

Upcoming Attractions at the School of Drama

***The Game of Love and Chance***

by Marivaux

The Penthouse Theatre November 19 - 30th

***The Waiting Room***

by Lisa Loomer

The Playhouse Theatre December 3 - 14th

**UW Arts Ticket Office 543-4880**

FROM THE DIRECTOR

Unlike *The Good Natur'd Man*, Oliver Goldsmith (1728-1774) is a familiar entity in our literary history. He wrote a fair amount for his forty six years, and left us poetry, fiction and plays which still have the power to fascinate and charm. His memorial plaque resides in Westminster Abbey, and testifies to his contribution to English letters as well as the respect he commanded from his peers.

Another memory of him, however, endures in Boswell's biography of Dr. Johnson, one that is far less flattering. Boswell's portrait of him is that of a jealous, blustering fool, an insecure pock-marked squat man who could angrily demand attention with infantile persistence. Goldsmith had the capacity for inspiring deep feelings in those who knew him, ranging from the unreserved affection of both Sir Joshua Reynolds and Dr. Johnson, to exasperation, fury and venom from a host of others.

*The Good Natur'd Man* was Goldsmith's avowed response to a form of theatre he detested, the Sentimental Comedy. As a critic, Goldsmith longed for a spontaneity, a "laughing" comedy, as he called it, to rescue the theatre from the ponderous teary clutches of writers like Hugh Kelly, whose premeditated decorousness drove anything remotely like a laugh out of the theatre. But, in fact, there is another aspect of the play that is as interesting as Goldsmith's critical justification for writing it: *The Good Natur'd Man* is a self portrait, for the most part a conscious response of Goldsmith's to his own failings (and, I think, to those of his father). That it is ultimately an affectionate rendering, which allows Goldsmith to cast a better looking, more entertaining self in the form of George Honeywood, should hardly be surprising, given the debt and embarrassing behaviour which plagued him for most of his life. The pathos of a man who hates himself for his own stupidity and foolishness, and yet finds the suffering of the world compelling out of his real instinct for good, suffuses the play with an odd mixture of sweetness and bitterness. It is even more poignant for being joined to an anxious yearning for the love of women and worldly redemption, which can only be attained, it seems, after devastating humiliations.

Forgiveness is also on the mind of the director, who has taken the liberty of dispensing with the play's original prologue, and interpolated bits and pieces of Pope, Swift, Blake, Hume and others into the mouths of characters who are not Goldsmith's. He has also added music in a way that Goldsmith himself did not require. This is done, not out of a lack of respect for the author, but out of a love for him, whatever the final outcome. *Requiescat in Pace.*

SCHOOL OF DRAMA

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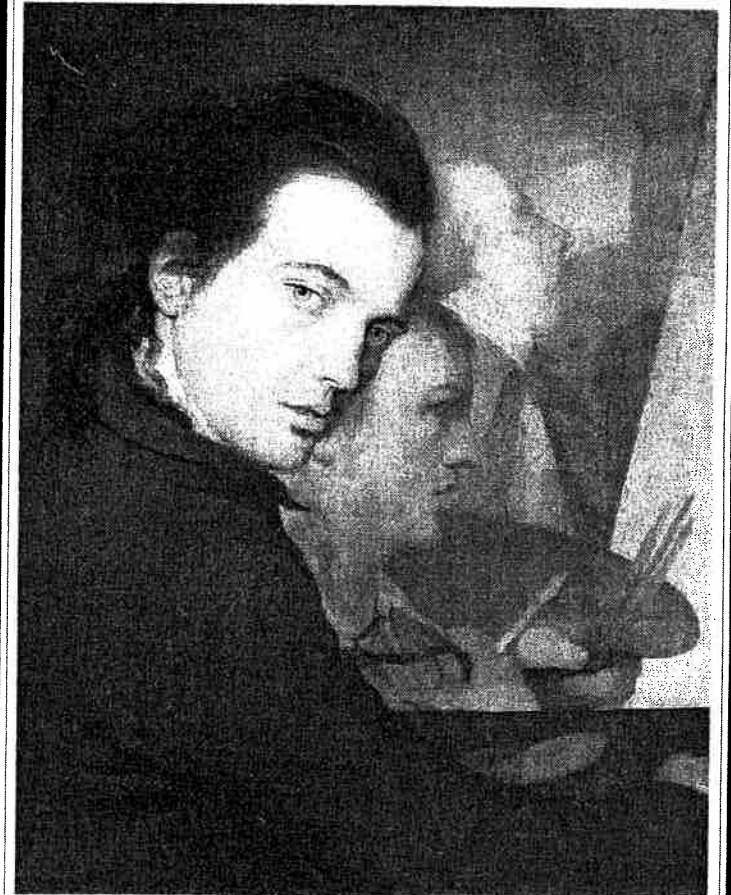
Joanne Tall, *secretary*

Rebecca Traber, *office assistant*

Alan Weldin, *scene shop manager*

\* Deceased

The Good Natur'd Man



by Oliver Goldsmith

UNIVERSITY OF  
WASHINGTON  
SCHOOL OF  
DRAMA

Meany Studio Theatre

21st Season

47th Production

Oct. 29 - Nov. 9 1997

CAST  
(IN ORDER OF APPEARANCE)

ERATO, LANDLADY                      *Sarah Dammann* •  
 THALIA, DUBARDIEU                      *Ana Olivo* •  
 SIR WILLIAM HONEYWOOD,  
 BAILIFF                      *René Millán* •  
 JARVIS                      *Nathan Guisinger* •  
 HONEYWOOD                      *Christopher Hutchison* •  
 BUTLER, LEONTINE                      *Mitchell McLean* •  
 CROAKER                      *Pace Ebbesen* •  
 MRS. CROAKER                      *Ellen Orenstein* •  
 MISS RICHLAND                      *Maren Perry* •  
 OLIVIA                      *Mika Burns* •  
 GARNET                      *Rachel Sledd* •  
 LOFTY, FOLLOWER                      *Ryan Rogers* •  
 POSTBOY                      *David Gangler*

Act I

Scene 1 — Young Honeywood's House  
 Scene 2 — Croaker's House  
 Scene 3 — Young Honeywood's House

Fifteen Minute Intermission

Act II

Scene 1 — Croaker's House  
 Scene 2 — The Talbot Inn

• Members of the Professional Actor Training Program

# THE GOOD NATUR'D MAN

by Oliver Goldsmith  
 Directed by Kurt Beattie

Set Design                      *Robert J. Martin*  
 Costume Design                      *Gary D. Osborne*  
 Lighting Design                      *Jay Venzke* □  
 Sound Design                      *Jesse Brown*  
 Stage Manager                      *B. Jennings Hart*  
 Musical Director                      *Beatrice Miner*  
 Technical Director                      *Malcolm Brown*  
 Prop Master                      *Alex Danilchik*

With additional text and music from  
 18th century authors and composers.

RECOMMENDED READING

*She Stoops to Conquer* by Oliver Goldsmith  
 New York: D. Longworth ©1807

*The Vicar of Wakefield* by Oliver Goldsmith  
 New York: E.P. Dutton and company, inc. ©1951

ACKNOWLEDGMENTS

Seattle Children's Theatre  
 Seattle Repertory Theatre, Intiman Theatre Company,  
 A Contemporary Theatre, and Seattle Opera

□ In fulfillment of a Masters of Fine Arts in Design

PRODUCTION CREDITS

Assistant Stage Manager                      *Jennifer Ludden*  
 Scenic Artist                      *Christopher L. Brown*  
 Assistant Costume Designer                      *Tisha Jahnke*  
 Assistant Lighting Designer                      *Miki Takahashi*  
 Dialect Coach                      *Judith Shahn*  
 Movement Coach                      *Chuck Hudson*  
 Musicians                      *Sarah Dammann (Flute)*  
                                          *Ellen Orenstein (Violin)*  
                                          *Beatrice Minor (Harpsichord)*  
 Faculty Advisor Design                      *Deb Trout*  
 Make-up                      *JR Drew*  
 Wig Master                      *Dennis Milam*  
 Wig Crew                      *Montana vonFliss*  
 Master Electrician                      *Nacho Bravo*  
 Master Carpenter                      *Bob Boehler*  
 Production Electrician                      *Josh Roberts*  
 Set Construction                      *Mike Chen, Ross MacQuarrie,*  
                                          *Colleen McManus, Aaron Nather*  
 Costume Construction                      *Cynthia P. Abbott, Christy Scoggins,*  
                                          *Kristin Hubbard, Tisha Jahnke,*  
                                          *Cynthia Wheaton,*  
                                          *211 and 291 Students*  
 Running Crew                      *Pete Aldassy, Steve Beach,*  
                                          *Aaron Busalacchi, Megan Campbell,*  
                                          *Anna Goff, Daniel Jansen,*  
                                          *Leslie Jewett, Anna Martin,*  
                                          *Dennis Mosley, Francesca Severini,*  
                                          *Mark Siano, Tammy Taecker*  
                                          *Chris Trice, Angela Ziska*  
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 Tickets                      *UW Arts Tickets*