

The University of Portland
Department of Performing and Fine Arts
presents David Lindsay-Abaire's

FOOD METERS

February 25-28 at 7:30 p.m.
March 1 at 2:00 p.m.



University
of Portland

Department of Performing and Fine Arts
5000 North Willamette Blvd.
Portland, OR 97203-5798

Mission Statement: Drama Program at University of Portland

The Drama program sees itself as strongly supporting the mission of the department and the University. The program at the University of Portland is dedicated to providing a broad-based generalist foundation for undergraduate and graduate students with the knowledge, skills, and opportunities necessary for establishing a life-long association with the theatre. Furthermore, its aim is to demonstrate a strong commitment to teaching and learning in a personal, energetic, interactive, liberal arts environment. This is done by offering a broad-based curriculum of theatre courses that provides a common knowledge-base and skill level. Beyond that, the program provides advanced course work in areas of specialization that prepare the students for a myriad of career and educational options. Finally, the program provides a variety of production opportunities open to the entire campus student community. Students are encouraged, mentored, and supervised in these productions, where they are challenged to use their academic background and technical training in the real laboratory of live theatre.

Mission Statement: Bachelor of Arts in Drama

The Bachelor of Arts degree program at the University of Portland is designed to provide its students with a basic generalist foundation in the areas of performance, technical skills, history and literature. At the same time, it allows the student to further explore a chosen area of emphasis, i.e. performance, design/technical, or production management at an advanced level. Throughout the student's years in the program, there are ample opportunities to apply both academic knowledge and acquired skills to a variety of live production experiences. A senior project in the student's particular area of emphasis serves as a capstone experience, giving the student an opportunity to integrate what they have learned. All of this theoretical and practical learning takes place in a personal, supportive, collegial environment.

Mission Statement: Master of Fine Arts in Directing

The Master of Fine Arts degree program introduces the student to the need for a solid research-based foundation to support a common historical, theoretical, literary and conceptual approach to directing for the theatre. In addition, the degree allows for a tightly focused emphasis on the practical skills of directing. The MFA in Directing is unique at this school and in our region in that the faculty encourages and at times requires interaction between the older graduate students and our typically younger undergraduates, in some of our course work and in our productions. It fosters the necessary skill of mentoring and working with all skill levels that is the reality of the theatre. This terminal degree program acknowledges the professional-level potential of directing, but the focus of its course work, connection to younger students, and practice is geared towards its educational applications. The requirements are evenly divided between the academic and the practical, and systematically evaluated through directing projects, semester evaluations, and an oral defense of both the practical and written aspects of the thesis project. Each student is given a minimum of two practical directing opportunities with technical and stage support, including the thesis project which is a part of the department's main stage season. The student also has the requirements of one practicum experience during the first year of study on a program production, and an internship in which the student serves in a production capacity with an off-campus regional professional theatre-related organization.

Current Theatre Majors

Stephanie Bayne (CA)	Conor Eifler (OR)	Devin Olson (OR)
Alicia Birkby (OR)	Regina Galbick (OR)	Philip Orazio (OR)
Katy Blaustein (OR)	Jamie Grant (WA)	Mara McGreevey (WA)
Connor Bond (OR)	Jane Gress (CA)	Heather Petersen (OR)
Sammi Boyd (WA)	David Harrell (WA)	Cara Phipps (CA)
Lauren Brenneman (OR)	Brittney Harris (WA)	Katherine Portell (AK)*
Brian Burger (WA)	Eleanor Johnson (WA)	Ariel Puls (OR)
Hillary Burrelle (OR)	Alexander Kirby (OR)	Lily Raabe (OR)
Lisa Daxsel (OR)	Jamie Kluth (WA)	Patrick Rexroat (ID)
Emily Douglas (OR)	Megan LaFleur (CA)	Adrienne Shelnutt (CA)
Colin Dorwart (NE)*	Danielle Larson (ID)	William Steele (OR)
Becky Downs (OR)	Charles Lattin (OR)	Junelle Taguas (CA)
Jessica Downs (OR)	Samantha Ann Layco (CA)	Zach Virden (OR)
Amanda Edwards (OR)	Malori Maloney (OR)*	(* denotes Theatre Minor)
Robin Bowles (OR)	Jennifer Hunter (WA)	Anthony Rico Nan (CA)
John Christiansen (OR)	Colin Murray (OR)	Michael O'Neill (OR)
Elizabeth Dunmire (OR)		

M.F.A. Graduate Students

Patron reminder: Out of concern for the safety of the performers and as a courtesy to other patrons, photography is strictly prohibited in the theater. We also ask that pagers and cellular phones be turned off during performances.

Fuddy Meers

By David Lindsay-Abaire

CAST

Claire.....	Stephanie Bayne
Richard Fiffle.....	Connor Bond
Kenny.....	Brian Burger
Limping Man.....	Philip Orazio
Millet.....	William Steele
Gertie.....	Emily Douglas
Heidi.....	Brittney Harris*

• In partial fulfillment of the Senior Capstone for the BA in Drama

Act I

- Scene 1 – Unfamiliar Bedroom
- Scene 2 – Limping Man's Car
- Scene 3 – Gertie's Kitchen
- Scene 4 – Fiffle Family Car
- Scene 5 – Gertie's Basement
- Scene 6 – Fiffle Family Car
- Scene 7 – Gertie's Kitchen

15 Minute Intermission

Act II

- Scene 1 – Gertie's Kitchen
- Scene 2 – Gertie's Basement
- Scene 3 – Gertie's Kitchen
- Scene 4 – Fiffle Family Car

ARTISTIC TEAM

Director.....	Jay Edelnant
Set Designer.....	Larry Larsen
Lighting Designer.....	Junelle Taguas
Costume Designer.....	Jill Peterson Hoddick
Sound Engineer & Design.....	Conor Eifler
Stage Manager.....	Samantha Layco
Asst. Stage Manager.....	Lauren Brenneman
Master Electrician.....	Tim Yandl
Light Board Operator.....	Mara McGreevey
Sound Operator.....	Valerie Vernale
Set Crew.....	Sammi Boyd, Heather Petersen
Props Crew.....	David Harrell
Costume Crew Head.....	Ariel Puls

Costume Crew Danielle Larson, Jamie Grant
 Special Effects Makeup Junelle Taguas
 Fight Choreography John Armour
 House Manager Hillary Burrelle

PRODUCTION STAFF

Production Manager Larry Larsen
 Scene Shop Supervisor Nathaniel Bartos
 Costume Shop Supervisor Mooch Martin
 Box Office Supervisor Brittney Harris
 Asst. Box Office Supervisor Devin Olson
 Light Area Director Junelle Taguas
 Properties Master Anthony Rico Nan
 Lead Carpenter Stephanie Bayne
 Set and Light Crew Lauren Brenneman, Emily Douglas, Connor Eifler, Samantha Layco, Mara McGreevey,
 Patrick Rexroat, Mark Smith, Will Steele, and Tim Yandi
 Costume Crew Becky Downs, Jamie Grant, Megan LaFleur, Heather Petersen, Cara Phipps,
 Ariel Puls, Lily Raabe
 Volunteer Light Crew for *Fuddy Meers* Emily Douglas, Jessica Downs, Patrick Gorski, Amelia Gradt,
 Jamie Grant, Eleanor Johnson, Samantha Layco, Megan LeFleur Adrienne Shelnutt, Tim Yandi
 Special Thanks to: Cara Carr and Lewis and Clark College

DIRECTOR'S NOTES

There are lots of contemporary plays about country-western themes and no theme has had more play than "Sometimes it's hard to be a woman..."
 Unlike most other treatments, Pulitzer Award winning playwright David Lindsay-Abaire has dramatized the situation of modern woman by putting her in the middle of life's pathologies. The pathology seems to involve men. In *Fuddy Meers* (1999) our heroine is an amnesiac who has to reconstruct her identity surrounded by people who are unable to communicate what she needs to know. Her life is in the hands of men who have very mixed motives. *Wonder of the World* (2000) followed *Fuddy Meers*: where a woman flees her perverse husband and takes on a pilgrimage to Niagara Falls. Lindsay-Abaire then wrote *Kimberly Akimbo* (2000), the story of a teen-aged girl with rapid-aging disease and parents.
 A graduate of Julliard, where he studied with Christopher Durang and Marsha Norman, Lindsay-Abaire has been a prolific writer whose early stage work has a clear personal style of absurdist comedy with an emotional impact. He was awarded the Pulitzer Prize for Drama in 2007 for *Rabbit Hole* (2006), a serious examination of the impact the accidental death of a child has on a family.
 Lindsay-Abaire says his plays center around "outsiders in search of clarity." His belief that the theatre is a place for absurd things to happen has kept him away from realism in his writings until very recently. Lately, he has been working on movies and Broadway musicals, including *Shrek, the Musical*, the musical version of *High Fidelity* that recently closed on Broadway, and the next Spider Man movie.
 It has been a treat to be able to visit Portland and work with the talented and dedicated students and staff at the University. My thanks to the University of Portland for bringing me, the University of Northern Iowa for making the residency possible, and to the Kennedy Center for the Performing Arts National Teaching Artist Fellowship program for its support.
 —Jay Edelnant

BIOGRAPHIES

Stephanie Bayne — Claire — April, Brian will once again be in holy garments as both a Priest and an inmate in UP's *Marat/Sade*. He would like to thank Jay for giving him the opportunity to be in one of his favorite plays of all time, as well as his parents for accepting his decision to drop his other major and focus on acting. Now, does anyone have some food? I got the munchies real bad.

Emily Douglas — Gertie — After playing baby Echo in *Eleemosynary* last semester, Emily is excited to be playing a firecracker of an old lady this semester! She has been in several productions at UP, including *The Threepenny Opera* and *Proof*. Off-stage, she can be found discussing feminism and math with anyone who will listen. She sends love and thanks to her family, friends, and cats. Enjoy the show!

Connor Eifler — Sound Designer — Biff! Bam! Zap! Connor is pleased as peaches at this opportunity to make his maiden voyage into the world of sound design. Previous roles at the University include Balthasar in *Much Ado About Nothing*, Laurie in *Little Women* as well as several guards and several boys in various productions ranging from Beckett to Shakespeare to Stoppard. Connor also enjoys writing, with works produced by Portland Center Stage and Portland Organic Theatre. You can look forward to seeing him in the coming production of *Stop Kiss* and watching whatever he comes up with for the University's New Works Festival at the end of the year. He would like to thank Jay for the fantastic concept, Larry for the opportunity and Nat for the crash course and guidance. Thwack! Oof! Zam!

Brittney Harris — Heidi — This is Brittney's last show at UP and is happy to have spent it working with such an amazing cast. You may recognize Brittney from past UP performances as Margaret in *Much Ado About Nothing*, Polly in *The Threepenny Opera*, Claire in *Proof*, The Leading Player in *Rosencrantz and Guildenstern Are Dead*, Shelby in *Steel Magnolias*, and Carmen in *Sweet Charity*. She would especially like to thank Jay for instilling in her such a fear of puppets. Brittney will graduate in May as UP's first Drama and Accounting double major. She plans to work for Deloitte & Touche, LLP next fall while maintaining a presence in Portland area theatre. She has learned that, in this case, a little schizophrenia can be rewarded.

Samantha Layco — Stage Manager — Samantha is a sophomore Drama and Organizational Communication major. She enjoys her time spent in the theatre and is excited about her growing experience in this field. She would like to thank the cast and crew for allowing her to experiment her Stage Managing capabilities. She looks forward to continue working on many productions to come. Enjoy the show!

Philip Orazio — Limping Man — Thith ith Philip 'th thixth show at the Univerthity of Portland and he ith freaking exthited to be

here! You may have seen Philip in *Little Women*, *The Cripple of Inishmaan*, *Audience*, *Hooters*, or *Much Ado About Nothing*. He would like to thank his friend and loved one for all of their support in such a crathy time. What a wild and amazing ride. It's been quite an experiential for Philip to stretch his boundaries. To God be the glory!

William Steele — *Millet* — This is Will's third performance this year on the University of Portland main stage. He was last seen as Leonato in *Much Ado About Nothing*. Will is very excited to be a part of this production and is honored to be working with Jay. Will would like to thank his family, friends and teachers past and present for all their inspiration and love. Will would like to give a special thanks to his left shoulder, Rico and Gonzo, who helped give life to the littlest cast member. Peace be with you and enjoy the show.

Junelle Taguas — *Lighting Designer* — Junelle is a senior Drama major with minors in French Studies and Philosophy. Other shows she has designed lights for at UP are: *Death Comes to Us All*, *Mary Agnes*, *Proof*, and *The Cripple of Inishmaan*. She will also be designing the upcoming production of *Stop Kiss*. Junelle will be performing in *Marat/Sade* this April as part of her senior capstone project. She would like to thank Jay for giving her this opportunity to light this hilarious show. She would also like to thank Nat who was always been there for her to bounce ideas around with. She'd also like to thank her volunteer light crew for all their hard work. Enjoy the show!

Jay Edelnant — *Director* — Jay Edelnant is Professor of Theatre at the University of Northern Iowa. He has served as a consultant for various state, national, and international educational and arts agencies, has been a Sasakawa Fellow, a Roy Carver Fellow, and received the Iowa Regents Award for Faculty Excellence. He is currently a National Teaching Artist Fellow of the Kennedy Center.

His most recent production work includes, *A Midsummer Night's Dream*, *The Underpants*, *The Dick Gibson Show*, *Wonder of the World*, *The Exonerated*, *Sueño*, *Angels in America*, and *Sh*t-faced: A Binge Drinking Revue*, and guest artist residences in Illinois, Iowa, Minnesota, Arkansas, and Nebraska. His work on Vladimir Nabokov was the basis for an Italian production and he was the keynote lecturer for Italy's Ravenna Festival. He served as a consultant and evaluator for other universities, a National Endowment for the Arts theatre panelist, and has worked as a consultant to the Teatr Wybrzeze, Gdansk, Poland, and the Ostrovsky Theatrical and Art Institute of Tashkent, Uzbekistan. He was one of the founding editors and Consulting Editor to the national journal Theatre Topics.

He recently completed his term as the National Chair of the Kennedy Center American College Theatre Festival and served on the governing Board for the Association for Theatre in Higher Education. Edelnant is a graduate of MacMurray College and Northwestern University.

Ed Bowen, Ph.D., Sutherland Professor of Theatre

Dr. Bowen begins his eighteenth year at the University of Portland. His directing assignments over the last few years have included *Noises Off*, *Steel Magnolias*, *Honk, Sweet Charity* and *Measure for Measure*. He is not scheduled to direct this season as he begins the second year of a phased retirement program, that put he and his wife, Polley, in Mexico and France this last spring with plans to return to Mexico in January and February and to Italy for April and May. They will return home to Oregon for the summer where there is no better place at that time of the year. In between adventures, they will be checking in on their 4 cats and 7 grandchildren.

Andrew Golla, M.F.A., Visiting Assistant Professor, Directing

This is Andrew Golla's second year as full-time faculty at the University of Portland, having previously taught here as an adjunct. Previous University's productions include *Rosencrantz and Guildenstern are Dead*, *The Foreigner*, and last spring's *The Threepenny Opera*. He has directed plays in Portland, including *if you take one elf off the shelf*, and has worked at Portland Center Stage's JAW Festival for the last several years. Andrew is also the Artistic Director of Portland Theatre Works, as well as a freelance director, new play dramaturg, and actor. He received an M.F.A. in Directing from the University of Iowa and a B.A. in Political Philosophy from Carleton College. He has directed over 30 productions of classical and contemporary plays and musicals in over 15 years of directing, many of them world premieres. He is currently single and has no pets, though he is still debating getting a plant.

Jill Peterson Hoddick, M.F.A., Professor of Theatre

Jill has designed costumes for over 238 productions in her more than 38 year career, which includes 32 years here at the University. She has designed costumes and sets for three California summer stock companies, designed a season Off-Broadway, as well as designed several shows for Artists Repertory Theatre in Portland. Jill has also been honored by the Kennedy Center and the Northwest Drama Conference for her work with the Northwest University theatre community. Jill received her BA from University of the Pacific, an MA in theatre from Cal State-Fresno, and an M.F.A. from the University of Southern California. She enjoys the balance of teaching and costuming in her current work. Jill is an active volunteer in Portland Public Schools, and a founding parent of daVinci Arts Middle School. She is also a practicing artist working in textile arts. Husband Kent and daughter Kayley offer great support and inspiration in her life here and away from the University. Kayley recently graduated in studio art photography from Pitzer College in Southern California and has begun her career as a photographer.

Lawrence Larsen, M.F.A., Associate Professor, Director of Theatre

Professor Larsen is in his 15th year teaching and designing for the University. His scenic work at the University includes last year's productions of *The Foreigner* and *The Cripple of Inishmaan*. Other designs for the University include *Measure for Measure*, *Rosencrantz and Guildenstern are Dead*, *The Fan*, *Electra*, *Noises Off*, *The Philadelphia Story*, and *Big Love*. His current professional design work includes the scenery for Artists Repertory Theatre's productions of *Streetcar Named Desire* and *Blackbird*, and the lighting for *String of Pearls*, and the scenery for Northland Revels for the Portland Revels organization. Other theatres designed for include Mocks Crest, Portland Repertory Theatre, Tygres Heart Theatre, Northwest Children's Theatre, Portland Civic Theatre and Summer Repertory Theatre in Santa Rosa. Prior to his employment at the University, Larry worked for the Oregon Shakespeare Festival, both in Ashland and Portland. Professor Larsen teaches all the scenic, lighting and stage management courses at the University and is the Director for the Drama Program. When he isn't in the Mago Hunt Theater, Larry spends time with his wife, actress Caren Graham and their son Mac. He has his M.F.A. in scenic and lighting design from the University of Washington.

Mindi Logan, M.F.A., Assistant Professor, Acting Instructor

Mindi is beginning her tenth year teaching for the University of Portland. Her artistic work at the University includes choreography, acting and dialect coaching for last year's productions. Mindi received her M.F.A. from the Professional Actors Training Program at Rutgers University and then worked professionally as an actor in New York and Los Angeles, appearing off-Broadway, in soap operas, sit-coms, and film. Continuing her professional acting career, Mindi has appeared locally with Quintessence Theater, Stark Raving Theatre, in commercials, industrials, and voice-overs. Mindi also serves as the Regional Chair of the Kennedy Center/American College Theatre Festival. Mindi's husband, Hal, is a professional musician and composer who also works locally and teaches at the University of Portland.

Theatre Patrons Fund

The Theatre Patrons Fund was originally set up in the 1980's by Professor Tom Lasswell as an additional resource for the Drama Program's productions and students. This fund has allocated financial support for many needs of the program that are not always able to be met by the University and its yearly program budget. The Theatre Patrons Fund shall use the dedicated monies placed in the Fund to give additional support to the Drama Program's production costs, student's professional development and outreach. These funds should never be used in lieu of other funding from program, department, and college budgetary resources, but only when needed resources are not available. These funds must clearly be directed to the benefit of our students' growth and training as theatre artists', that happens both in the classroom and in the program's productions.

If you have enjoyed what we offered tonight, we invite you to get more involved in our program by making a donation to our Theatre Patrons Fund. If you are interested in supporting the efforts of our students, please contact any of the faculty listed above (503-943-7228) or send a check to University of Portland-Theatre Patrons Fund, Department of Performing and Fine Arts, 5000 N. Willamette Blvd., Portland, OR 97203.