



# FUCKING A

By SUZAN-LORI PARKS

Directed by MALIKA OYETIMEIN  
DECEMBER 2 - 11 | Meany Studio Theater



SCHOOL OF DRAMA

UNIVERSITY of WASHINGTON

# FUCKING A

Written by **SUZAN-LORI PARKS**

Directed by **MALIKA OYETIMEIN<sup>†</sup>**

*Set Designer*  
Deborah Trout

*Light Designer*  
Matthew Webb\*

*Musical Directors*  
Joseph Anderson Shaw  
and Rafael Molina

*Composer*  
Anthony Barilla

*Stage Managers*  
Jessica Stephens  
and Sandra Bobman

*Costume Designer*  
Emily Woods Hogue\*

*Sound Designer*  
Nina Williams

*Technical Director*  
Alex Danilchik

\* Member of the Master of Fine Arts Program in Design

† Member of Professional Director Training Program

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*Prop Master*  
Andrea Bush

*Spot Operator/Grid Operator*  
Ho Yin Leo Leung

*Carpenters*  
Shin-yi Lin  
Lex Marcos

*Wardrobe Supervisor*  
Charley Trowbridge

*Assistant Director*  
Nina Williams

*Electricians*  
Steve Carlino  
Michelle Mann

Wenzheng Zhang

*Costume Crew*  
Marin Hackett

*Light Board Operator*  
Melissa Marquez

Amber Parker  
Ranleigh Starling  
Matthew Webb

*Running Crew*

Wyatt Hazel  
Emily Wallace  
Donghyun Yum

*Sound Board Operator*  
Carlie Arledge

*Assistant Stage Manager*  
Leiya Lacey

Sze Hiu Chen  
Luis Ciccía  
Sarah San Martino  
Andrew Westphal

*Laundry*  
Josh Langager

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## CAST

*Hester Smith*..... Bria Henderson\*  
*Canary Mary*..... Tatiana Pavela\*  
*The Mayor*..... James Lapan\*\*†  
*First Lady*..... Tricia Castañeda-Gonzales\*  
*Butcher*..... Andre Brown\*  
*Monster*..... Allen Miller III\*  
*Freedom Fund Lady/Freshly Freed Prisoner/Waiting Woman #1*..... Gracia Imboden  
*Scribe/Guard/Freshly Freed Prisoner*..... Dimitri Woods†  
*First Hunter*..... Andrew Vose  
*Second Hunter/Waiting Woman #2*..... Emma Halliday  
*Third Hunter*..... Peter Sakowicz  
*Jailbait/Freshly Freed Prisoner*..... Tré Cotten\*†  
  
*Musician*..... Joseph Anderson Shaw

\*Member of Professional Actor Training Program

\*\*Alumnus of Professional Actor Training Program

†Appears courtesy of Actors Equity Association

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Act One is approximately 70 minutes  
Act Two is approximately 45 minutes  
There will be one, 15-minute intermission

There is no audience participation or moving around.  
This play contains nudity, violence, and coarse language

Some of the equipment used in this production was purchased through the Student Technology Fee.  
*Fucking A* is presented by special arrangement with United Talent Agency.

## ABOUT THE DIRECTOR

Malika Oyetimein is a transplant to Seattle by way of Philadelphia. She served as Artistic Director of the Philadelphia based Ademide Theatre Ensemble and was a member of the Directors Lab at Lincoln Center Theater. In Seattle, she directed Intiman Theatre Festival's production of *Bootycandy* and was featured in *City Art Magazine's* 2016 Future List. Select directing credits: *Force Continuum* (UW), *Hoodoo Love* (Yancy Girl Productions & Ademide Theatre Ensemble), *Young Voices* (InterAct Theatre Co. & Philadelphia Young Playwrights), and *Topdog/Underdog* (GoKash Productions). Select Assistant Director credits: *Pinocchio*, *Threepenny Opera*, *Blue Door* (Arden Theatre Co.) and *A View from the Bridge* (Oregon Shakespeare Festival). As a professional teaching artist, Malika has worked with: Seattle Repertory Theatre, Philadelphia Young Playwrights, Arden Theatre Co., Mural Arts: Project Home, The Philadelphia Theatre Arts Institute and Theatre Horizon's Autism Drama Program.

Upcoming: *Milk Like Sugar* by Kirsten Greenidge at ArtsWest, World Premier of *WHITE* by James Ijames at Theatre Horizon, *Goin' Someplace Special*, a Book-It Educational Touring Show, and Assistant Directing at the Public Theatre for the Under the Radar festival. Malika is in her third year of the MFA Directing program at the UW School of Drama. This is her thesis production.

## ABOUT THE PLAYWRIGHT

Named among Time magazine's "100 Innovators for the Next Wave," Suzan-Lori Parks is one of the most acclaimed playwrights in American drama today. She is the first African-American woman to receive the Pulitzer Prize in Drama [*Topdog/Underdog*, 2002], is a MacArthur "Genius" Award recipient, and in 2015 was awarded the prestigious Gish Prize for Excellence in the Arts. Her most recent plays, the Civil War dramas *Father Comes Home From the Wars Parts 1, 2 & 3*, premiered at New York's Public Theater in 2014 to great acclaim.

## DIRECTOR'S NOTE

I am beyond excited to be tackling Suzan-Lori Parks' *Fucking A* for my thesis show. Suzan-Lori was not playing around when she wrote this play.

The setting simply says that it "should reflect the poverty of the world." When I first read that, I could not get over how sparse—and how loaded—that description was.

I spent the summer with the design team trying to find the world of the play. We went through various iterations: Is it in Africa? Where in Africa? Is it Nigeria? Liberia? But Africa—or anyplace abroad—never felt right. Over and over, I found myself going back to that simple-yet-loaded setup.

The world of *Fucking A* is the world of raw power, violent imprisonment, sadistic bloodiness, and complicating matters of sexuality and infertility. It's a world where women need to speak a separate language, TALK, when they're discussing gynecological matters. It's a world where bounty hunters drink more than they read and brag about slicing the most lucrative body parts off of escaped prisoners. It's a world where prisoners can't see their families unless they pay.

"Freedom ain't free" is the ethos of this capitalistic world and that means blood, pain, and tightness. And then it hit me. I got it. This story has to be set in America because it is an American story. Suzan-Lori has written the DNA of America into *Fucking A*.

I became obsessed with our American history, just as Suzan-Lori Parks did. I went down the rabbit hole of slavery, sharecropping, lynching, Jim Crow, mass incarceration, the war on drugs and the state sanctioned genocide of black bodies. I thought about the way white mistresses on a plantation treated the black female slaves that were being raped by their masters. I thought about the women's power movement and how black and white women were often on different sides of it. I thought about how women's bodies are policed every day in America.

These are our truths. This is what *our* poverty looks like. Hidden in plain sight. And we can't export it. It's ours. It's in our DNA.

- Malika Oyetimein, November 2016

## ALSO CURRENTLY RUNNING:

### *The Inexplicable Redemption of Agent G*

By Qui Nguyen  
Directed by Ali el-Gassier  
December 6 - 11  
Glenn Hughes Penthouse Theatre

## NEXT UP:

### *The Octavia (Reading)*

By Anne Washburn  
Directed by Ken Rus Schmoll  
Early January  
Dates to be announced

### *Maple and Vine*

By Jordan Harrison  
Directed by Sean Ryan  
Jan 17–Jan 29, 2017  
Floyd and Delores Jones Playhouse

### *As You Like It*

By William Shakespeare  
Directed by Jeffrey Fracé  
Feb 7–Feb 19, 2017  
Glenn Hughes Penthouse Theatre

### *Pippin*

Book by Roger O. Hirson  
Music & lyrics by Stephen Schwartz  
Directed by Wilson Mendieta  
March 8–March 19th, 2017  
Floyd and Delores Jones Playhouse

## CONTACT US

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Let us know what you thought!  
Take our brief survey at:

<http://bit.ly/fucking-a-survey>



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