



DEPARTMENT OF THEATRE ARTS AND SCHOOL OF MUSIC

RENT

MUSIC • LYRICS

JONATHAN LARSON

DIRECTOR

JESS K SMITH

COLLABORATING WITH

DAWN PADULA • GERARD MORRIS • KATHRYN VAN METER
KURT WALLS • LAWRENCE HUFFINES • MISHKA NAVARRE
PATTY MATHIEU

FEBRUARY 2016 7:30 P.M. | MARCH 2016 7:30 P.M. | MAR 2:00 P.M.
26+27 | 3+4+5 | 6

NORTON CLAPP THEATRE • JONES HALL

TICKETS ▶ \$11 GENERAL \$7 SR. CITIZEN • MILITARY • STUDENTS • PUGET SOUND STUDENTS/FACULTY/STAFF

RENT is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI, 421 West 54th St., N.Y., NY 10019, Ph: 212.541.4684, FAX: 212.397.4684, MTIShows.com



RENT

Book, Music, & Lyrics by
Jonathan Larson

Musical Arrangements
Steve Skinner

Original Concept/ Additional Lyrics
Billy Aronson

Music Supervision
and Additional Arrangements
Tim Weil

Dramaturg
Lynn Thomson

RENT was originally produced in New York by New York Theatre Workshop
and on Broadway by Jeffrey Sellar, Kevin McCollum, Allan S. Gordon,
and New York Theatre Workshop.

Director Jess K Smith '05
Music Director Dawn Padula
Conductor Gerard Morris
Scenic Designer Kurt Walls
Costume Designer Mishka Navarre
Lighting Designer Patty Mathieu
Sound Designer Lawrence Huffines
Dance Instructor Kathryn Van Meter
Stage Manager Henry Reed '17
Dramaturgs Adrian Kljucec '17 & Mattea Prison '18

PLEASE TURN OFF ALL CELL PHONES AND ANY OTHER NOISE/LIGHT
MAKING DEVICES DURING THE PERFORMANCE

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CAST

Angel	Patrick Zimmerman '19
Benny	Robbie Diaz '19
Collins	Owen Sokoloff '18
Joanne	Elise Eldridge '18
Mark	Michael Stahl '17
Maureen	Emily Laliotis '18
Mimi	Mattea Prison '18
Roger	Gabriel Lehrman '16
Ensemble, Mark U/S, Roger U/S	Aidan Glaze '18
Ensemble, Joanne U/S	Lindsey Long '16
Ensemble, Maureen U/S	Allison Shapiro '19
Ensemble, Mimi U/S	Hannah Katz '18
Ensemble.	Zeman Nathoo '16
Ensemble.	Quinelle Bethelmie '17
Ensemble.	Kayla Littleton '17
Ensemble.	Alana Fineman '17
Ensemble.	A. Chantel Dozier '16

BAND

Keyboard	Dawn Padula
Keyboard, Rehearsal Pianist	Gabrielle Chang '18
Lead Guitar	Anand Landon '19
Rhythm Guitar	Joel Williams
Bass	Jesse Kuras '17
Drums	Jeff Taylor '16

There will be one 10-minute intermission.

SPECIAL THANKS

Chace Chau Ricky German, Marshall Glass, Grace Livingston,
Rohan Marrero, Lori Ricigliato, Adam Somers

DIRECTOR'S NOTES

My first encounter with *RENT* came via a mixtape that was slipped to me like an illicit drug in the late '90s. This older, wiser friend had compiled 60 minutes of music I had never been exposed to before: Tori Amos, Kate Bush, a song from A...*My Name is Alice*, etc. Right there at the end of side one, just like the song's placement in the show, was "La Vie Boheme." I memorized the rapid-fire lyrics without having any context of the show, any understanding of the bohemian culture in the Lower East Side, or the larger implications of a group of young artist-activists fighting for life in the midst of AIDS, addiction, police brutality, and struggles for housing rights. And yet, I knew what it was about because I could hear the essence of the show in the DNA of the song.

There is a reason why Jonathan Larson chose to adapt Puccini's *La Bohème* by weaving together operatic motifs with the timbre of rock. Beyond being the sound of the late '80s and early '90s, it is also the sound of pain and loss and yearning and revolt. In 1989 in the Lower East Side neighborhood of New York City, it was dangerous to love. All too often love was a death sentence, and as individuals watched their community be ravaged by HIV/AIDS, they looked to the country's leadership for help, but received only silence. Silence bred neglect, and the population of those living outside of the mainstream swelled, fueled by unrest. Addicts, artists, activists, homeless, queer, and those living with HIV/AIDS united as the forgotten ones. Without traditional systems of support, they built their own. In reaction to violent oppression, they fought back. They are the generation of ACT UP (AIDS Coalition to Unleash Power), of the Tompkins Square Park Riots, and revolutionary needle exchange programs.

The music of *RENT* houses the DNA of the activist spirit. "La Vie Boheme" is the fight call for the systemically marginalized. In 2016 we are in the midst of another swell of activist energy in response to deep systems of historical oppression. Here at Puget Sound, I see many of our students turning critical analysis into action, using their voices and bodies in service of social justice, and finding community through solidarity. In taking on this production together as a company, we have committed ourselves to the important work of understanding this play's historical context and its inherent connections to our present world. In doing so, we practice a kind of holistic endurance required of any engaged citizen, any struggling artist, any activist.

Ultimately, *RENT* is a love letter to chosen family, to building a community in which you can finally be "an us instead of a them." It is through the support and safety of this community that each character is able to fight for love and life in a time of death and disease.

VIVA LA VIE BOHEME!

Jess K Smith

MUSIC DIRECTOR'S NOTES

I have been in love with *RENT* since the soundtrack became available in 1996. I was fortunate enough, in October 1996, to secure tickets to see the original cast perform on Broadway. I lived a good year with this show on a constant loop. When picking the soundtrack back up after several years in preparation for working on the show this year, I got a kick out of realizing just how emblazoned this music was in my memory. More than any other show, this one struck a particularly resonant chord with me on a personal level. As a vocal performance major, it was, of course, wonderful to enjoy an updated version of one of my most favorite operas, Giacomo Puccini's *La Bohème*. But, even more, it was that this show really captured, through music and lyrics, the struggle of those living through the AIDS crisis in America in the late 1980s.

My first experience with the AIDS crisis was through my high school choir director, who lost several of his friends very quickly and without warning to the disease. Through his losses, my classmates and I learned just how deadly, ruthless, and devastating AIDS was. In college, I spent the summer of 1995 working at the AIDS Foundation Houston in several capacities. I escorted AIDS patients on fixed incomes through a food pantry, I worked in a community garden to grow fresh produce for AIDS patients, and I brought food to and cleaned the apartment of a homebound patient named Rocco Alessandro. The AIDS patients I took through the food pantry suffered from various ailments that were byproducts of the disease. Some were blind. Others needed my help to walk. Some appeared healthy, but you could tell that their minds weighed heavy with the death sentence that was looming over them. As for my friend, Rocco, he was a very sick young man—no older than 30. He was so sick and unable to move that he gave me, a perfect stranger, the key to his tiny, one-bedroom apartment so he wouldn't have to get up to answer the door when I came by with food, to clean, or just to visit. He was gaunt and thin, his body was covered with Kaposi sarcoma lesions, and he was constantly in and out of the hospital. His family had disowned him because he was a homosexual. In September 1995, Rocco was put into hospice care and passed away.

Working on *RENT* and revisiting the score has put Rocco and the countless others that I met through my experiences with this disease at the forefront of my mind. It is them that I think of when the cast sings "Support Group." It is the look on Rocco's gaunt, weary face when he told me about being abandoned by his family that I cannot help being reminded of when I listen to the cast sing the words, "Will I lose my dignity? Will someone care? Will I wake tomorrow from this nightmare?"

For countless reasons, it has been a cathartic experience for me to see the cast of this generation embrace this important time in history through their honest portrayal of these characters. It has been truly moving to see these students fall in love with and to embrace fully the music and the content of *RENT*, just as I did so many years ago. I am humbled by the opportunity to pay homage to all of those who have suffered either directly or peripherally from HIV and AIDS through our work on this production.

Dawn Padula

DRAMATURG'S NOTES

More than just a heartbreaking, and simultaneously heartwarming, story of eight friends surviving in New York's Lower East Side in 1989, *RENT* holds a deep, significant cultural meaning. Exploring themes of disease, death, poverty, addiction, chosen family, life, and love in a time and place where external forces want to see you disappear—I challenge everyone to think deeply on such themes. What was the cultural context of New York's Alphabet City in 1989, and what is the cultural context of Tacoma in 2016? How much has changed? How much more must we get done?

Throughout this process I've come to understand that dramaturgy holds much more than an exploration into a particular production. Dramaturgy is not static; it's active. It forces us to look deeper into the time and space around us, to draw connections where we might not have thought to look. We must continue to reflect on ourselves, on our history, and on our culture with a critical lens.

Adrian Kljucec '17

Quotes from Gran Fury's mixed-media installation *Let the Record Show*:

"It is patriotic to have the AIDS test and be negative."

–Cory Servass, Presidential AIDS Commission

"AIDS is God's judgement of a society that does not live by His rules."

–Jerry Falwell, televangelist

"We used to hate faggots on an emotional basis. Now we have a good reason."

–Anonymous surgeon

"The logical outcome of testing is a quarantine of those infected."

–Jesse Helms, U.S. Senate

1981

- *The New York Times* reports a mysterious illness; “a rare cancer called Kaposi’s Sarcoma”
- Reagan takes office

1982

- The name “AIDS,” Acquired Immune Deficiency Syndrome, is created after being called Gay-Related Immune Deficiency (GRID)

1986

- NYC ends homesteading program that would allow financial assistance to rehabilitate buildings

1987

- AZT becomes first drug approved for treating AIDS
- President Reagan gives speech on AIDS for the first time; he refers to AIDS as “public enemy number one”
- ACT UP’s first direct-action demonstration takes place on Wall Street in March
- The AIDS Memorial Quilt is started in San Francisco

1988

- David Purchase establishes first needle exchange program in North America at Point Defiance
- Number of known deaths to HIV/AIDS in U.S.: 4,855
- July 31, a protest rally against the curfew of Tompkins Square Park sees several clashes between protesters and police
- August 6–7, the Tompkins Square Park Riot takes place.

1989

- There are an estimated two dozen squatted buildings in the Lower East Side
- Burroughs Wellcome lowers AZT’s price by 20%
- Number of known deaths to HIV/AIDS in U.S.: 14,544

PRODUCTION CREDITS

Assistant Stage Managers	Courtney Seyl '17 Libby Dabrowski '17
Technical Director	Kurt Walls
Props Masters	Erin Ganley '18 Chloe McNutt '18
Lighting Assistant	Hannah Ferguson '17
Sound Board Operators	Stephen Abeshima '16 Zane Kistner '17
Light Board Operator	Hannah Ferguson '17
Spotlight Operators	Lex Newman '16 Ada Hoch-Schneider '19 Sophie Migeon '18
House Manager	Molly Gregory '17
Costume Construction	Nia Harrill '18 Michelle "Mickey" Liebrecht '19 Eleanor Mead '19 Tessa Nania '19 Ada Hoch-Schneider '19
Wardrobe	Laura Uyeki '17 Eleanor Mead '19 Sophie Schwartz '16
Scene Shop Supervisor	Robin Macartney '05
Scenic Construction	Chloe Burgin '19 Olivia Burke '19 Angela Cookson '19 Adrian Kljucec '17 Chloe McNutt '18 Aidan Regan '19 Hannah Zeigerson '19
Lighting Crew	Jake Bisuot '16 Evan Bao '18 Alyshia Collins '19 Libby Dabrowski '17 Hannah Ferguson '17 Arlee Hall '18 Adam Lewis '18 Kristina Michaud '18 Zeman Nathoo '16 Lex Newman '16 Michael Villasenor '16 Hannah Zeigerson '19 Allie Lawrence '17

THEATRE ARTS DEPARTMENT

Chair, Theatre History, Theory & Dramatic Literature	Sara Freeman '95
Theatre History and Dramaturgy	Geoff Proehl
Director of Theatre Production, Design	Kurt Walls
Acting & Directing	Jess K. Smith '05
Acting & Dramaturgy	Marilyn Bennett
Director of Public Events	Margaret Thorndill
Scene Shop Supervisor	Robin Macartney '05
Costume Shop Supervisor	Mishka Navarre
Theatre Arts Office Coordinator	Caitlin McCown
Office Student Assistant	Kimberly Deverell '16

Pugetsound.edu/theatrearts
253.879.3330 - theatre@pugetsound.edu

THEATRE ARTS SEASON

The Department of Theatre Arts mounts a variety of productions each year: a faculty-directed play is presented each semester in the Norton Clapp Theatre, a festival of student-directed scenes in the fall, and Senior Theatre Festival is eagerly attended every spring. Recent faculty-directed productions include *A Streetcar Named Desire*, *The Force of Habit*, *365 Days/365 Plays*, *Spring Awakening*, *In the Next Room*, *As You Like It*, *Metamorphoses*, *The Cradle Will Rock*, *Skin of Our Teeth*, *The New Orleans Monologues*, and *Angels in America*. Plays directed by students as part of our Senior Theatre Festival include *Looking for Normal*, *Macbeth*, *Who's Afraid of Virginia Woolf*, *Machinal*, *Rabbit Hole*, *Death and the Maiden*, *Peter Pan*, *Secret in the Wings*, *All My Sons*, *Top Girls*, and *Richard III*. Matthew Norton Clapp Endowment for Visiting Artists is a resource for attracting contemporary luminaries of theater who enrich the campus life through workshops and presentations. Past guest artists have included Dave Malloy, Lydia Garcia, Annie Smart, Bill T. Jones, Guillermo Gomez-Peña, Holly Hughes, Steven Deitz, Russell Davis, and C. Rosalind Bell, as well as Pulitzer Prize winners Edward Albee and Robert Schenkkan. The Department of Theatre Arts encourages all university students, regardless of major, to participate in all aspects of theatrical production, both onstage and behind the scenes.

NORTON CLAPP THEATRE

Norton Clapp, former chair of the Laird Norton Company and president and chair of Weyerhaeuser Company, served as a trustee for more than half of University of Puget Sound's first century- from 1933 until 1995. His 62-year term included work with four University presidents (Todd, Thompson, Phibbs, and Pierce). Clapp served as chair of the board for 19 years and later was named chair emeritus and then honorary chair 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." In 1998 the board of trustees renamed the Inside Theatre the Norton Clapp Theatre to commemorate his committed service to the University of Puget Sound.

UPCOMING PRODUCTIONS

SENIOR THEATRE FESTIVAL

Norton Clapp Theatre, Jones Hall

Fridays: 7:30 p.m., Saturdays: 2 pm. and 7:30 p.m.

Gruesome Playground Injuries

By Rajiv Joseph

April 1 and 2

Recent Tragic Events

By Craig Wright

April 15 and 16

Gnit

By Will Eno

April 22 and 23

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3236,

2015–2016

THEATRE ARTS TECHNICAL SUPPORT SCHOLARSHIPS

Acting (Core)	Jenna Deml '17 Elizabeth Frost '17 Alice Hudson '18 Bobbijo Katagiri '16 Kayla Littleton '17 Mattea Prison '18 Darrin Schultz '16 Sophie Schwartz '16
Acting (Pedagog)	Elise Eldridge '18 Elizabeth Frost '17 Bobbijo Katagiri '16 Claire Martin '17 Darrin Schultz '16
Dramaturgy	Hannah Ferguson '17 Adrian Kljucec '17
Lighting	Libby Dabrowski '17 Hannah Ferguson '17 Adrian Kljucec '18 Zeman Nathoo '16 Michael Villasenor '16
Props	Erin Ganley '18 Chloe McNutt '18
Research	Casey Dey '17 Mattea Prison '18
Sound	Jake Bisuut '16
Stage Management	Libby Dabrowski '17 Jenna Deml '17 Henry Reed '17 Courtney Seyl '17
House Management	Molly Gregory '17 Kayla Littleton '17
Wardrobe	Molly Gregory '17 Madeline Hunter '18 Catherine O'Connor '18 Sophie Schwartz '16
Incoming	Alyshia Collins '19 Bailey Docter '19 Isabel Lane '19

UPCOMING ARTS AND LECTURES

E = exhibit F = film L = lecture M = music T = theater W = workshop O = other
Events are free unless noted otherwise.

L THURSDAY, MARCH 3

“Principled Leadership: The Courage to Face Challenge”

The Honorable Eric H. Holder Jr., former U.S. attorney general, 2009–15

Schneebeck Concert Hall, 8 p.m., ticketed

Photo id required at the door. No packages, large bags or backpacks allowed.

E MONDAY, MARCH 7–SATURDAY, APRIL 16

Large Gallery: The Work of James Allen

Small Gallery: The Work of Deborah Kahn

Kittredge Gallery

L THURSDAY, MARCH 10

“What do the Candidates Believe?”

Michael Artime, Ph.D., and Mike Purdy '76, M.B.A.'79

Part of the Who Will Win the White House? series

McIntyre Hall, Room 103, 7–8:30 p.m.

M THURSDAY, MARCH 10

Wind Ensemble

Gerard Morris, conductor

Schneebeck Concert Hall, 7:30 p.m.

L/E WEDNESDAY, MARCH 23

“Paintings”

Guest Artist Deborah Kahn

Kittredge Gallery, 4 p.m.

L THURSDAY, MARCH 24

“What Voters and States Will Elect the Next President?”

Michael Artime, Ph.D., and Mike Purdy '76, M.B.A.'79

Part of the Who Will Win the White House? Series

McIntyre Hall, Room 103, 7–8:30 p.m.

Information: 253.879.3555 | pugetsound.edu/calendar

Tickets sold at Wheelock Information Center, 253.879.3100, and online at
tickets.pugetsound.edu

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