

This Season at the School of Drama

Wild Black-Eyed Susans

by Kara Lee Corthron
directed by Valerie Curtis-Newton
Ethnic Cultural Theatre
February 3 — 17

Stuck in their everyday lives, two sisters put
their dreams into motion.

Presented in partnership with The Hansberry Project at ACT.

Gibraltar

by Octavio Solis
directed by Desdemona Chiang
Penthouse Theatre
February 24 — March 9

A poignant exploration of love, loss, danger,
guilt and salvation.

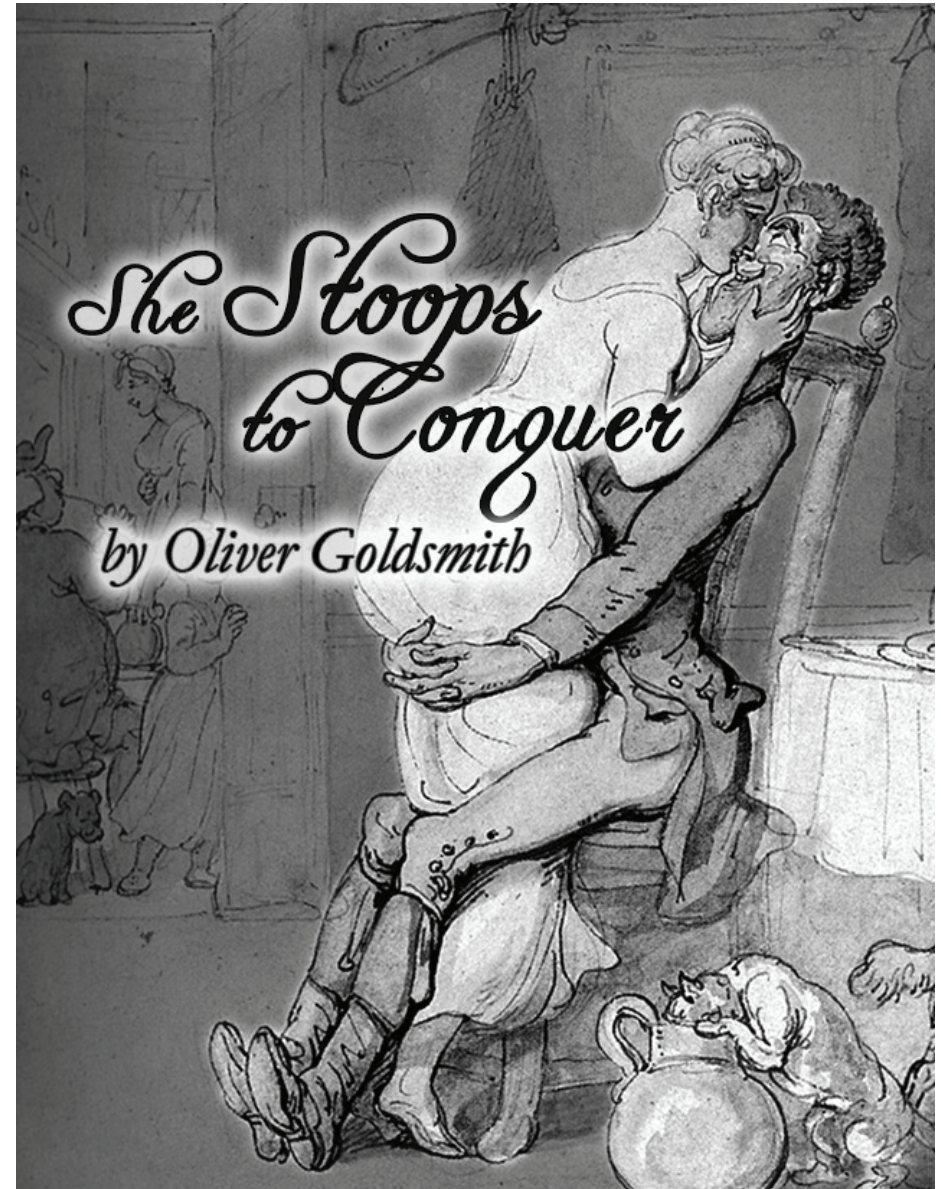
*Tickets available at 206.543.4880 and
on-line at <http://depts.washington.edu/uwdrama>*

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UW
SCHOOL OF
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Meany Studio Theatre
30th Season
74th Production
February 3—17, 2008

She Stoops to Conquer

by Oliver Goldsmith

Director Matthew Arbour *

Set Designer Stephen Dobay [†]

Costume Designer Melanie Burgess

Lighting Designer Melinda Short [†]

Sound Designer Matt Davis

Technical Director Bob Boehler

Stage Manager Laura Bott

Dramaturg Sarah Marsh

Assistant Stage Managers Ashton Hyman, Desirae Lexa

Assistant Costume Designer Inci Kangal

Assistant Lighting Designer Chia-Huei Seetoo

Dialect Coach Judith Shahn

Prop Master Chris Morris

Props Assistant Janet English

Wig Master Joyce Degenfelder

Wardrobe Trainer Kimberley Newton

Costume Props Frederick Burleigh

Costume Construction Crew Katie Hegarty, Candace Joy, Inci Kangal,
Kimberley Newton, Drew Regulinski

Master Electrician Dave Hult

Master Carpenter Tres Tracy Ballon

Scenic Carpenters Lucian Connole, Matt Starritt

Charge Scenic Artist Jordan Baker

Scenic Artists Garrett Atlakson, Song Yi Chun,
Jeanne Franz, Nicole Kehm, Jenna Ulrich

Technical Director — Meany Hall Tom Burke

Lead Stage Technician — Meany Studio Theatre Doug Meier

Sound Board Operator Corey Zamanian

Light Board Operator Katrina Goeke

Running Crew

Lauren Bond, Jeff Lierman, Marie Porter, Lauren Ruhl, Mike Stoumbos, Kelly Thoma, Brad Walker

Costume Crew

Michael Bambauer, Beau Brice, Sonia Carbajal, Eric Engelhard, Devon Herling,
Loryn Lestz, Allyce Reardon, Michael Yakovich

Electrics Crew

Rachel Eichorn, Spencer Hirsch, Sarah Kleehammer, Alex Schmidt,
Chia-huei Seetoo, and the Students of Drama 212

School of Drama EXECUTIVE DIRECTOR Sarah Nash Gates

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The School of Drama is proud to be a member of Theatre Puget Sound

Spotlight on Design

The MFA Program in Design prepares students for professional careers as scenic, costume, or lighting designers in theatre, dance, opera and other live performance. This focus reflects the School's distinguished history in performance-based training, Seattle's vital performance community, and the professional interests of the faculty, who are all practicing artists of national renown. The design program fosters the designer's individual artistic vision, graphic skills, and responsibilities as interpreter, collaborator and specifier. A low faculty-to-student ratio provides close interaction between students and the School's faculty and staff.

The MFA program is three years in length. The first two years are devoted to class and studio work and production projects. In the third year, students complete an internship with a professional company or designer before returning to the School of Drama for a final thesis project. Professionals working in Seattle are regularly invited to attend classes and offer critiques or discuss their work and students may frequently assist faculty on outside projects.



Molière's *Scapin*, as designed by School of Drama graduate students. Costumes by Rachel Canning, set design by Tim McMath, lighting design by Kristine Hain

The design program is enhanced by the scope of our facilities. Students work on a variety of stages at the School of Drama, including proscenium, thrust, arena and end stage. The School's costume shop, scene shop, and electrics shop are all on campus, are well-equipped and staffed with full-time professional artisans.

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Comments?

Let us know your thoughts at: uwdrama@u.washington.edu

Cast

In order of appearance

Landlord, Jeremy, Sir Charles Marlow	Richard Sloniker ‡
Mr. Hardcastle	Brian Jones ‡
Mrs. Hardcastle	Christina Nicolaou ‡
Maid, Ensemble	Gwendolen Morton ‡
Tony Lumpkin	Quinlan Corbett ‡
Kate Hardcastle	Katharine McLeod ‡
Constance Neville	Amanda Zarr ‡
Ensemble	Heather Deardorff
Ensemble	Naomi Glick
Ensemble	Sarah Heywood
Ensemble	Vittoria Micalizzi
Ensemble	Jeff Schwab
Diggory, Ensemble	Wesley Ziegler ‡
Young Charles Marlow	Jeremiah Davis ‡
George Hastings	Patrick Cullen ‡

There will be one ten-minute intermission.

* Matthew Arbour appears courtesy of the Society of Stage Directors and Choreographers and is an alumnus of the MFA Directing Program

† In partial fulfillment of a Masters of Fine Arts in Design

‡ Indicates a member of the Professional Actor Training Program (MFA)

From the Director

Love is an irresistible desire to be irresistibly desired

— Robert Frost



But when a young lady is to be a heroine, the perverseness of forty surrounding families cannot prevent her. Something must and will happen to throw a hero in her way.

— Jane Austen



Life is one fool thing after another
whereas love is two fool things after each other

— Oscar Wilde

Further Reading:

- Cockayne, Emily. *Hubbub: Filth, Noise and Stench in England 1600-1770*. New Haven [Conn.]: Yale University Press, 2007.
- Dixon, Peter. *Oliver Goldsmith Revisited*. Boston: Twayne Publishers, 1991.
- Porter, Roy. *English Society in the Eighteenth Century*. London: Allen Lane, 1982.

Special Thanks

- Scott Hafso • Jim Marsh • David Garfinkle •
- U/RTA • ACT Theatre • INTIMAN Theatre •
- Seattle Children's Theatre •
- Seattle Repertory Theatre •

About the Playwright

Would-be doctor, satirist, inveterate gambler, friend to men of letters, playwright. Had Oliver Goldsmith (1728-74) not misdiagnosed his own illness, we might have more of his sharply incisive wit available to us. Similar to his character Marlow, he was known as a likeable wit among his peers at the Club, a bon vivant at the public house and gaming table, but a shy, uncertain mumbler among persons (and ladies) of quality. Goldsmith ended up in literary history, according to legend, only because he missed his boat to immigrate to the American Colonies.

Goldsmith's literary reputation began with his "Chinese Letters" (1760)—in which he impersonated a traveler from China in order to satirize contemporary manners. This led to his friendship with Samuel Johnson and a place in the London literary scene. Goldsmith's first play, *The Good-Natured Man* was presented in 1768, to little success. However, upon the persuasion of David Garrick, *She Stoops to Conquer* was produced to critical and public acclaim in 1773. In addition to the play, he is best remembered for the novel *The Vicar of Wakefield* (1766) and the poem *The Deserted Village* (1770).

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