

## This Season at the School of Drama

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***“La finta giardiniera”***  
***(The Pretend Gardener)***

by Mozart  
director: Claudia Zahn  
conductors: Julia Tai, Meena Hwang  
Meany Theater  
May 14th, 16th, & 18th

Written when Mozart was only 18, “La finta giardiniera” is a surreal romp about a group of 20-somethings in love with the wrong people.

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***The Misanthrope***

by Molière  
translation by Ranjit Bolt  
directed by Andrew Tsao  
Penthouse Theatre  
May 25 — June 8

This sharply written comedy is considered one of Molière’s “most intelligent” plays.

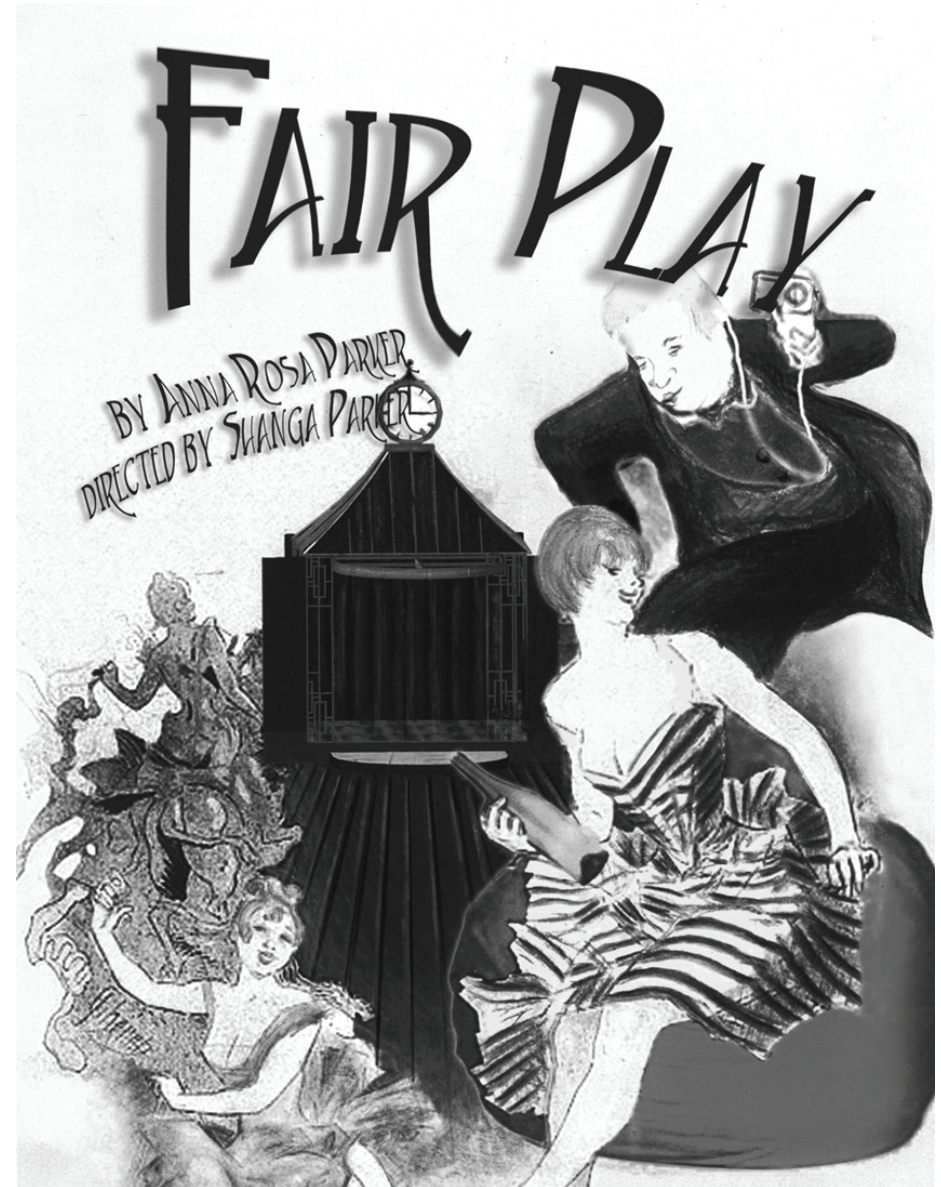
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*Tickets available at 206.543.4880 and  
on-line at <http://depts.washington.edu/uwdrama>*

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**UW**  
SCHOOL OF  
**Drama**

Meany Studio Theatre  
30th Season  
75th Production  
April 27 – May 11, 2008

# Fair Play

by Anna Rosa Parker

<b>Director</b>	Shanga Parker
<b>Set Designer</b>	Bob Boehler
<b>Costume Designer</b>	Lucian Connole
<b>Lighting Designer</b>	Chia-huei Seetoo
<b>Sound Designer</b>	Matt Davis
<b>Technical Director</b>	Tres E. Tracy Ballon
<b>Stage Manager</b>	Yeojin Chung
<b>Choreographers</b>	Embla Sveinsdottir, Anna Rosa Parker

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<b>Assistant Stage Manager</b>	Kristyne Hughes
<b>Assistant to Costume Designer</b>	Candace Joy
<b>Assistant Set Designer</b>	Jenna Lee Ulrich
<b>Prop Master</b>	Deanna Zibello
<b>Bean Bag Chairs</b>	Janet English
<b>Hair/Makeup Styling</b>	Yoshiko Naoe
<b>Wardrobe Trainer</b>	Kimberley Newton
<b>Master Electrician</b>	Dave Hult
<b>Scenic Carpenters</b>	Chris Morris, Ariana Donofrio
<b>Charge Scenic Artist</b>	Jordan Baker
<b>Technical Director — Meany Hall</b>	Tom Burke
<b>Lead Stage Technician — Meany Studio Theatre</b>	Doug Meier
<b>Sound Board Operator</b>	Casey Wynecoop
<b>Light Board Operator</b>	Victoria Anderson

## Running Crew

Jay Crosley, Sean Kram, Jacque Lyn Leach, Paul McCoard, Sara Moloney, Michelle Sybouts

## Costume Crew

Michael Bambauer, Amy Bohms, Meagan Karimi-Naser, Sang Jun Lee, Matt Redman

## Electrics Crew

Amiya Brown, Alex Schmidt, and the Students of Drama 312 and Drama 212

## School of Drama EXECUTIVE DIRECTOR Sarah Nash Gates

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Jordan Baker, *scenic artist*  
Tres Tracy Ballon, *master carpenter*  
Bob Boehler, *technical director*  
Sue Bruns, *graduate program*  
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*The School of Drama is proud to be a member of Theatre Puget Sound*

## THE PROFESSIONAL ACTOR TRAINING PROGRAM (PATP)

The PATP is a three-year conservatory program leading to a Master of Fine Arts degree, designed to prepare students for careers in the professional theatre.

Ten actors are chosen every year from national auditions of approximately 1,000 candidates.

The rigorous training includes work in a range of types and styles of performance, including non-realistic, realistic, classical and contemporary plays. The program is intense and demanding, with actors working from 9-5, Monday-Friday, with an additional 25 hours per week spent in rehearsals. The overall aim of the program is to provide students with the practical skills necessary to fully reveal their artistic ideas. The PATP is consistently ranked among the very best graduate training programs in the nation.



Noel Coward's *Present Laughter*

The financial commitment our students undertake to complete their training is considerable. The School of Drama's Adopt-an-Actor program provides a major source of funding for their essential career entry activity in the Showcase Audition Tour, which introduces them to national casting agents.

Donors become part of the PATP family, and are matched with individual actors. If you are interested in the Adopt-an-Actor program, please call the School of Drama at 206.221.6797.

To donate to the School of Drama, please make your check payable to UW Foundation/Drama, write PATP in the memo line 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.

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#### Comments?

Let us know your thoughts at: [uwdrama@u.washington.edu](mailto:uwdrama@u.washington.edu)

## Cast

In order of appearance

<b>Dovile</b>	Nicole Buckenmeyer <sup>‡</sup>
<b>Jasmine / The Woman</b>	Marianna De Fazio <sup>‡</sup>
<b>Shawn</b>	Amy Dawn Harrison <sup>‡</sup>
<b>Michael / Mario</b>	Brian Demar Jones <sup>‡</sup>
<b>Carol</b>	Gwendolen Morton <sup>‡</sup>
<b>Daniel</b>	Robert Olguin <sup>‡</sup>
<b>French Boy</b>	Noam Rubin <sup>‡</sup>
<b>Ryan</b>	Thomas Stroppel <sup>‡</sup>
<b>Melinda</b>	Amanda Zarr <sup>‡</sup>

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Time: Now—Spring 2008

Place: Various

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**There will be no intermission.**

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<sup>‡</sup> Indicates a member of the Professional Actor Training Program (MFA)

## From the Director

"Life is what you make it: always has been, always will be."

-Grandma Moses

"Success is a job in Paris."

-Pierre Hardy



*Fair Play* is the second theatrical collaboration between Anna Rosa and me. The first, *Eat The Chicken*, was produced in the summer of 2006. *Fair Play* is a complicated, insightful, and rewarding script. At some point during the initial reading, I realized it was unlike anything I had read before. I had to thumb back through the script because I couldn't believe what I was reading. The play made me question where I was, what I was thinking, and what I took for granted about the theatre. It is complicated while remaining readily accessible. The first production of any new play reveals far more than what is immediately evident on the page. In this case, we discovered the demands of the play pushed the limits of the actors. It asked them to employ all of the skills they are learning in their classes during the day. The play demands exacting physical precision, vocal acuity, and the clear playing of moments. It also requires a generous sense of play. Every day in rehearsals the actors' discoveries illuminated the text. The designers' insights probably had the most impact on the director's understanding of the play's hidden meanings and underlying messages. I would like to use this space and opportunity to thank Bob Boehler for his strong hand, humor, and intelligence.

### Suggested Reading:

*Dream Play* by August Strindberg

*John Galliano* by Colin McDowell

## Special Thanks

Scott Hafso • Kevin Underwood • Kristin Elko •  
UW Recycling • Charles Picard

## About the Playwright

Anna Rosa Parker's plays have been presented in the Mae West Fest in Seattle, Penthouse theatre at the University of Washington, Tjarnabio Theatre, the Opera House in Reykjavik Iceland, and Theatre Row, Off Broadway, New York. Titles include: *Eat The Chicken*, *Plums in New York*, and *Scandinavian Abstract Jazz*. Her work has been described as "written with obvious passion, vivid imagination and a distinct talent for writing", "highly innovative that explores universal themes", "smart and contemporary". Before becoming a playwright, she was a working actress in Seattle, New York, and Reykjavik. She recently received a private commission to write a documentary script about Icelandic Women. She received a BA in Drama at the University of Washington. Anna Rosa is an active member of the Dramatists Guild.

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