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'tis pity she's a whore

WRUR
88.5 Your station
for variation

FIRST KIS
MY LOVE

BE MINE
HOPE
production staff

production stage manager
mike caputo
assistant stage managers
paul nellis/sound
allison stickles/lights
jenny bartashnik/costumes
venus maldonado/props
run crew
amanda gjertson & effuah alleyne
master electrician
jon poon
technical intern
jason thall
props mistress
michelle cohen
assistant directors
arthur goldfeder/video, craig smith & patty tehan

the university of rochester international theatre program

artistic director nigel maister
administrator katie farrell
technical director john gilfus
wardrobe coordinator nadine brooks taylor
box office and front of house manager gavin chuck
theatre interns
dave polato & kimberly hampton
costume intern ezela salazar-carson
props mistress michele cohen
technical intern jon poon
publicity interns
katie congdon, krystle dixon, jess marabella, dana mittelman & kara rozansky
program information written & compiled by
professor kenneth gross, craig smith & patty tehan
program and poster design nigel maister & i:master/studios

This production was made possible through the combined efforts of
Plays in Production (ENG 292),
Technical Theatre (ENG 170) and Advanced Technical Theatre (ENG 270).

Jenny Bartashnik

special thanks

Jared Lapin, Steven Carlton, and WRUR 88.5FM
Greg Lipphard and Flatiron Antiques & Decorative Objects
(710 University Avenue, 244-5280)
Paul M. Ilker
Paul Hortiatis
John Izzo
Josh Mattias
RAF Productions
Dan Lesio and Extreme Grafix
(808 South Clinton, 473-8050)
for the custom heart and dagger tattoo art
Prof. Frank Shuffleton and the UR English Department
Planned Parenthood of the Rochester/Syracuse Region, Inc.
RipnRoll.com
“Americas Condom Superstore”
John Kovaleski
Rita Peck
Man must evolve for all human conflict a method which rejects revenge, aggression, and retaliation. The foundation of such a method is love.

Dr. Martin Luther King, Jr.

For revenge is always the delight of a mean spirit, of a weak and petty mind! You may immediately draw proof of this—that no one rejoices more in revenge than a woman.

—Juvenal, Roman poet.

Revenge is a kind of wild justice, which the more man's nature runs to, the more ought law to weed it out.

—SIR FRANCIS BACON

The idea of being able to watch others close up, without them seeing you, is something television viewers take for granted, but it was a rare experience before the adoption of certain technologies. For millennia we have observed certain technologies, and their seeing you is something television viewers take for granted, but it was a rare experience before the adoption of certain technologies. For millennia we have observed certain technologies, and having complete access to all that is hidden.

For millennia we have observed certain technologies, and having complete access to all that is hidden.

—JUNE DEERY

Reality TV as Advertainment

Tis pity she's a whore... / Whore I am but as a looker-on, / Whiles others act my shame and I am silent

—JOHN HAMBLEDON

It was the atitude of his expelation that Ford must have written his first works, Fames M morial and Homen's Triumphant, neither of which received any interest at the time. In 1608 he was readmitted to the M idle Temple. Between 1606 and 1620, he produced three pamphlets, two long poems and several shorter poems, including an elegy, and several pamphlets commemorating court events. He appears to have remained between 1606 and 1620, he produced three pamphlets, two long poems and several shorter poems, including an elegy, and several pamphlets commemorating court events. He appears to have remained

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—JOHN FORD
ARON BLACK (Lighting D esigner) Previously at the U of R: H amlet. New York credits include the N Y Premiere of D ream on M onkey D eaven at the C T H (The C lassical T heatre of Harlem); Keith Reddin’s A lmost Blue (F latiron Playhouse); Magic F uture (St. M ichaels); Hamlet M adine and Cloud 9 (L ovewe T hatre); T he W alting Room (F ifth F loor T hatre) and Soa L ike an Eagle (L ion T hatre). M. R. Black has worked in regional theatre and opera companies throughout the US including A Christmas C ard (P eople’s L ight and T hatre); M edea (A RT ); T op G irls (W arehouse R epertory T hatre); T urn of the SNow (W ashington U niversity O pera D epartment) and several productions at the N orth C hristmas F estival including Qi ngulls, M oth, O ur T own a nd T welfth N ight. Film, television and commercial credits include A rt D irector for T he P rimeime T elevision S pecial Sh ania T wan a t U p C los e and P erson; the independent films T hree W ays (A rt D irector) and T he M an who K illed E verybody (L ighting D irector); the television pilot F letcher’s P lace T elevision (A rt D irector) and designs for various corporate trade shows and family entertainment parks. M r. B lack holds a M FA from N Y U Tisch S chool of the A rts.

OBADIAH EAVES (Sound D esigner) has designed eighteen (!) productions for the University of Rochester International Theatre Program. Other credits include: Killing A by Suzan-Lo r Parks (dir. M ichael G reff, R eferees to S alvador D ali M ichele E Mb Ox by J osé R rivera (dir. J ohn B onney, a nd s tarr ing R osie P eres), a nd H amlet (dir. A ndre S erbina, a nd s tarr ing L evi S chreiber) at the N ew York S hambeke T heatre/P ublic T h atre; O ublet (s tarr ing F rancois M C D ormand a nd B illy C rudup) at C lassic C hange C ompany, B lue C lubs L ive a t R adio C ity M usic H al, a nd o ther w ork for the A ct省委ng C ompany, C entury C enter, B lue L ight, W omen’s P roject, a nd L a M ama E T C, among others. H is m usic for television can be heard on HBO F amily, N ickolodeon, a nd N ogo gig. H e w as recently nominated for P hilippe L ’B erry a nd B arry C hancew in the B est O riginal M usic c ategory a nd he is a 2003-2004 recipient of the NE A/TC G rant for D esigners. H e has appeared as an acoustic a nd electric v iolinist in i n u mous f ilm, television, a nd theatre scores, a nd h is band B ig H air has released two n ationally d istributed C D s.

SALLY GOERS FOX (Acting C oach) trained in mime, m ak e up a nd physical theatre in E urope, w ith, a mong o thers, J erzy G rotowski, E tienne D’ euzoux, a nd G eorge T aborski. Sh e w as co-founder of an a ward-w inning e xperimental a rts c enter in B remen, G ermany, a nd performed throughout E urope a t bo th m ajor f eature films a nd on stree t c orners, a nd a w id e r ange of p laces in b etween. S he c ontinued c reating e xperimental theatre a fter m oving to the U. S. Most r ecently s he d irected T he L ione r, T he W itch, a nd T he W ardrobe a t T heatre o f Y outh in B uffalo, a nd C hamfer M usic a t S UNY B uffalo, w here s he t eaches p hysical theatre. S he also c reated a nd p erformed the o riginal p iece T he S ecret L ife of R osa a t m ultiple v enues in w estern N ew York. S he is a m ulti-recipient o f I ndividual A rtist G rants f rom t he N Y S tate C ouncil on t he A rts a nd is c urrently d eveloping a p iece o n t he r elationship b etween p hysical p lace a nd p ersonal iden ty. S he has w orked on n umerous U R p roductions i ncludi ng T he L ily, T he G rapes o f W rath, E xquisite T ourture, a nd T he V ista.

KIMBERLY GLENNON (Costume D esigner) is p leased to w ork w ith t he U R I nternational T heatre Program. S he is c urrently t he r esident d esigner of T he C lassical T heatre of H arlem (C TH). Sh e r ecently r eceived t he 2003 O BIE A ward for t he C TH’s T he B laks: A C lown S how. In a ddition, s he has b een n ominated f or 3 A udelco A wards f or E xcellence in B lack T heatre. S he has a lso d esigned f or St. B art’s P layers, B aruch C ollege, a nd t he C herry L ane T heatre’s M entor P roject, a mong o thers. S he is a lso c urrently a s taff d esigner at D odger C ostumes.

THE UNIVERSITY OF ROCHESTER INTERNATIONAL THEATRE PROGRAM presents

'Tis Pity She's a Whore

by John Ford

directed and adapted by Nigel Maister
set design by Nigel Maister
costume design by Kimberly Glennon
lighting design by Aaron Black
original music and sound design by Obadiah Eaves
acting and voice coaching by Sally Goers Fox

T his p roduction r uns 1 hour a nd 40 m inutes w ith o ne 15 m inute intermission.
Incest holds a unique role in literary and religious traditions; it is both heavily practiced and widely condemned. The Bible presents numerous examples of incest: Adam and Eve are born of the same flesh, Abraham marries his half-sister Sarah, Micah married her uncle Nahor, Bathlot has children with two of his daughters, and both Isaac and Jacob married cousins. An interesting duality emerges from biblical references to incest. According to the Bible, incest started life on earth and populated the entire planet. After the great flood only eight people survived, thus incest was once again necessary to repopulate the world. Yet afterwards in the Bible, God speaks to Moses and commands that incest be punished by death. Henceforth any sexual relationship with near kin is condemned.

Incest references are more numerous in Greek mythology. While Oedipus is the quintessential Greek story of incest, there are countless other examples. One of the reasons for this prevalence is that the gods themselves set the example. Zeus and Hera, the King and Queen of Olympus, were brother and sister. Ares is the son of Zeus and Hera. Pandora is the creation of the brothers, Zeus, Hephaistos and Hermes. Hermaphroditus is the child of Zeus, Aphrodite, Athena, and Poseidon, and therefore cursed with being its own lover. In addition Zeus has a number of incestuous relationships with his children. Although incest was common within Greek mythology many of these unions were not perceived favorably. The mortal husband and wife Agamemnon and Clytemnestra were the children of Zeus and Leda. Their incestuous relationship brought a curse upon the house for two generations. Incest also produced weak and unnatural children such as the Cyclops, Centaur and Medusa. Incest was still deemed immoral and was considered likely to spread disease and other sins, such as Pandora’s Box filled with aging, disease, insanity, and vice. Although the most powerful gods were not punished for incest, both lesser gods and, certainly, mortals were punished for this sin.

Today, marriage regulations and criminal prohibitions are used to curtail incest. While the justification for such laws is mainly religious in nature, a number of serious objections have been made on genetic grounds. The most debated issue had been over the right of cousins to marry. Twenty-four states prohibit marriages between first cousins, and seven others only permit them under special circumstances. Utah for example, permits cousins to marry only provided that both spouses are over the ages of 65, or at least 55 with evidence of sterility. Maine permits first cousins to marry only upon presentation of a certificate of genetic counseling. Although there is a prevalent conception that children produced from such unions will have great genetic abnormalities, a recent study published in the New York Times concluded that cousins can have children without running much greater risk than a “normal” couple of their children having genetic abnormalities. There are nineteen states which place no restrictions on the marriage of first cousins including: New York, California and Massachusetts. In modern history a number of famous individuals have married their cousins including: Charles Darwin, Edgar Allen Poe and Albert Einstein. With the possible change to incest laws, the debate over incest appears to have continued into the modern era.
Revenge stories turn out to be great material for drama, from the tragedies of Aeschylus to contemporary cycles like the Godfather movies. The revenger draws us by an inescapable ambivalence, he, or she, is a criminal, acting outside the law, and yet speaks for higher or more primitive ideas of justice. Revenuers take the law into their own hands, and thereby resemble at once demons and gods, animals and princes. Revenge plots also have the dramatic advantage of producing chains of killings that hook together multiple stories. Murder leads on to murder. In the Greek legends that form the basis for Aeschylus's Oresteia, Iphigenia, the daughter of Agamemnon, is sacrificed grimly to secure the success of the Greek mission against Troy. Agamemnon is then grimly killed by his wife Clytemnestra and her lover on his return home from the long war, and the pair is then killed by her son Orestes, stolen back from banishment; Orestes finds himself in turn pursued by the Furies for so taboosed an act. (Even bloodier acts of violation, murder, and cannibalism hover in the background.)

The staging of revenge tends also to compel a theatrically powerful tension between uncontrolled passion and rational calculation, and between secrecy and display. Bitter soliloquies and grandiloquent curses abound in revenge tragedy. The demand for revenge itself may become a point of question, a trial of consciousness and conscience, as Hamlet shows, even as the pretense of revenge can conceal rawer political ambitions.

The methods of revenge show a Machiavellian variety: poisoned drinks, rings, swords, and even portraits, false floors with vats of boiling oil below, hidden explosives, even plays within a play, where real murders are accomplished. The complex machinery of the revenge play was itself worked to exhaustion in Renaissance drama, and the fact is there's something seedy and imitative about the revengers in 'Tis Pity She's a Whore. All are fairly petty in their vindictiveness, and often the various plotters — a rejected lover or a possessive husband — seem more than anything else to be posturing on stage, working themselves into a grander voice than their private pangs would ordinarily allow. Some self-consciously echo speeches they have heard while watching a performance of Shakespeare, for instance, Othello or Hamlet. Each operates in his or her own diminished world of selfish passion and impotent self-dramatization. In the end, the incestuous lovers, risking what they do, seem by far the purest and most devoted persons in the whole play, and Giovanni's final, unsettling act of violence the one least like revenge at all.

Revenge tragedies are known for their bloody endings, where usually the final scene will show the gruesome deaths of at least five main characters. They are also almost always set in either Spain or Italy ('Tis Pity, for example, is set in Parma). Some of the famous revenge tragedies include The Spanish Tragedy by Thomas Kyd, The Revenge Tragedy by Thomas Middleton, and The Duchess of Malfi. Francis Ford Coppola's Godfather trilogy and Quentin Tarantino's Reservoir Dogs are modern-day equivalents of the Revenge Tragedy, as their themes consist largely of honor and bloody revenge in corrupt societies.