

## Next Season at UW School of Drama

### *Twelfth Night*

by William Shakespeare  
Oct. 26 - Nov. 9 Meany Studio

### *The Quick Change Room*

by Nagel Jackson  
Nov. 30 - Dec. 14 Penthouse Theater

### *Big Love*

by Chuck Mee  
Feb. 1 - 15 Meany Studio

### *Blithe Spirit*

by Noël Coward  
Feb. 15 - Mar. 1 Penthouse Theatre

### *Our Town*

by Thornton Wilder  
Mar. 1 - 15 Jones Playhouse Theatre

### *A Victorian Melodrama* (title TBA)

April 26 - May 10 Meany Studio

### *One Act Plays* (titles TBA)

May 24 - June 7 Penthouse Theatre

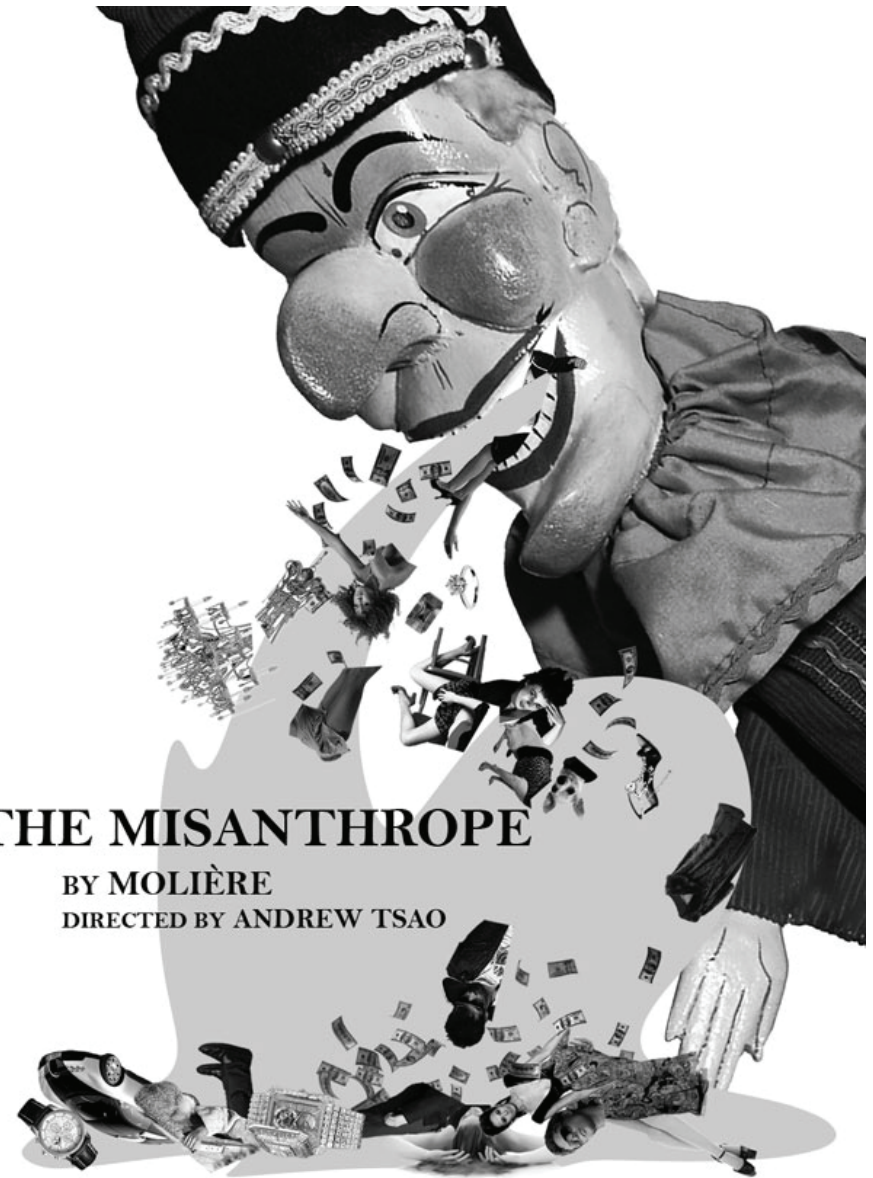
*Subscriptions for the 2008-2009 season available after August 15th.  
For more information and season brochures call 206.543.4880*

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UW  
SCHOOL OF  
Drama

Penthouse Theatre  
68th Season  
445th Production  
May 25—June 8, 2008

# The Misanthrope

by Jean Baptiste Poquelin de Molière

Translation by Ranjit Bolt

<b>Director</b>	Andrew Tsao
<b>Set Designer</b>	Chris Morris
<b>Costume Designer</b>	William Alvin
<b>Lighting Designer</b>	Lara Wilder
<b>Sound Designer</b>	Skyler Burger
<b>Technical Director</b>	Bob Boehler
<b>Stage Manager</b>	Markie Miller
<b>Dramaturg</b>	Lisa Jackson
<b>Choreographer</b>	David Garfinkle

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<b>Assistant Stage Manager</b>	Sonia Carbajal
<b>Assistant Lighting Designer</b>	Deanna Zibello
<b>Master Carpenter</b>	Tres E. Tracy Ballon
<b>Charge Scenic Artist</b>	Jordan Baker
<b>Prop Master</b>	Deanna Zibello
<b>Scenic Carpenters</b>	Chris Morris, Janet E. English
<b>Wardrobe Trainer</b>	Deborah Skorstad
<b>Costume Construction</b>	Lucian Connole, Candace Joy, Kimberley Newton, Drew Regulinski, Stephanie Raines
<b>Master Electrician</b>	Robert Aguilar
<b>Light Board Programmer</b>	Anthony Palmer
<b>Light Board Operator</b>	Jocelyne Fowler
<b>Sound Board Operator</b>	Skyler Burger

## Running Crew

David Ammentorp, Sarah Heywood, Kristyne Hughes, Thomas Osiel, Nicole Pita, Leslie Wheeler, Michael Yakovich

## Costume Crew

Preesa Bullington, Sandra Dewan, Faith Middleton, Andrew Jantzen Murray, Heather Myllenbeck, Taryn Pearce, Lauren Ruhl, Corey Zamanian

## 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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Jon Jory, Sarah Nash Gates,  
Thomas Lynch, Barry Witham

#### Associate Professors

Sarah Bryant-Bertail,  
Valerie Curtis-Newton,  
Mark Jenkins, Odai Johnson,  
Shanga Parker, Andrew Tsao

#### Assistant Professors

Geoff Korf, Katherine Mezur

#### Adjunct Faculty

Herbert Blau

#### Affiliate Professor

Thomas Postlewait

#### Senior Lecturers

Catherine Madden, Judith Shahn,  
Deborah Trout

#### Lecturers

Scott Hafso, Matt Smucker

#### Part Time Faculty

Geoffrey Alm, Nancy Knott,  
Andy Smith, Chris Walker

### RETIRED & EMERITUS FACULTY

Jack Clay, Betty Comtois, James Crider,  
Robert Dahlstrom, William Forrester,  
Vanick Galstaun, Robert Hobbs, Jack  
Sydow, Aurora Valentinetti, Jack Wolcott

### STAFF

Kris Bain, *director of communications*  
Jordan Baker, *scenic artist*  
Tres Tracy Ballon, *master carpenter*  
Bob Boehler, *technical director*  
Sue Bruns, *graduate program*  
Kathryn Burch, *administrator*  
Alex Danilchik, *scene shop manager*  
Bill Dock, *computer specialist*  
Josie Gardner, *costume shop manager*  
Danny Geiger, *development director*  
Kate Goldyn, *development assistant*  
Kathy Holliday, *academic advisor*  
Dave Hult, *master electrician*  
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Dionea Nadir, *office assistant*  
Dena Petersen, *fiscal specialist*  
Brandon Petty, *assistant to the  
general manager*  
Deborah Skorstad, *costume lead*  
Anne Stewart, *general manager*

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Steve Goldblatt		Joan Voorheis
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The School of Drama is proud to be a member of Theatre Puget Sound

## 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.



MFA Director Desdemona Chiang

The School of Drama has a wealth of theatrical stages (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.

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#### **Comments?**

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

## **Cast**

<b>Alceste</b>	Aaron Blakely <sup>‡</sup>
<b>Philinte</b>	Carl Kennedy <sup>‡</sup>
<b>Celimene</b>	Jennefer Ludwigsen <sup>‡</sup>
<b>Eliante</b>	Andrea Snow <sup>‡</sup>
<b>Oronte</b>	Wesley Ziegler <sup>‡</sup>
<b>Acaste</b>	Patrick Cullen <sup>‡</sup>
<b>Clitandre</b>	Trevor Marston
<b>Arsinoe</b>	TaLena Bennett <sup>‡</sup>
<b>Basque</b>	Libby Matthews
<b>DuBois</b>	Kareem Cervantes

And featuring Derek Lettman as **the Officer**

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Place: Celimene's salon in Paris

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**There will one 15 minute intermission**

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

## From the Dramaturg

“One must be a man of the world first, a man of letters second.”  
-- Voltaire

“One marries in order to hate. Hence a true lover must never speak of marriage, because to be a lover is to want to be loved, and to be a husband is to want to be hated.”  
--Madeleine de Scudéry, *salonnière*

## The Salons

In 1607, the Marquise de Rambouillet invited selected members of the nobility to her salon, the Blue Room. She dictated not only the room's décor, but the behavior of the guests. An invitee was expected to be widely learned, excellently witty, breezily entertaining, skilled at conversation, and, above all, impeccably well-mannered. As other women, usually widows of means but sometimes society wives or rich spinsters, began their own Blue Rooms, codified to specifically suit each *salonnière*, the salon rose to become a major cultural force in France and throughout Europe in the 1600s. They were hubs of the latest fashions but also centers of learning and literature. The *salonnières* were premiere arbiters of taste as well as educators of civilized manners, artful lovemaking and interpersonal diplomacy.

Suggested Reading:

Craveri, Benedetta. *The Age of Conversation*. New York: New York Review Books, 2005.

McCarthy, Gerry. *The Theatre of Molière*. London: Routledge, 2002.

## Special Thanks

Professor Odai Johnson • Wade Madsen • Scott Hafso

## About the Playwright

Jean Baptiste Poquelin eschewed the family upholstery business for a life in the theatre and changed his name in 1643 to Molière. Influenced by commedia and judged unsuitable for tragic acting, Molière wrote social satires that soon won favor at court. By 1665 he had garnered the patronage of Louis XIV despite having been reprimanded in 1664. *Tartuffe* had been a little too truthful in its burlesques of high society and the court ordered it suspended. Molière wrote *The Misanthrope* in 1666, returning to the salon, territory he had ridiculed to acclaim his first year in Paris. He composed *The Misanthrope* with his actors' strengths in mind, penning *Alceste* for himself.

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