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senior farewell

The UR International Theatre Program wishes the following students who have contributed to the Theatre Program over the course of their undergraduate careers and who are now graduating, good luck, Godspeed, and many broken metaphorical legs in the years ahead. Stay in touch!

John Amir-Fazli, Raphael Benjamin, Zach Billet, Alexander Cox, Eddie Dauphin, Phillip Dumouchel
Zach Feldman, Jake Gardner, Ryan Gillhooley, Eamonn Giblin, Camber Hansen-Karr, Patrick Hilson
Erica Hyman, Michael Hodge, Yuan Jiang, David Krinick, Maximillian Letaconnoux, Samantha Levine
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the winter’s tale

shakespeare
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a note about the program
Program content is compiled by the production’s Assistant Director, Sarah Young, and edited by Nigel Maister. For a complete list of sources and works cited, please contact the Theatre Program. The program and its printing is supported in part by the UR English Department (“The Program Project”).
the winter's tale
by william shakespeare

production staff

production stage manager ........................................ cassandra donatelli
assistant production stage manager ........................... nina desoi
assistant stage managers ............................. juan de la guardia duran/video
camber hansen-karr/props
emily morris/costumes
liz o'neil/run crew
meridel phillips/sound
liza penney/lights
liya sun/costumes
ashley nguyen/master electrician
roby blunt & stefanie milner/assistant m.e.'s
bruce stockton/audiosvisual engineer & assist sound designer
kevin brice/follow spot operator
juan de la guardia duran/assistant director
sarah young

special thanks

This production was made possible through the combined efforts of ENG 171 & 271 (Technical & Advanced Technical Theatre), and ENG 291 (Plays in Production)

David Bendes - Raphael Benjamin - Zach Billet - Adam Brinkman - Jessica Chinelli - Ji Young Chung
Joe Cicero - Eddie Dauphin - Allayna DeHond - Nina DeSoi - Randolf Diamond - Zach Feldman
Ryan Gillelley - Thane Green - Patrick Hilton - Michael Hodge - William Hogan III - LaKeisha Holyfield
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Kevin McCarthy - Sarah Mehler - Chris Pesota - Byron Saggese - Bruce Stockton - Franny Swanson
Jennifer Ware - Ryan Williams - Yumeng Xu

This production was made possible, in part, by the ellen miller ’55 endowment for theater productions
John: Hello. I just wanted to tell you that I really enjoyed your lecture.

Gunter: Thank you, very much.

John: I was wondering, though, why you presented some heavily disputed theories as fact?

Gunter: I did? Perhaps because when it comes to Shakespeare, facts are thin on the ground. We only actually know Shakespeare was baptized on April 26th, but we celebrate his birthday on the 23rd.

John: I'm more concerned by your decision to ignore the fact that Shakespeare probably didn't write his plays at all.

Gunter: Well, I'm sure he had some help from actors in the spirit of the oral tradition and the theatrical practices of his day.

John: Maybe, but you still deftly the literary skills of a glove/tanner's son from Stratford-upon-Avon who never even enrolled in grammar school.

Gunter: Enrolled no, but he wouldn't have had to because he had free tuition thanks to his father's position in the local government.

John: Which was rescinded when his father got into so much debt that he was fired.

Gunter: Stop! You can't, you can't do this!

John: And why not?

Gunter: He was the greatest playwright of all time! 37 plays, dammit! He still, he still connects to people, speaks to people, moves people. He moves me. And I don't care if he was acting... and just... working.

John: Or maybe he was plotting.

Gunter: Plotting?

John: Yeah. Where was Shakespeare the night Christopher Marlowe died?

Gunter: What?

John: Shakespeare wasn't even on the map until Christopher Marlowe died. Maybe Shakespeare took out the competition and stole his body of work.

Gunter: I've heard a lot of weird theories about Christopher Marlowe's death, but Shakespeare killing him has never been one of them.

John: Or maybe Shakespeare kidnapped Christopher Marlowe and forced him to ghost write. Or maybe Shakespeare was an alias created by Marlowe after he faked his own death. Or maybe...

Gunter: Stop! You can't, you can't do this!

John: And why not?

Gunter: He was the greatest playwright of all time! 37 plays, dammit! He still, he still connects to people, speaks to people, moves people. He moves me. And I don't care if he was an actor, man, twenty men, or a duck; it's not about some conspiracy theory.

John: I object to that description of my views.

Gunter: Of course you do. And I object to your views. Now if you'll excuse me, I have a play to catch.

John: Oh yeah?

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Kali Quinn (Movement and Acting coach) has designed movement for The Pearl Theatre Company, Bloomsbury Theatre Ensemble, New England Circus Center, and MOTH Aerial Dance, and taught theatre and violin throughout the US and Brazil. She has also directed, created, & performed with Padua Playwrights, Pus-Push, Theatre, NY International Clown Festival, Dell’Arte Company, HERE Arts Center, and Clowns Without Borders in Guatemala. Kali’s newest solo show, Overture to a Thursday Morning, will play at Todd Theatre April 18-19 before touring to Vermont and the Ko Festival this summer. Kali serves on the Board for the Network of Ensemble Theaters and currently works as the Stateside Program and Marketing Director for Accademia dell’Arte in Arezzo, Italy. Training: MFA, Dell’Arte School of International Physical Theatre & BA, University of Rochester (2003). www.kaliquinn.com

Heather Stanford (Voice and Acting coach) has worked professionally as an actor, director, and educator in theatre, film, and television for more years than she prefers to admit. Education and training include: Yale University; The Goodman Theatre/ Depaul University School of Drama; London Academy of Music and Dramatic Art; Columbia University; Shakespeare & Company, where she also served as a resident theatre education artist. Representative roles include: Puck, Helena, and Titania in various Midsummer Night’s Dream(s). Desiree, A Little Night Music, Viola, then Olivia, Twelfth Night, Rosalind, As You Like It, Arkadina, The Seagull, Nina, All My Children, Maggie, Cat on a Hot Tin Roof, Rosalina, Cyrano de Bergerac. Keely, Keely & Du, Ms. Kendall, Elephant Man.

Jacqueline O’Donnell (Choreography) is a Japanese major at UR with a ‘Take Five’ in theatre. Dancing is her greatest passion, and she has choreographed for student groups on campus ranging from hip hop to musical theatre. She is thrilled to have had the opportunity to work on The Winter’s Tale.

Kevin Brice (Videography) is finishing his junior year at the University of Rochester, where he is pursuing a degree in computer science. Having discovered video production as a high school freshman, Kevin is pleased to be able to bring his video abilities to Todd Theatre, where he’s been working on either sound or lights crew since his freshman year. Check out some of his other video work at http://www.youtube.com/kbalantine.
cast

leontes, king of sicilia ........................................ john amir-fazli
mammillius, young prince of sicilia .......................... james howie
sarah levenstam
mo seraji
polixenes, king of bohemia .................................. philip dumouchel
florizel, prince of bohemia .................................... james howie
archidamus, a lord of bohemia, mariner.
camillo, lord of sicilia .......................................... kevin mccarthy
antigonus, lord of sicilia ...................................... mo seraji
old shephered, reputed mother of perdita ................. lydia jimenez
clown, her son ................................................... spencer klubben
autolycus, a rogue ............................................. andrew polec III
hermione, queen to leontes .................................... stella kammel
perdita, daughter to leontes and hermione ............... sarah levenstam
maxna, wife to antigonus ....................................... christine m. rose
emilia, a lady ..................................................... melissa martin
mopsa, a shepherdess, camera operator ..................... jacqueline o’donnell
dorcus, a shepherdess, camera operator .................... priscilla alabi
two ladies, servants, camera operators ................. mel balzano
kelsey burritt

the satyr
priscilla alabi
mel balzano
kelsey burritt
jessica chinelli
grace interlichia
kathleen lewis
melissa martin
michael mayor
jacqueline o’donnell
mo seraji

the newscaster
jessica chinelli

the servant
grace interlichia

the officer, palace spokesperson
kathleen lewis

with
nina desoi as the bear

&
prof. ronni pavan as giulio romano

Obadiah Eaves (Original Music and Sound Design) has lost count of the number of productions he has designed at Todd Theater over the past fifteen years, but thinks it’s more than twenty-five. His work appeared on Broadway in A Life In The Theatre. Collected Stories, Accent On Youth, Come Back Little Sheba, The Lieutenant of Inishmore, and Shining City. He has created music and sound for the original productions of works by David Mamet, Woody Allen, Eric Bogosian, Ethan Coen, and Susan Lab. Park. Other recent Off-Broadway and regional work includes: The Fifth of July (Bay Street and Williamstown Theatre Festival), The Pictures of Heaven (California Shakespeare Theatre), Gabriel (Atlantic), The Subject Was Roses (Mark Taper Forum), The Understudy (Roundabout), and The Night Watcher (Primary Stages). Awards: Lortel, Viv, and BACC awards. TV: HBO, The History Channel, Nickelodeon, Discovery, TLC, also Fisher-Price toys. Obadiah is a UR International Theatre Program Master Artist.
The Winter’s Tale is generally considered, along with The Tempest, Cymbeline, and Pericles, one of Shakespeare's late romances. They were among some of the last plays he wrote, and share common features. Categorized as tragicomedies, these plays represent a significant departure from the traditions of Shakespeare's older work.

Most notably, the late plays follow the pattern of a romance. They begin as tragedies and transition to comedy about halfway through. Romances also generally span long periods of time and move back and forth between urban and rural environments. Likewise, The Winter’s Tale begins in cultured Sicilia, moves to the more pastoral setting of Bohemia, and then returns to Sicilia to unify the two cultures.

Thematically, romances are linked by the presence of conflict between two societies at the beginning. In most cases, the conflict must be resolved, one society must undergo a catastrophic change. Then follows a long, slow process of restoration that takes characters to different lands, usually to the countryside, where they find love and recover their lost identity in nature. Many of the late plays, including The Winter’s Tale, also involve the loss and recovery of a child. Although this often happens in the first scene of the play, the process of restoration takes place slowly over the course of the play. The recipient's interpretation of the message frequently brings about the fulfillment of the promise made by the oracle. Delphi’s significance as both a religious and cultural epicenter led the Greeks to refer to it as the center of the world.

Bohemia, once a Kingdom in Central Europe, now exists as the western part of the Czech Republic. It is a landlocked region surrounded by mountains and full of lakes and streams. However, in The Winter’s Tale, Shakespeare presents Bohemia as accessible by ship. As in the real Bohemia, Shakespeare’s Bohemia boasts sheep and farmland, but it also contains savage beasts and deserts. In addition, his Bohemia is portrayed as a country with considerable poverty and a relaxed social structure. English authors around the time of Shakespeare were frequently under the impression that Bohemia was a land full of anarchy. This was largely due to the outbreak of the Hussite Wars in the 15th Century, in which Bohemian and Moravian Protestants revolted in favor of church reform.

Today we use the term “Bohemian” to refer to an individual on the fringes of society. This usage originated in France, where it was believed that gypsies came from Bohemia.
The timing of the late romances at the end of Shakespeare's life has led to a fair amount of biographical interpretation. Some critics argue that Shakespeare was forced to change his writing style in order to compete with younger playwrights. By this point, audiences might very well have been tired with traditional comedies or tragedies. This could explain the reading of the late plays as increasingly self-aware pieces of drama, satirizing his own previous works. Similarly, the change in form could be seen as a response to the transition from outdoor Elizabethan venues to indoor Jacobean theaters. This allowed for more stage effects and greater spectacle in the productions.

Other critics prefer to view the late plays as reflections of Shakespeare's opinions at the end of his life. This theory has less historical or textual evidence to back it, as its proponents mostly project poetic, transcendental thoughts upon the aging playwright. This is especially true of The Tempest, where Prospero is frequently considered an avatar for the playwright himself.

Another popular theory is that each play depicts a Christian transformation. The initial deterioration of a community occurs so that in the end, a more enlightened way of life can be created. The story then is centered around Christian ideas of redemption. This would fit with the historical trends of the time period in which they were written, because with the succession of Queen Elizabeth I by King James I came a renewed emphasis on church power. However, opposing critics argue that it is instead the power of art as a force for change that brings us to the culminating scene in each romance. This seems especially true in The Winter's Tale, in which characters worship Apollo, the Roman god of the arts, and the presence of a statue provokes the final resolution of conflict.

Though Shakespeare's romances share common features, it is very difficult to determine Shakespeare's purpose in writing them. This gained them a reputation in some circles for being "problem plays." Dramatically, their epic quality and thematic material challenge theatre artists to create coherence in their performance. Up until the second half of the 20th Century, they were rarely performed or discussed. These days, however, their very fractured structure and wide ranging form and content engage and connect with a peculiarly contemporary aesthetic.

In Medieval and Renaissance society, the inability to prove paternity created significant challenges to the ruling patriarchy. The pattern of male inheritance played a central role in both social and political structures. Any doubts as to the legitimacy of a nobleman's child was both a source of private and public shame. Women were to be virgins before marriage and remain faithful thereafter. Men looked for reassurance in the physical resemblance between their children and themselves, but this was no foolproof way to determine paternity. For this reason, female adultery was considered a huge threat to masculinity. If a man could not control his wife, then his position at the head of a family was called into question. Additionally, paternity became an indication of sexual competence, as there was a widespread belief that female orgasm was needed for conception. This tension surrounding paternity and the patriarchy was further confused in Shakespeare's time when Elizabeth I, an unmarried woman, ruled, dominating and inverting the notion of traditional patriarchy.

In his first scene in The Winter's Tale, the character of Autolycus proudly informs the spectator, "My father named me Autolycus, who being, as I am, littered under Mercury, was likewise a snapper up of unconsidered trifles" (Act IV, scene iii, lines 24-26). Similarly, most of Shakespeare's names in The Winter's Tale are intentionally symbolic and derived from Greek or Latin origins.

**Leontes**: Comes from the Greek/Roman, Leontios/Leontius, and the root, leon, which means lion; traditionally a symbol of royalty, but also, perhaps in Leontes's case, inferring ferocity.

**Hermione**: Although derived from "Hermes," the name of the Greek messenger god, Shakespeare probably used the name to reference the daughter of Menelaus and Helen (of Troy).

**Polixenes**: Derived from the Greek, "polonis," which means "many foreigners.

**Perdita**: Derived from the Latin word, florus, which means "flower.

**Paulina**: Comes from the Latin word, Paulus, which means "humble" or "small."
The notion of the inanimate becoming animated, and the dead becoming alive on both external and internal levels, deeply inform this production, as does the text, *The Dream of the Moving Statue*, by University of Rochester Shakespeare scholar, Professor Ken Gross. Drawing on examples as diverse as Greek myth, early 20th Century cinema, *The Winter's Tale*, and other source materials, Gross’s book explores statues and what about them it is that fascinates us.

Gross focuses on several adaptations of the Greek myth of Pygmalion, in which a sculptor’s beautiful, female creation comes to life and embraces him. He also examines Mozart’s opera, *Don Giovanni*, and how the title character is slain by the animated statue of man who he killed earlier on in the evening. Similarly, in *The Winter’s Tale*, a character that dies in the third act returns in the final scene as a statue.

There is something captivating about a living creature represented by stone. In his introduction, Gross begins by examining a Charlie Chaplin movie, *City Lights*. Though the statues in the movie do not move themselves, they are brought to life when Chaplin interacts with them and treats them as if they were living humans caught mid-movement. Chaplin’s character surprises passersby because they find it nearly impossible to wrap their minds around the idea that someone could interact with a statue in this manner. Statues are, after all, something separate, apart from us.

Apprentice puppeteers train for three to ten years manipulating the legs of the puppet before moving on to handling the left arm. They continue at this level for a few more years until they can take control of the head and right arm in a performance. Back in the golden age of Bunraku—and even earlier in the 20th Century—young trainees were subjected to physical punishment and scathing criticism for even the slightest of errors. The head operators, who wore heavy, platform sandals, would kick the leg operators if they made mistakes during a performance. These days, apprentices still learn through careful study and brutally honest feedback, but some of the harsher practices have disappeared from the craft.

If the puppeteer training sounds extreme, consider the regimen of a chanter: they spend decades developing their body and voice to be able to make the sounds required to read every character’s part. They must be able to move from a guttural groan to a soft murmur at the drop of a hat. Upon mastering the physical challenge, they begin to explore the emotions behind the words. Only after merging the two can they consider themselves a full-fledged tayu.
This vision of statues as being people frozen mid-gesture fuels much of Gross’ book. He repeatedly examines stories in which humans are turned into statues or statues come to life. Rather than continue with the traditional notion that a person turned to stone experiences death or that a statue beginning to move experiences a birth, Gross argues that statues represent a life interrupted. If a character is transformed into a statue, perhaps her life as a human being ends, but she is also born into a new life as the statue. Similarly, if a statue becomes a person, the previous existence of the statue dies and it is born into a new life as a human. The imagination provides us with endless possibilities for the kind of existence a statue might lead, whether it involves full mobility in another reality or merely inward thoughts about the world around it.

In the preface to his second edition, Gross calls attention to the comparison between actors and statues. Like statues of people, actors seek to give the appearance of a full inner life, even if that life is born from inanimate words on a page. In an interview, Gross commented specifically about The Winter’s Tale, emphasizing theater’s unique ability to depict statues: “there’s not a statue at the end, there’s a woman pretending to be a statue. Part of the wonder is not the way the statue comes to life, but the way the woman can hold and pose, and then let it go.” We should note, that a contemporary audience comes to the play, perhaps, with a foreknowledge of the play’s ending, expecting this animation. However, those new to the story (and certainly Shakespeare’s audience) would not have this expectation. Though they might not question a live actor “acting” an inanimate object and accept it as a theatrical convention, the actor then moving and “coming to life” would break that convention, throwing into playful disarray the very nature of the theatrical event and the unspoken artistic contract between illusion and reality on which the art of theatre depends.

bunraku

Within the last century, Bunraku – a form of Japanese puppet drama originating from the late 1500s – has experienced a revival, both internationally and in Japan. It is a unique art form, featuring puppets that weigh up to 50 pounds each and require three skilled puppeteers to maneuver. The head operator controls the head and right arm while the other two operators control the left arm and the feet. The puppeteers do not speak for their puppets; instead, the text is spoken by a single chanter, or tayu, accompanied by music on the shamisen (a traditional Japanese string instrument). Most classical bunraku plays are warorcaste romances or stories about the everyday life of civilians. They are always a stunning combination of earthly and ethereal elements (including demons, spirits, or magic).

The unique arrangement of puppetry, chanting, and shamisen music was made possible by various historical and cultural precursors. Dolls were used frequently in art and religious ceremonies. Similarly, the practice of chanting dialogue came out of the traditions of blind balladeers, Buddhist chant, and Noh (Japanese classical theatre). Bunraku also shared a symbiotic, though slightly competitive, relationship with the other major theatrical medium of the 16th Century: Kabuki. While Kabuki companies would borrow plays intended for the Bunraku stage, puppeteers studied actors’ movements and facial expression.
He remains the trickster, the spier-out of chances, and yet Autolycus always brings on stage a playfulness, a lightness of tone, a love of game and disguise that speaks for the spirit of spring, for the reign of "red blood" over the pale—or tale—of winter. And without this happy liar—though he acts unknowingly—the great revelations of Act Five would never have come about. If he leads souls anywhere, it is not downward to the land of the dead, but, strangely enough, up into the light. Long-lost by the play's end is the child Mammilius, who mocks at court-ladies and happily whispers strange tales into his mother's ear, but if anyone in the play inherits his spirit it is Autolycus.

In Homer's Odyssey, Autolycus is a perjurer and a thief, the grandfather of the wily Odysseus and a favorite of the god Hermes, or Mercury—the god secrets, of hidden truths, the god who shifts between worlds, messenger-god, the one who leads the souls of the dead to the underworld. In some ancient stories Autolycus is indeed Mercury's son. This background would have been in Shakespeare's head as he chose the name for his own "snapper-up of unconsider'd trifles," a character who arrives on stage just at the threshold of the play's wild fourth act. Autolycus in The Winter's Tale is also a thief, a sneak, pickpocket, and "cozener," ready to play on the pity of a poor clown; he is a peddler of cheap trinkets, ribbons, and lurid ballads, haunting "wakes, fairs, and bear-baitings." And yet Shakespeare gives him an ear for bird-song and an eye for moonlight, letting him voice some of the most delicate songs of the play:

When daffadills begin to peer,
With heigh, the doxy over the dale!
Why, then comes in the sweet o'the year,
For the red blood reigns in the winter's pale.