

PAD Performing Arts Department



Lance Thurman Photography

2023–2024 Season



Washington University in St. Louis

PAD Performing Arts Department

2023–2024 Season at a Glance

A.E. Hotchner Playwriting Festival

Friday, September 22 at 7 p.m.

The Smoke Watcher

by Bela Marcus

Lost Cat (a 10-minute Play)

by Bela Marcus

Directed by Sarah Whitney

Saturday, September 23 at 7 p.m.

Minds at Work

by Maddy Klass

Now Boarding (a 10-minute Play)

by Charlie Meyers

Directed by William Whitaker

A.E. Hotchner Studio Theatre

Cabaret

Music by John Kander, Lyrics by Fred Ebb

Book by Joe Masteroff

Directed by Jeffery Matthews

Musical Direction by Todd Decker

Vocal Coaching by Kelly Daniel-Decker

Choreography by Erin Morris

October 27 & 28 and November 3 & 4

at 7:30 p.m.

October 29 and November 5 at 2 p.m.

Edison Theatre

God of Carnage

By Yasmina Reza

Translated by Christopher Hampton

Directed by Sami Ginoplos

November 16, 17 & 18 at 7:30 p.m.

November 18 & 19 at 2 p.m.

A.E. Hotchner Studio Theatre

Washington University

Dance Theatre: *WUDT'sNEXT*

Artistic Direction by David Marchant

December 1 & 2 at 7:30 p.m.

December 3 at 2 p.m.

Edison Theatre

The Winter's Tale

By William Shakespeare

Directed by William Whitaker

February 23 & 24 and March 1 & 2

at 7:30 p.m.

February 25 and March 3 at 2 p.m.

Edison Theatre

2024 MFA Student Dance Concert

Artistic Direction by Elinor Harrison

March 22 & 23 at 7:30 p.m.

Edison Theatre

WUDance Collective: *GLIMMERS*

Artistic Direction by Cecil Slaughter

April 5 & 6 at 7:30 p.m.

Edison Theatre

Cry It Out

By Molly Smith Metzler

Directed by Andrea Urice

April 18, 19 & 20 at 7:30 p.m.

April 20 & 21 at 2 p.m.

A.E. Hotchner Studio Theatre

Fragile Civility

The four plays that make up PAD's dramatic season this year invite us to consider the precarious nature of our social bonds and the institutions that sustain them. In our revival of Joe Masteroff, John Kander, and Fred Ebb's 1966 musical *Cabaret*, we revisit Weimar Berlin, where the nightclub stands in for those marginal spaces where deviance, transgression, and difference can take refuge from persecution. Until they can't, as with the rise of fascist conformity under the Nazis, and we see the quasi-theatrical conventions of the cabaret collapse, blurring the line between actor and audience, collaborator and witness, implicating us all in the play's final action.

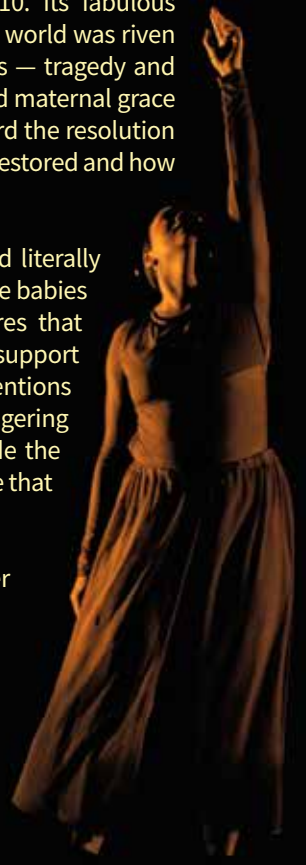
In Christopher Hampton's 2008 translation of Yasmina Reza's play *God of Carnage*, we meet two couples tasked with mediating a playground incident involving their children. One child has hit the other over the head with a stick, knocking out a tooth and requiring minor surgery. How can civility be maintained in the face of such everyday brutality? What does it mean to be "responsible" for and to someone else? In a landscape of shifting alliances, Reza reveals how fragile the conventions of civility really are, especially when they mask rather than acknowledge the animal truths of our co-existence.

The spring semester begins with a journey to the fantasy world of *The Winter's Tale*, William Shakespeare's late romance, written around 1610. Its fabulous estrangement from reality is as necessary now as then, when the world was riven by political tensions and religious conflict. The play's two halves — tragedy and comedy, royal court and pastoral village, patriarchal authority and maternal grace — constitute it as a "problem play," but also reveal its drive toward the resolution of schisms. With Leontes's repentance, we see how civility can be restored and how art can help us envision a new society.

The rebirth promised at the end of Shakespeare's play is staged literally and figuratively in Molly Smith Metzler's 2017 drama *Cry it Out*. The babies born to the play's new mothers represent the uncertain futures that lie before us, depending on how we structure civil society to support families of all kinds. In this contemporary reflection on the conventions and expectations that define motherhood, Metzler exposes a lingering bias against mothers who choose to, or who must, work outside the home, asking us to question a sentimental ideology of motherlove that restricts both men and women.

In all of our performances this year — including our A.E. Hotchner Playwriting Festival, Washington University Dance Theatre's *WUDT'sNEXT*, our 2024 MFA Student Dance Concert, and WUDance Collective's *GLIMMERS* — we show how art models new social forms that can help us collectively repair the damaged structure of our all-too-fragile civility.

Julia Walker, Chair
Performing Arts Department



“As a student in the Performing Arts Department all four years of college, I learned to develop and discover my own untapped creative potential. I also found a support system in the dedicated faculty and staff members who deeply cared for my well-being, both in and out of the classroom and in and out of my stage-blacks.”

*Sabrina Spence,
Class of 2022*

“Working with the PAD as an actor and a technician not only allowed me to enjoy my time at WashU as an artist, but also helped me feel prepared and trained to approach a career in theater. The professors and artists of the PAD are second to none. They were always available to advise and aid me in my learning process and now in my professional endeavors. I am eternally grateful for the opportunities presented to me and the unparalleled talent, dedication, and kindness of my colleagues and professors!”

*Alexander Hewlett,
Class of 2023*



“My time in the Performing Arts Department has made me a better scholar and person. I greatly appreciated the program’s interdisciplinary approach and the opportunity to dive into both independent research and creative practice. The faculty and staff knew how to simultaneously challenge and support me, and I feel well prepared for the future of my academic career as a result.”

*Will Bonfiglio
Class of 2023*

“The Performing Arts Department at WashU challenged me in the best ways possible. I came into this program — at the height of the pandemic — enthusiastic yet overwhelmed with the uncertainties of life. With the encouraging support from the faculty, administrative staff, and peers, I learned to think critically and creatively, break out of my comfort zone to grab every opportunity that comes my way, and produce work that is valuable not only to myself but also to the world.”

*Minjoo Kim
Class of 2023*

A.E. Hotchner Playwriting Festival



Lance Thurman Photography

A.E. Hotchner Playwriting Festival 2023

For nearly 30 years, the Performing Arts Department has produced the A.E. Hotchner Playwriting Festival as a vehicle to support and develop new plays written by WashU students. The annual festival begins with a universitywide solicitation of new, unproduced plays. Several plays are selected, through an anonymized screening process, to be developed in a two-week event in September during which each play will be workshopped with a professional dramaturg, a faculty director, and student cast. The festival culminates in a public staged reading of each play.

Guest dramaturg Mead Hunter will mentor the writers during the Hotchner Festival workshop in September 2023.

This year's 2023 festival is supported by the Office of the Dean of Arts & Sciences as well as a grant from Tim Hotchner.

Friday, September 22 at 7 p.m.

The Smoke Watcher

by Bela Marcus

Lost Cat (a 10-minute play)

by Bela Marcus

Directed by Sarah Whitney

Saturday, September 23 at 7 p.m.

Minds at Work

by Maddy Klass

Now Boarding (a 10-minute play)

by Charlie Meyers

Directed by William Whitaker

All readings take place in the A.E. Hotchner Studio Theatre.

Admission is free.



Cabaret

“What good is sitting alone in your room? Come hear the music play ...” Join us for a raucous and risqué revival of Kander and Ebb’s musical masterpiece. Set in the chaotic world of Weimar Berlin, *Cabaret* is a phantasmagorical theater of pleasure, churning with hedonistic “camp,” that dances wildly on the edge of disaster. As the looming Nazi storm becomes terrifyingly real, the play asks the challenging, and deeply resonant, question: “What would you do?”

Music by John Kander
Lyrics by Fred Ebb
Book by Joe Masteroff
Directed by Jeffery Matthews
Musical Direction by Todd Decker
Vocal Coaching by Kelly Daniel-Decker
Choreographed by Erin Morris

**October 27 & 28 and
November 3 & 4 at
7:30 p.m.**

**October 29 and
November 5 at 2 p.m.**

Edison Theatre

GOD OF CARNAGE



God of Carnage

God of Carnage follows a meeting between two sets of parents after a playground altercation between their sons. The adults agree to settle the dispute amicably, putting on a show of politeness. However, the facade of civility quickly falls as the four give into their childish rage. Couple spats with couple, husbands turn on wives, and the ugly side of humanity is revealed with hilarity. This dark comedy reminds us of how close we are to crossing a line and how ridiculous it looks when we do.

By Yasmina Reza
Translated by
Christopher Hampton
Directed by Sami Ginoplos

November 16, 17 & 18
at 7:30 p.m.

November 18 & 19
at 2 p.m.

A.E. Hotchner
Studio Theatre



Danny Reise Photography

**Washington University Dance Theatre:
*WUDT'sNEXT***

Whether explicitly or implicitly, artists use their medium to express personal experience, tell stories, and to contemplate where we have been, where we are now, and where we are going. *WUDT'sNEXT*, this year's installment of the Performing Arts Department's annual Fall dance concert, poses the question to its artists: "What's next?" — in dance, in art, in society, and in culture.

This annual concert dance showcase features diverse and creative choreography by resident and guest artists, performed by select student dancers of the Performing Arts Department.

**Artistic Direction by
David Marchant**

**December 1 & 2
at 7:30 p.m.**

**December 3 at 2 p.m.
Edison Theatre**



The Winter's Tale

Once upon a time ... King Leontes of Sicilia accused his childhood friend King Polixenes of Bohemia of seducing his wife. His jealousy was groundless and preposterous, and yet no one could dissuade him from it. Even when the "Oracle" confirmed his wife Hermione's innocence, he rejected the truth and pushed his entire kingdom into further turmoil. Ultimately, Leontes lost everything — wife, family, and all those who loved him.

Years passed ... and a new generation moved the world beyond the imperious behavior of delusional men. Geography shifted, magic became possible, and a world formerly driven by rage was re-envisioned to one where reconciliation and understanding prevail.

The Winter's Tale is Shakespeare's grand and ambitious fable that defies categorization. Four hundred years later, everything about it seems custom made for our moment.

**By William Shakespeare
Directed by
William Whitaker**

**February 23 & 24
and March 1 & 2
at 7:30 p.m.**

**February 25 and
March 3 at 2 p.m.**

Edison Theatre

MFA DANCE CONCERT 2024



Sam Fink of Lumosco Photo

2024 MFA Student Dance Concert

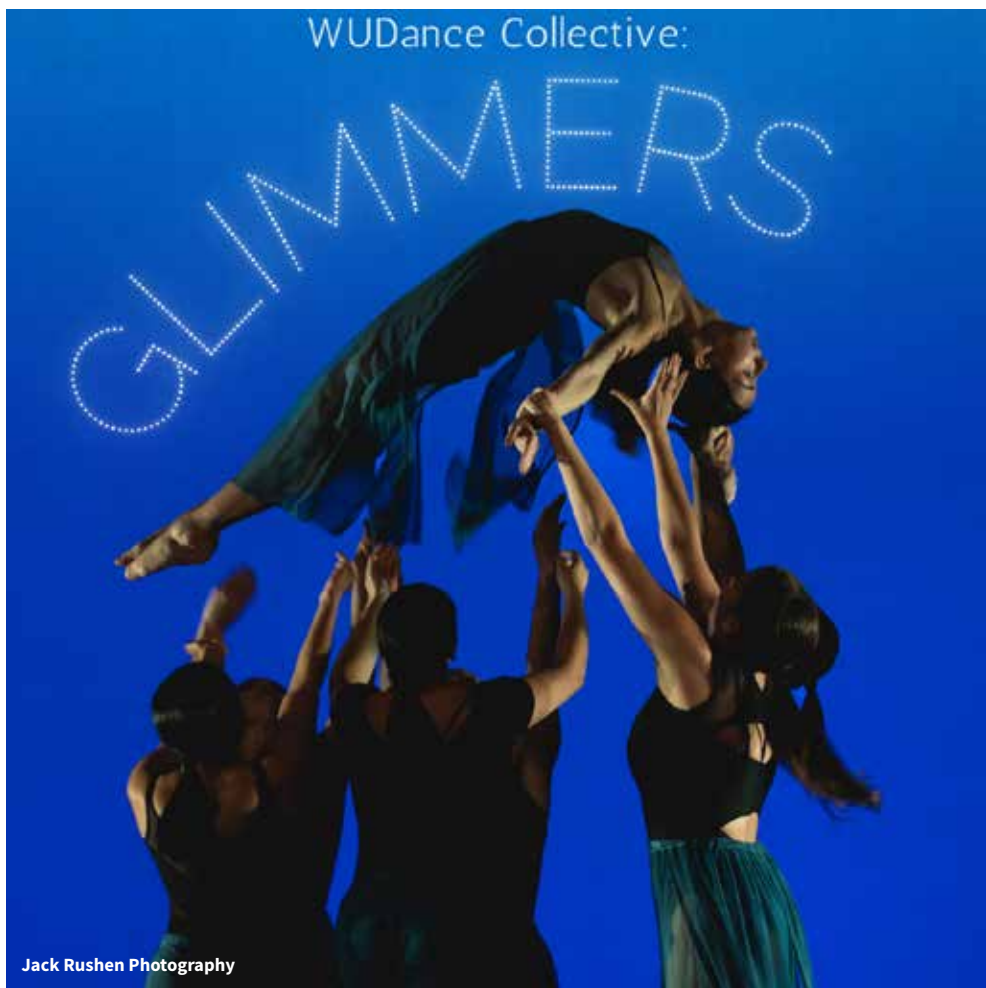
Join us for our seventh MFA Dance Concert featuring the works of our MFA candidates, Amarnath Ghosh, Emily Duggins Ehling, and Caroline Goncalves Bertho. As part of their final project, each of these artists will premiere an original piece featuring undergraduate, local, and global dancers that showcases their diverse approaches to contemporary dance-making. Witness explorations of digital liveness, an embodied response to poetry, and a reimagining of Rabindranath Tagore's collection of songs, *Seasons of Life*.

**Artistic Direction by
Elinor Harrison**

**March 22 & 23
at 7:30 p.m.**

Edison Theatre

Admission is free



WUDance Collective: GLIMMERS

"Glimmers are small moments that spark joy or peace ..."

Glimmers are points of light that spark the imagination, bringing flashes of insight into the human condition. Join us in celebrating a shimmering tapestry of creativity with choreography by WUDance Collective graduate and undergraduate choreographers. Experience an inspired evening of dance art that nurtures and recharges the soul.

The WUDance Collective serves as the PAD's resident dance company. WUDC is a unique blending of talented and expressive movers from very diverse backgrounds who bring with them a wide range of movement styles and performance acumen. The dancers work with faculty, community, graduate, and undergraduate student choreographers, as well as perform throughout the St. Louis community.

**Artistic Direction by
Cecil Slaughter**

April 5 at 7:30 p.m.

April 6 at 7:30 p.m.

Edison Theatre



Cry It Out

Jessie and Lina are neighbors and brand-new mothers on parental leave. The shared digital sweet spot of their baby monitors forces them to meet in the backyard for their daily coffee during naptime. In this oasis, they share hilarious, maddening, heartbreaking stories about family, home, work, and motherhood. Their friendship becomes an essential and empowering force in their lives.

But hold on! They learn that someone has been watching them ... is there room for another parent in the oasis?

In *Cry It Out*, Molly Smith Metzler examines how each character navigates the socioeconomic hand they have been dealt and scrutinizes the assumptions many still make about how a “good mother” should behave. It is a comedic gem with a shrewd and thoughtful undertow.

By Molly Smith Metzler
Directed by
Andrea Urice

April 18, 19 & 20
at 7:30 p.m.

April 20 & 21 at 2 p.m.

A.E. Hotchner
Studio Theatre



Fucking A (April 2023)



The Dust (November 2022)



The Oresteia (February–March 2023)

2023–2024 Colloquium Series and Special Events

Each year, the Performing Arts Department invites distinguished faculty and arts practitioners from leading institutions to present their work on a variety of topics concerning drama and dance in our colloquium series. In addition to providing a forum for cutting-edge scholarly and creative research with our faculty and students, these colloquia foster a sense of intellectual and artistic community, on campus and within the St. Louis community at large.

As part of this commitment to a rich exchange of ideas, throughout the academic year we host a range of visiting scholars and alumni who often return to reflect upon what they learned through their time in the PAD, share their post-graduation experiences, and foster meaningful mentorship opportunities.

FALL SEMESTER

Return to Play: A Workshop in Clown and Improv ***Lindsay Brill***

Join PAD alum Lindsay Brill as she presents an introduction to clowning and its application to improvisation.

Friday, September 22, 2023, from 3–6 p.m.

Love Dances: A Workshop and Lecture on Intercultural Collaboration

SanSan Kwan, Professor and Chair in the Department of Theater, Dance, and Performance Studies, University of California, Berkeley

Friday, October 13, 2023, at 3 p.m.

2023 Marcus Residency ***A Conversation with Leslie Cuyjet***

Dance Artist, Brooklyn, New York

Friday, October 20, 2023, at 3 p.m.

Sounding the Unseen — The Hauntings of Postwar German Radio

Caroline Kita, Associate Professor of German and Affiliate Faculty, Program in Comparative Literature, Washington University in St. Louis

Friday, November 3, 2023, at 3 p.m.

Performance & Talk with Kyle Abraham

Join us at COCA for a brief solo performance of Kyle's current work in progress, followed by a conversation with performance studies scholar Joshua Chambers-Letson

Wednesday, November 8, 2023, at 6 p.m.

COCA — 6880 Washington Ave.

St. Louis, MO 63130

SPRING SEMESTER

Shakespeare and Italian Stories, Scripts, and Scenarios: Playing with Theatergrams

Rob Henke, Professor of Drama and Comparative Literature, Director of Graduate Studies, A.M. in Performance Studies, Washington University in St. Louis

Friday, March 1, 2024, at 3 p.m.

Staging the Indian: Redface in American Theatre

Bethany Hughes, Assistant Professor of American Culture, Native American Studies Program, University of Michigan

Friday, April 26, 2024, at 3 p.m.

All colloquia and events are free and open to the public.

Visit pad.wustl.edu/events for details on these and other PAD events.

2023–2024 Ticket Pricing Guide

Single Ticket Prices

WashU Students.....Free

- Full-time undergraduate and graduate students
- School of Continuing & Professional Studies students admitted into a degree program

Pick up your FREE ticket at the box office before each show.

Note: WashU student tickets are NOT available online.

Adult.....	\$20
Senior (65+), WU Faculty/Staff, Student (non-WashU), Child.....	\$15

Ordering Tickets

Tickets are available online at **pad.wustl.edu/events** or through the Washington University Box Office located in Mallinckrodt Center, 6465 Forsyth Blvd., St. Louis, MO 63105.

Box Office Hours:

Monday–Friday 10 a.m.–4 p.m., Saturday 10 a.m.–2 p.m., and one hour prior to the performance.
Phone: 314-935-6543

Group Rates

Group Rates are available for parties of 10 or more. Contact the PAD for details at 314-935-5858 or pad@wustl.edu. (Please use the subject line “Group Rates.”)

Because of you...

With your gift of \$50 or more, the PAD will be able to

- purchase supplies for our students’ senior thesis projects and end-of-semester showcases
- print posters and/or produce videos for students to present their work at the Undergraduate Research Forum
- supplement registration fees for our students to attend professional conferences
- support visits by distinguished artists and researchers
- sponsor special lectures and colloquia events
- fund the design and creation of our production season

As a token of our appreciation, we will invite you to pre-performance receptions and post-show talks, offer you discounted tickets, and recognize your generosity in our programs.

To make a donation or learn more about becoming a Friend of the PAD, please visit pad.wustl.edu/pad-friends.



PAD Performing Arts Department

MSC-1108-193-312
Washington University
One Brookings Drive
St. Louis, MO 63130-4899
314-935-5858
pad.wustl.edu

Nonprofit Org.
U.S. Postage
PAID
St. Louis, MO
Permit No. 2535

Into the Woods (October 2022)