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the university of rochester international theatre program presents

todd

annual one-act play festival

8th

may 3-6
at 11pm
may 6
at 3pm

$3 flex or cash tickets at the door

the hour we knew nothing of each other
a man walks across [an] empty space and that is all that is needed for an act of theatre to be engaged

This production has been made possible through the combined efforts of ENG 171 & 271 (Technical & Advanced Technical Theatre), ENG 172 (Intro to Stage Lighting & Sound) and ENG 291 (Plays in Production)

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Tom Malcawski - Patrick Manuel - Bridget Mayne - Pat McIntyre - Celia Mengel - Jay h Min - Matt Morgan
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Alexandra Schott - Julie Shin - Bryan Solomon - Barbara Speck - Yael Tarlowsky - Paul Valdez - Jacob Zoske

(very) special thanks
Pamela C. Smith, School of Nursing - Amanda Donahue and the Staff of the Geva Theatre Costume Shop
Eastman Opera Theatre - Gail Argetinger and the staff of the SUNY Brockport Costume Shop
Kevin Kehoe, UR CAD Specialist - School of the Arts Department of Theatre Technology - Bob Marciano
Obadiah Eaves - Mercedes Murphy - The Freesound Project - Allene McNally & The Albion Volunteer Fire Dept.
Michelle Bonker - Trina Sirico - Morris and Georgia Eaves - Hilltop Market
Thos. Paddock Oriental Rug Exchange
Kevin Larkam and the RIT School of Film and Animation - Paul Tankel
Duane Fregoe and the LeChase Construction Services - Terrance Schaefer at University of Rochester Eye Institute
Aaron from Eye Clinic - James DePinto from The Institute of Optics
Stephen Jacobs and Jessica DeGroote at The Institute of Optics - Kevin O'Neill - Kevin Chandler
Ray Pipitone and Mike Epping from UR Security - Jarrod and Park Avenue Bikes
Sally Morales, Jane Possee and George H. VanderZwaag of Goergen Athletic Center
Dara Stern and Meg Colbert - Lauretta Cichin and Franco Gambato
Brian Miller and the Pigeon Fanciers of Rochester - University of Rochester Mail Service
Wilbert's Christmas Tree Farm - University of Rochester Outing Club - Geva Theater
Seneca Park Zoo - Dean William Scott Green - Frank Shuffelton and the UR English Department
and all who lent, procured, donated personal items and objects to make this production possible

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urban space

Urban space can simply be defined as the area geometrically bounded by buildings, and therefore can be seen as any open space within an urban environment. However, there is more to a simple urban space when it is considered or created to be a town square. Some squares grow organically out of a community, while others are planned architectural structures. Squares play several different roles within a community. Not only are they public spaces that exist on a physical level, but they also function on a social, cultural, and aesthetic level.

On the mercantile level, the town square offers a landscape for open markets and merchants. Bars of any structures, the square is able to house merchants’ stands and space for people to explore. More then a mere empty space, an open market fills a void with an organized area that allows the free flow of travelers in search of fresh produce, arts and crafts, or whatever else may be available.

Socially, the square is often anchored by a major public building, be it a church, a town hall, or a municipal edifice. The space is often divided into sub-spaces, perhaps a colonnade ringing the outside perimeter, with steps leading down to a traffic or pedestrian thoroughfare. In many squares (those not situated within the heart of urban megatropolises), the square often combines a mixture of residential and mercantile locations (shops on the ground level, apartments in the buildings above). Even in major urban areas where the residential quarters are in the suburbs, building codes often mandate the inclusion of public spaces as a prerequisite of new office tower design.

The square is an area primarily of human traffic, designed for mass movement or group gatherings; a place for social interaction, concerts, rallies, and other events in addition to the simple exchanges of conversation that may occur everyday. The square, fixed in its location, connects the arterial paths of the town or city and, though a place for rest, relaxation and gathering is also, primarily, a hub for the daily passages of a community, offering a respite from the street or the confined nature of narrow alleys and smaller roads which empty into it.

The landscape of urban spaces and town squares offers many artists a large, open canvas. In many urban settings, graffiti, posters, notice boards and announcement placards are an intrinsic part of that environment. Graffiti has been a part of cultures since inscriptions were found on the walls of ancient caves. It has evolved since then, but is still a public art form that finds its medium through large-scale markings on common surfaces.

The square is central to the political functioning of communities and thus central, possibly, to the notion of democracy. Squares are inherently democratic spaces: both open and enclosed, places of social interaction, gathering and passing. They are spaces of coming together and parting. They are metaphors for the journey of life in architectural form.

Annie Herzog, Chris Justus, Clair LeBlanc, David Lu, Jeff Monheitt, Matthew Morgan, Rob Myers, Mitch Nelson, Katie Pyontek, Ben Snitkoff, Gordon Arsenoff, Alex Blakeney, Daniel Boyar, Mike Caputo, Carmina Casale, Dave Cernikovsky, Michelle Cohen, Walter Daley, Jess Davis, Annie Herrzig, Chris Justus, Clair LeBlanc, David Lu, Jeff Monheitt, Matthew Morgan, Rob Myers, Mitch Nelson, Katie Pyontek, Ben Snitkoff, Patti Tahan, Jason Thall, and Nels Youngborg.

The UR International Theatre Program fondly Wishes Well and Godspeed to the following Seniors who have Enriched our Program and our Lives during the Course of their Undergraduate Years:
ARTIST
FOR
SMALL NEW YORK APARTMENT. HE IS FOUNDER AND ARTISTIC DIRECTOR OF THEATRE FOR A NEW AMERICA AND THE AUTHOR OF THREE PLAYS, INCLUDING THE LIBRETTO LANDO P.

while someone else is watching him, an act of theatre is engaged

Peter Brook, the empty space
Peter Handke was born on December 6, 1942 in Griffen, Carinthia, Austria. He grew up in a Catholic boys’ boarding school in Tanzenberg, Carinthia, where he began publishing his first text in the school newspaper. In 1961, he began to study law at the University of Graz. During his time at the University, he joined an association of young writers, Grazer Gruppe, and later left his studies when his novel <em>Die Hörnisse (The Hornets)</em> was published by Suhrkamp Verlag.

He continued with literature and drama, and acquired popular attention when he presented his play <em>Publikumsbeschimpfung (Offending the Audience)</em> in Princeton, New Jersey. Handke traveled the world during the 1980s, and in 1996 published his travelogue, <em>Eine wandernde Reise zu den Flüssen Donau, Savo, Morava und Drina oder Gerechtigkeit für Serbien (A Journey to the Rivers Justice: Justice for Serbia)</em>, in which he portrayed Serbia as a victim of the Balkan War and attacked Western media for wrongly portraying the causes and effects of the war. He has continued to be a freelance writer.

Novels by Handke include <em>The Goal: Anxiety at the Penalty Kick</em>, <em>Wings, My Year in the No-Man’s-Bay</em>, and <em>Don Juan (Told by Himself)</em>. He is also the author of an acclaimed memoir, <em>A Sorrow Beyond Dreams</em>.

Other dramatic pieces by Handke include <em>Kaspar, The Ride Across Lake Constance, The Ward Wants to be Warden, They Are Dying Out, and The Convicts Ride or The Play About the War</em>, which premiered in 1969, basically consists of the curtain coming down during the 1980s, and in 1996 published his travelogue, <em>Eine wandernde Reise zu den Flüssen Donau, Savo, Morava und Drina oder Gerechtigkeit für Serbien (A Journey to the Rivers Justice: Justice for Serbia)</em>, in which he portrayed Serbia as a victim of the Balkan War and attacked Western media for wrongly portraying the causes and effects of the war. He has continued to be a freelance writer.

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Silence, in its simplest form, can be described as the absence or lack of sound. It is often used in society as a gesture of respect when a moment of silence is given in order to acknowledge or pay respect to someone or something. However, in dramatic literature, it is somewhat of an anomaly tured around poetic language and verbal dialogue.

When silence enters a space, people often ambient sound that is missed when it is gone, but of silence is recognized as if it is a loud noise. For of silence is not typically created, yet it is notably sometimes narrative structure.

Samuel Beckett’s <em>Breath</em>, originally performed 1969, basically consists of the curtain coming 35 seconds. During this time, there is a halting accompanied by the light intensity second cry that ends the piece. The Beckett writes in the script, and there a

Some who a comment on the others thought it was
At the core of Peter Handke’s *The Hour We Knew Nothing of Each Other* is the exploration of the interiors of ordinary people as they pass by, experiencing a theatrical life and death in a circus that is the world we live in. In a way, his vision is the dramatic child that author Italo Calvino and filmmaker Federico Fellini never had.

During his childhood, Fellini first saw the circus when it visited and performed in his hometown of Rimini. As a youth, the circus seemed to be an apparition. He saw nothing when he went to bed, but woke up to find the circus across the street. The noise, threats of death, fantasy, and nonsense were all something he connected to. This can all be seen in his work. Throughout most of Fellini’s films, there is a point where the circus breaks in. During these moments, his characters (often based on himself) experience change; enlightenment, and history that forever lasts in their memory. The absurdity and size of the circus is contrasted to the action on screen in order to create a compelling, imaginative, and meaningful understanding for the character. In the case of Handke, he takes the circus and fleshes out each member of the troupe by simply having a character tell a story during the time between entering and exiting.

Within Handke’s circus is the beauty, the fireman, the mother, the child, the drunk, the waiter, the keeper, the fool, and a slice of every other aspect of life. Much like Fellini’s circus, there are certain reappearing characters, such as the beauty. For Fellini, the beauty intrigues his characters in their youth and gives them a different look on life in their middle age. Likewise with Handke, the beauty shows intrigue, as well as vulnerability. Yet, the beauty also shows strength and grace, and takes different forms. Regardless of form and factor, the beauty is pivotal for Handke’s circus amongst the troupe of many other characters.

Handke’s play consists of more than four hundred characters, yet each of these circus members has a background that can only be described as human. No matter how complex or simple, exaggerated or natural, the characters all have a human quality resembling that of the characters in Calvino’s stories. They love. They learn. They express. They experience the most basic human emotions and touch each other through simple gesture in a way that is miraculous to the human species and beautiful to the human condition. Even though Handke does not give the characters verbal dialogue to speak, they speak through a human dialogue as they pass through the space. By coalescing reality and illusion in a similar manner to Calvino, Handke allows discoveries to be made in the everyday life.

In an interview in 1970, Fellini questions his film, *I clowns*, “Is the surprise, the feeling of bewilderment, of the unknown and at the same time the familiar, which I felt the first time I saw the clown, Pierinio? …And what about… the mysterious gloom up there under the dome of the big top, the heart-rending music, the sense of play and at the same time of an execution, of holiday and butchery, of grace and sadness, all of which makes up the circus: has all this gone into my film?” Handke has answered Fellini’s questions in *The Hour...* He has done so by revealing the human qualities and conflicts in all of Fellini’s circus and carrying them to Calvino’s Riviera.
The ‘I’ is relentlessly in Self-Accusation. It begins every sentence, as if that were the only way to speak a language. There is no escape from such an “I.” And far from not having been born, these “I’s” speak all day long. And we wonder if such an “I” is the only one. And yet these “I’s” are in their own way unutterable, hard to hear. For each of the “I” is eerily generalized and emptied out, speaking in darkness, caught by fear of the self. And however much their words speak of being caught up in the world, they speak from a place not quite aside, in some weird combination of pleasure and pain, to play, to be educated, to find one’s way, to grow and mature, to be taken up by others, to take part in the world’s demands, laws, prohibitions, rules, to conform to, and to transgress those rules, to transgress willingly and unwillingly.

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Austrian writer Peter Handke was born 1942 in provincial Corinthia and entered the literary scene in 1966 with the scandalous play Publikumsbeschimpfung (Offending the Audience) in which a single actor provokes and insults the audience in a relentless monologue. After this alienating theater audiences, Handke managed to create an uproar a year later among Germany’s most influential literati when he accused them of irrelevance and “descriptive impotence” during a meeting of the famed Gruppe 47 at Princeton University. The young enfant terrible and avant-garde playwright then went on to win all of Germany’s and Austria’s literary prizes and is today securely entrenched as a canonical voice in post-war German-language literature. His work is known as much for the introverted prose of numerous novels as for his provocative dramatic art.

Handke’s explosive beginnings in the 1960s were followed by a return to a more introspective mode in the 1970s. His work has become synonymous with the “New Subjectivity” movement of that period, a moment in German letters when many writers turned away from the overtly political function that literature had taken on in the late 1960s. His short novel Wunschklose Ungluck (1972, translated as A Sorrow Beyond Dreams) e.g. was occasioned by his own mother’s suicide note and chronicles a son’s attempt to reconstruct his mother’s suffering, contrasting different perspectives and voices to highlight the difficulty of objective description. Handke’s intense focus on language as constitutive of reality as revealing unconscious thought, language as means and barrier in the communicative act, is a leitmotif throughout his work.

In his several collaborations with film director Wim Wenders, most notably the 1987 film Himmel über Berlin (Wings of Desire), Handke expands the investigation into the possibilities of describing subjective reality as communicable, to explore how personal and national history is shaped in this process. The highly lyrical script of Wings of Desire is haunting in its repeated (and not altogether un-ironic) invocations of the innocence of childhood as a stage when language was still relatively unspoiled: “When the child was a child…” Wenders’ and Handke’s film also illustrates the writer’s second important pre-occupation, namely the connection of movement and narration. To communicate in narration what cannot really be said, Handke’s characters on stage and in prose thematize movement as conscious acts of exploration, interaction, confrontation, accidental meeting and explosive collision. In the story of a Pencil he wrote: “To make conscious every movement as a step-through-time: this enables the epic.”

Handke has consistently refused to be aligned with a particular ideology; political or literary group. He has not, however, evaded controversy. Most notably in 1999 when Handke took a very public and unpopular stance against the NATO intervention in the Balkan conflict. His pro-Serbian position, as outlined in the piece Justice for Serbia caused widespread consternation, political up-roar and condemnation. Handke challenged other pro-interventionist German left-wing intellectuals such as Günter Grass with the words: “Morality is the new word for despotism” and returned Germany’s most prestigious literary prize, the Büchner prize, in protest.

Beyond the early scandals of the 1960s and the political controversy of the 1990s, Handke’s work remains a rich and challenging body of texts that will force the attentive reader to slow down, observe closely, question the simplicity of perception and the banality of language.