

## This Season at the School of Drama

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### *Fair Play*

by Anna Rosa Parker  
directed by Shanga Parker  
Meany Studio Theatre  
April 27 — May 11

Events start taking frenetic spins for friends planning a high school reunion in this clever and outrageous comedy.

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### *The Misanthrope*

by Molière  
translation by Richard Wilbur  
directed by David Crowe  
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>*

### Support the School of Drama!

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**gibraltar**  
by octavio solis

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

Penthouse Theatre  
68th Season  
444th Production  
February 24—March 9, 2008

# Gibraltar

by Octavio Solis

<b>Director</b>	Desdemona Chiang
<b>Set Designer</b>	Edward Ross
<b>Costume Designer</b>	Kimberley Newton
<b>Lighting Designer</b>	Geoff Korf
<b>Sound Designer</b>	Desdemona Chiang
<b>Technical Director</b>	Alex Danilchik
<b>Stage Manager</b>	Jenna Fay Kearns
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<b>Assistant Lighting Designer</b>	Terra Morgan
<b>Prop Master</b>	Chris Morris
<b>Hair and Makeup Styling</b>	Josie Gardner
<b>Costume Construction Crew</b>	Katie Hegarty, Candace Joy, Inci Kangal, Kimberley Newton, Drew Regulinski
<b>Sound Board Operator</b>	Ryo Yamaguchi
<b>Light Board Operator</b>	Jacob Margulies
<b>Running Crew</b>	Amanda Dessert, Vittoria Micalizzi, Carlin Salisbury, Hannah Tinker
<b>Costume Crew</b>	Heather Deardorff, Shannon Erickson, Ashton Hyman, Christina Larson, Sara Moloney

## School of Drama EXECUTIVE DIRECTOR Sarah Nash Gates

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## The MFA Directing Program at the School of Drama

Interaction between actors and directors in rehearsal is a crucial element of a director's professional career. Improvement of a director's ability to relate to actors in this creative crucible is considered extremely important by our faculty. The Directing Lab, in which directing students are observed constantly during the rehearsal of a project, forms the core of the training.

The School of Drama has a wealth of theatrical spaces in which to work: arena, thrust, black box and end-stage configurations. MFA directing students have the unique opportunity of working in all of these configurations—the greatest staging variety of any school in the nation.

The rigorous training includes work in a range of types and styles of dramatic literature including non-realistic, realistic, classical, and contemporary plays. The program emphasizes the development of unique artistic visions and voices. The development of generative and exciting theatre artists is at the core of this emphasis. The overall aim of the program is to provide students with the practical skills necessary to clearly and fully reveal their artistic ideas and which will allow them to be effective collaborators with actors and designers.



MFA Director Desdemona Chiang

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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

**Amy** Andrea Snow \*

**Palo** Jacob Ortuño \*

**Steven** Carl Kennedy \*

**Francesca** Hannah Franklin \*

**Taylor** Aaron Blakely \*

**Sharon** Mary Bliss Mather \*

**Jackson** Robert Olguin \*

**Dot** Montana von Fliss \*

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\* Indicates members of the Professional Actor Training Program (MFA)

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Location and Time:

The present. Early evening to midnight.  
San Francisco. Amy's house overlooking the bay.

*Gibraltar* will be performed without an intermission.

### Very Special Thanks To

Joan and Howard Voorheis for their generous support of this production and their continuing support of the UW School of Drama.

## About the Playwright:

Octavio Solis is a playwright and director living in San Francisco. His many works, including *Gibraltar*, have been mounted in theatres across the country. Solis has been awarded playwriting fellowships and production grants from the NEA, the Kennedy Center, the Playwrights' Center in Minneapolis, the Theatre Communications Group, and he received the National Latino Playwriting Award for 2003. He is the recipient of the 2000-01 National Theatre Artists Residency Grant from TCG and the Pew Charitable Trust for *Gibraltar* at the Oregon Shakespeare Festival, and has just been awarded the NEA Grant for Theatre to develop a new work for the California Shakespeare Festival.

He is currently directing his newest play, *June in a Box*, for Campo Santo, the resident theatre company for Intersection for the Arts in San Francisco for a March 10th premiere. He is also working on new commissions for the Oregon Shakespeare Festival, the Yale Repertory Theatre, Shadowlight in San Francisco, and the California Shakespeare Festival.



## Further Reading:

- Lorca, Federico Garcia. *In Search of Duende*. New Directions, 1998.
- Solis, Octavio. *Plays by Octavio Solis*. Broadway Play Publishing, 2005.

## Special Thanks

- ACT Theatre • INTIMAN Theatre •
  - Seattle Children's Theatre •
  - Seattle Repertory Theatre •
    - Matthew Johnson •

## Author's Note:

What is *duende*? Not just in the literal dictionary sense, but more in the poetic, personal sense: What does *duende* mean to me? Palo calls Amy a "beautiful shadow-whore" who "steps between lovers and makes them loveless." In that sense, she is Federico Garcia Lorca's *duende*, a spirit of earthen desire, a kind of embracing presence that burns into the heart the terrible knowledge of being. *Duende* is a dance with death, from which emerge music, art, and poetry.

The painting of Gibraltar [is] the work of living for Amy: to paint is stepping away from the paralysis she is feeling. Painting became an insurmountable answer to death, it became death itself, it became unshakeable love, and then it became the Prudential: the values we hold against the disasters of our lives. In the end, Gibraltar is a metaphor for the unreachable, the unattainable in our lives.

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