

DIRECTOR'S NOTES

Fuddy Meers...when I first heard about this David Lindsay-Abaire play I thought, "What the heck does that title mean?...Fuddy Meers? What language is that?" The title became my entry point into the world of the play. "Fuddy Meers", you will discover, is the way the matriarch of the play, who has suffered a stroke, pronounces "Funny Mirrors". What the author is asking us to do is to take a wild language ride with him in a sideshow, carnival-like world where our heroine has no idea of the past, no point of reference, no memories. All she has is her plucky ingenuity and lots of luck. Her world is full of zany characters, incompetent petty crooks and bumbling family member. She must find a way to survive through all the apparent danger these characters offer her. So she hunts for a way to make sense of it all.

The play's story, in some strange way, reminds me of one of the Western world's great classics, *Waiting for Godot* by Samuel Beckett. Mr. Beckett has created an epic tale charting the journey of two bums hunting for some meaning in their absurd lives by waiting for this god-figure in a bleak, lonely terrain under a very sad tree. Mr. Lindsay-Abaire offers us a similar journey, but sets it in an amusement park-like environment where the terrain isn't bleak; it's hilarious...giddy with unexpected turns and bizarre behaviors.

I return to the title...*Fuddy Meers*...*Funny Mirrors*...my first memory of staring at myself in a funny mirror was at a boardwalk sideshow in Coney Island when I was a kid. Surrounded by wavy mirrors, I was first amazed, then horrified and finally totally gleeful at the multiple visions of myself...one with a huge forehead...one with a dwarfish lower body...one with a giraffe neck...one with a bulbous belly...visions of "who I was" distorted and bizarre and very, very funny...it was me but not me...me in an unreal world. But, you know, the older I get, the more I discover that there are many times when the "real" world offers me similar sensations and reflections...it's a wild, giddy ride, this thing we call *living in America*...

— Richard Warner, Director



FOR YOUR INFORMATION...

PHOTOGRAPHIC AND RECORDING devices are strictly prohibited in the theatre.

CELL PHONES AND WRISTWATCH ALARMS can be very distracting to the audience and actors alike. Please turn yours off!

CONCESSIONS are on sale in the lobby before the show and at intermission. Please, no food or drinks in the theatre.

SEATING. As a courtesy to the other patrons and the performers, latecomers will be admitted at the discretion of the house manager.

EMERGENCY EXIT. In case of an emergency, patrons are requested to evacuate the theatre in a calm and orderly fashion. Please take a moment before the show begins to note your nearest exit. In the Culbreth Theatre, exits are located on both sides of the auditorium as well as at the rear. In the Helms Theatre, a second exit is located opposite the main entrance.

DEPARTMENT OF DRAMA 2009-2010 SEASON

The Foreigner
by Larry Shue
Directed by Richard Warner
Culbreth Theatre
Sept 2009

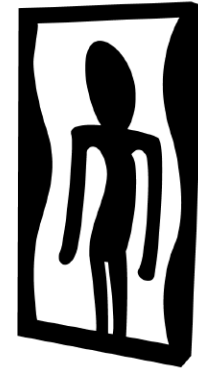
Language of Angels
by Naomi Iizuka
Directed by Doreen Bechtol
Helms Theatre
Oct 2009

The Imaginary Invalid
by Molière
Directed by Colleen Kelly
Helms Theatre
Nov 2009

The Seagull
by Anton Chekhov
Directed by Amanda McRaven
Culbreth Theatre
Feb 2010

Dead Man's Cell Phone
by Sarah Ruhl
Directed by Betsy Tucker
Helms Theatre
March 2010

Pippin
by Stephen Schwartz &
Roger Hirsion
Directed by Bob Chapel
Culbreth Theatre
April 2010



FUDDY
MEERS
WEEKS
ENDS

by David Lindsay-Abaire
Directed by Richard Warner



HELMS THEATRE
8 p.m.
March 19-21 and 24-28, 2009

DEPARTMENT OF
DRAMA
UNIVERSITY OF VIRGINIA

presents

FUDDY MEERS

By David Lindsay-Abaire

Directed by Richard Warner

Scenic Design by Tom Bloom and Jake Pasko

Costume Design by Caroline Varney

Lighting Design by Benoit Beauchamp

Sound Design by Matt Miller

Vocal Direction by Kate Burke

Technical Direction by Jeremy Weing

Stage Management by Jacquie Walters

Produced by special arrangement with Dramatists Play Service, Inc.

Fuddy Meers was originally produced
by the Manhattan Theatre Club on October 12, 1999.
The play was subsequently produced Off-Broadway
by the Manhattan Theatre Club and
Jean Doumanian Productions.

Fuddy Meers was originally presented as a staged reading at
the 1998 National Playwrights Conference,
Lloyd Richards, Artistic Director
at the Eugene O'Neill Theatre Center.

CAST OF CHARACTERS

ClaireAlyssa Lott
RichardRyan Cleary
KennySam Reeder
Limping Man.....Alex Grubbs
Gertie.....Daria Okugawa
Millet.....Adam Smith
HeidiJemmy Chen

There will be one 15 minute intermission.

WHO'S WHO IN *FUDDY MEERS*

Benoit Beauchamp (Lecturer, Dance Production Manager)

Tom Bloom (Chair, Associate Professor, Scenic Design)

Kate Burke (Associate Professor, Voice and Speech)

Jemmy Chia-Mei Chen (1st year MFA Acting): *Find the Lost Ring, She Loves Me, Spike Heels* (ARG).

Ryan Cleary (4th year Media Studies/ History): *Twelfth Night* (U.Va. Drama); *The Whethermen* (U.Va. Improv); *Voices of the Class* (Spectrum).

Alex Grubbs (1st year MFA Acting): *The Merchant of Venice, Much Ado About Nothing* (Oxford Shakespeare); *Biloxi Blues* (New Stage Theatre).

Alyssa Lott (4th year Art History/ Anthropology): *So Careless, Inside the Box* (U.Va. Drama); *Vagina Monologues* (Spectrum).

Matt Miller (2nd year Cognitive Science): *Thoroughly Modern Millie, Damn Yankees, Footloose* (FYP); *Voices of the Class* (Spectrum).

Daria T. Okugawa (1st year MFA Acting): *Noises Off, Old Times, The Goat, String of Pearls* (Live Arts); *Last Night of Ballyhoo, Enchanted April* (HTF).

Jake Pasko (4th year Drama)

Sam Reeder (2nd year Drama): *Oklahoma!, Twelfth Night* (U.Va. Drama); *Damn Yankees, Thoroughly Modern Millie* (FYP).

Adam Smith (4th year Drama): *Oklahoma!, The Voyage Inheritance, Twelfth Night, Ubu Roi* (U.Va. Drama); *The Beard of Avon* (Live Arts).

Jacquie Walters (2nd year Drama)

Richard Warner (Professor, Head of Acting)

Jeremy Weing (1st year MFA Technical Direction)

Caroline Varney (1st year MFA Costume Design)

PRODUCTION STAFF FOR *FUDDY MEERS*

Assistant Stage ManagersAshley Romanias, Merve Yalcinkaya
Department Technical DirectorSteven Warner
Assistant Technical DirectorAlan Perez
Scene Shop ManagerDave P. Hale
Master Carpenter.....Jessica Cloutier
CarpentersJoyce Arcangeli, Shelby Codde,
Bjørn Falk, Rachel Lau, Martha Martel, Michelle Miller, James Villarrubia

Props MasterJustin Smith
Props ArtisanAlexandra Tzvetkova
Scenic Charge.....Libby Majette
Painters.....Jake Bloom, Erin Jackson
Costume Design Faculty Advisor.....Gweneth West
Costume Shop ManagerJoshua Bond
Assistant Costume Designers.....Allison Murphy, Mary Butcher
Costume TechnologistMarcy Linton
DraperMarcy Linton
Costume Shop Assistants.....Chi-Chi Agbim, Amara Shaker Brown, Lauren Chilton, Kathryn Conners,
Diana Dzikiewicz, Elina Edson, Audrey Edwards, Jenny Eisenberg,
Russ Hicks, Emily Holter, Lee Kelly, Jessica Smith

Master ElectricianRyan Logue
Light Board Operator.....John Rogers
Sound Design Faculty AdvisorMichael Rasbury
Sound Board OperatorSuzanne Casey
Sound Engineers.....Mike Benonis, Max Krembs
Sound Lab StudentsLaura Nessler, Carolann Van Deventer
Business ManagerJames Scales
Assistant Business ManagerJenny Mays
Box Office ManagerJulia Debo
Box Office StaffSuzanne Casey, Sarah Edwards, Harrison Gibbons, Russ Hicks, Will Rucker,
Caroline Ryon, Colleen Trentham, Yasminca Wilson

House ManagerPortia Henry, Vashti Harrison
Concessions Managers.....Leatrice Woods
Front of House StaffNana Amoah, Ashley Boney,
Claire Hart, Zoe Ortiz, Maurice Patterson, A. "Corbin" Puryear
Publicity AssistantTelma Sheppard
Production CoordinatorCaitlin McLeod