as well as my research in alternative feminist directing strategies, I utilized an experimental rehearsal process. Working collaboratively with the actors, stage manager, and individuals who attended our open rehearsals, I de-emphasized the creation of a concrete final product in favor of the crystallizing of ideas and moments to guide the play without completely "setting the blocking." The play demands this treatment. An approach which sought preset perfection would undermine Hansberry's play which revels in instability and incompleteness and necessitates the sense that it is forever "in progress."

Special Thanks to Valerie Slitor, Kelli Coleman, Christina McMahon and Emma Barry

Presented through special arrangement with Samuel French, Inc.

PRODUCTION:

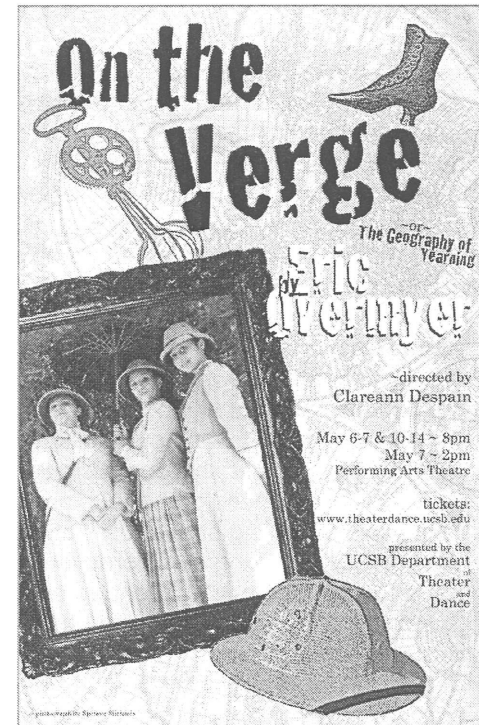
Directing AdvisorTom Whitaker

Directing/Technical TAKane Anderson

Crew/Board Operators.....David Benjamin,
Brandon Jauregui, Ralieggh Lench, Kelsey Long,
Brooke Munson

SPECIAL THANKS:

Kane Anderson, Jamie Birkett, Steven Cooper,
Renita Davenport, Steven Gerlach, Susan McMillan,
Eric Mills, Camren Wakefield, Ian Watson



by Eric Overmyer

Dates: 05/6/11 - 05/14/11

Location: Performing Arts Theatre (no late seating)

UCSB graduate student Clareann Despain directs this frolicsome jaunt across time, history, geography, feminism, and fashion.