

This Season at the School of Drama

Our Lady of 121st Street

by Stephen Adly Guirgis

directed by

Meany Studio Theatre

October 31-November 11

Arabian Nights

by

directed by

Penthouse Theatre

November 28-December 9

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

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Comments?

BY JEAN ANOUILH ADAPTED BY CHRISTOPHER FRY
RING ROUND THE MOON



UW
SCHOOL OF
Drama

Penthouse Theatre

67st Season

442th Production

Ring Round the Moon

By Jean Anouilh

Adapted By Christopher Fry

Director	John Langs
Scenic Design	Bill Forester
Costume Design	Katie Hegarty
Lighting Design	Lara Wilder
Sound Design	Matt Starrit
Stage Manager	Emily Purington
Technical Director	Bob Boehler

Assistant Director Do we have one?

Assistant Lighting Designer Amiya Brown

Dramaturg

Assistant Stage Manager Yeojin Chung

Prop Master Chris Morris

Scenic Artists Jordan Baker, Andrew Layton

Wig Master Joyce Degenfelder

Costume Construction Crew Will Alvin, Kim Newton, Inci Kangal,
Christine Kuchler Tschirgi, Christine
Pepper Smith, Rebecca Quist

Master Carpenter Tres Tracy-Ballon

Master Electrician Dave Hult

Electricians Drama 212 Students

Running Crew

Did You Know?

THE UW SCHOOL OF DRAMA ...

- was hailed in the *NY Times* as "... one of the nation's most often mentioned MFA acting programs by casting directors and theatrical agents"?
- for six consecutive years, faculty, staff and the school have been honored by prestigious UW awards including the UW Distinguished Teaching Award (4), UW Distinguished Staff Award (1) and the Brotman Award for Instructional Excellence in undergraduate education?
- alumni and/or faculty have founded theatres such as ACT, Oregon Shakespeare Festival, The Empty Space Theatre and most recently, The Washington Ensemble Theatre (W.E.T.) hailed by the *Seattle Weekly* as
- is the region's only comprehensive institution in theatre education offering a BA, Ph.D., and MFA's in directing, design, and acting?
- has one Tony Award winner and a multiple Tony Award nominee on its faculty?

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launch a career in theatre

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Adopt An Actor

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ADOPT-AN-ACTOR for the

A critical step in launching our actors' professional careers is presenting them to artistic and casting directors, agents, and other VIPs in the theatre, film and television industries, in Los Angeles and New York, as well as Seattle. This is our Showcase Audition Tour.

The Adopt-an-Actor program provides a major portion of the funding needed to bring the Showcase to a successful conclusion.

Donors become part of the PATP family and are matched with individual actors.

Donations become part of a continuing fund which sends the entire PATP graduating class on the Showcase Tour each year.

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UW School of Drama, Box 353950, Seattle WA 98195-3950.

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Cast

Joshua , a crumbling butler	Jose A. Rufino
Hugo , a young man about town	Jacob Ortuno
Frederic , his brother <i>in love with...</i>	Jacob Ortuno
Diana Messerschmann , engaged to Fredric	Mary Bliss Mather
Lady India , Messerschmann's mistress	Christina Nicolaou
Patrice Bombelles , Messerschman's secretive secretary	Jermiah Davis
Madame Desmortes , aunt to Hugo, Fredric and Lady India	Katharine McLeod
Capulet , her faded companion	Lisa Balloun
Messerschmann , Diana's father	David Folsom
Romainville , a patron of the arts	Quinlan Corbett
Isabelle , a young Parisian dancer	Montana von Fliss
Mother , Isabelle's mother	Katrina Taylor

* Denotes members of the *Professional Actor Training Program*

Synopsis of Scenes :

The Action of the play passes in a Winter Garden in Spring,

Act I

Sc. I Early Morning

Sc. 2 The same evening, before the ball.

Act II

Sc. I The same evening, The ball.

Act III

Sc. I The same evening. After supper

Sc.2 Dawn

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Deborah Skorstad, *costume lead*

Director's Note

I remember critiques in grad school where there were earnest discussions about what was and wasn't a "large play." As far as I could tell a large play was anything having to do with war, politics, and men. "Small plays" involved love, family, and women. I suppose *The Water Children* is a medium-sized play because it deals with a political issue-abortion-but it is also about love, family and a woman making peace with her past. After I had my own children, I was unable to see abortion as matter-of-factly as I did before. I realized that in the event of a unplanned pregnancy now, I would probably choose to have the child. At the same time, I realized an accidental pregnancy in your thirties when you are married and employed is very different from an accidental pregnancy when you are sixteen, alone and poor. So my emotional self was at war with my rational, feminist self.

About the Author

Wendy MacLeod's most recent play *Juvenilia* premiered Fall 2003 Off-Broadway at Playwrights Horizons. Her play *The Water Children* premiered at Playwrights Horizons as a co-production with The Women's Project and was subsequently done at L.A.'s Matrix Theater where it was cited as "the most challenging political play of 1998" by the L.A. Weekly and earned six L.A. Drama Critics Circle nominations. Her plays *Sin* and *Schoolgirl Figure* both premiered at The Goodman, directed by David Petrarca. Her play *The House of yes* became an award-winning Miramax film starring Parker Posey, earning a Special Jury Award at Sundance. The play has also been done in L.A., at Soho Rep, at The Maxim Gorki Theater in Berlin and at The Gate Theater in London, where it was selected to be published in Plays International. Her children's musical, *How to make an apple pie and see the world*, based on Marjorie Priceman's book, premiered at The Kennedy Center. Her new play *Things being what they are* premiered this spring at the Seattle Repertory theatre and was seen at Steppenwolf in Chicago. A New Dramatist alumna and a graduate of the Yale School of Drama, she is the playwright-in-residence at her alma mater, Kenyon College. She is a member of the Dramatists Guild.

Further Reading

La Fleur, William R. 1992. *Liquid Life: Abortion and Buddhism in Japan*. Princeton: Princeton University, Press.

Harrison, Elizabeth. 1995. "Women's Responses to child loss in Japan: The Case of Mizuko Kuyo." *Journal of Feminist Studies in Religion* 11-2:67-94

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