



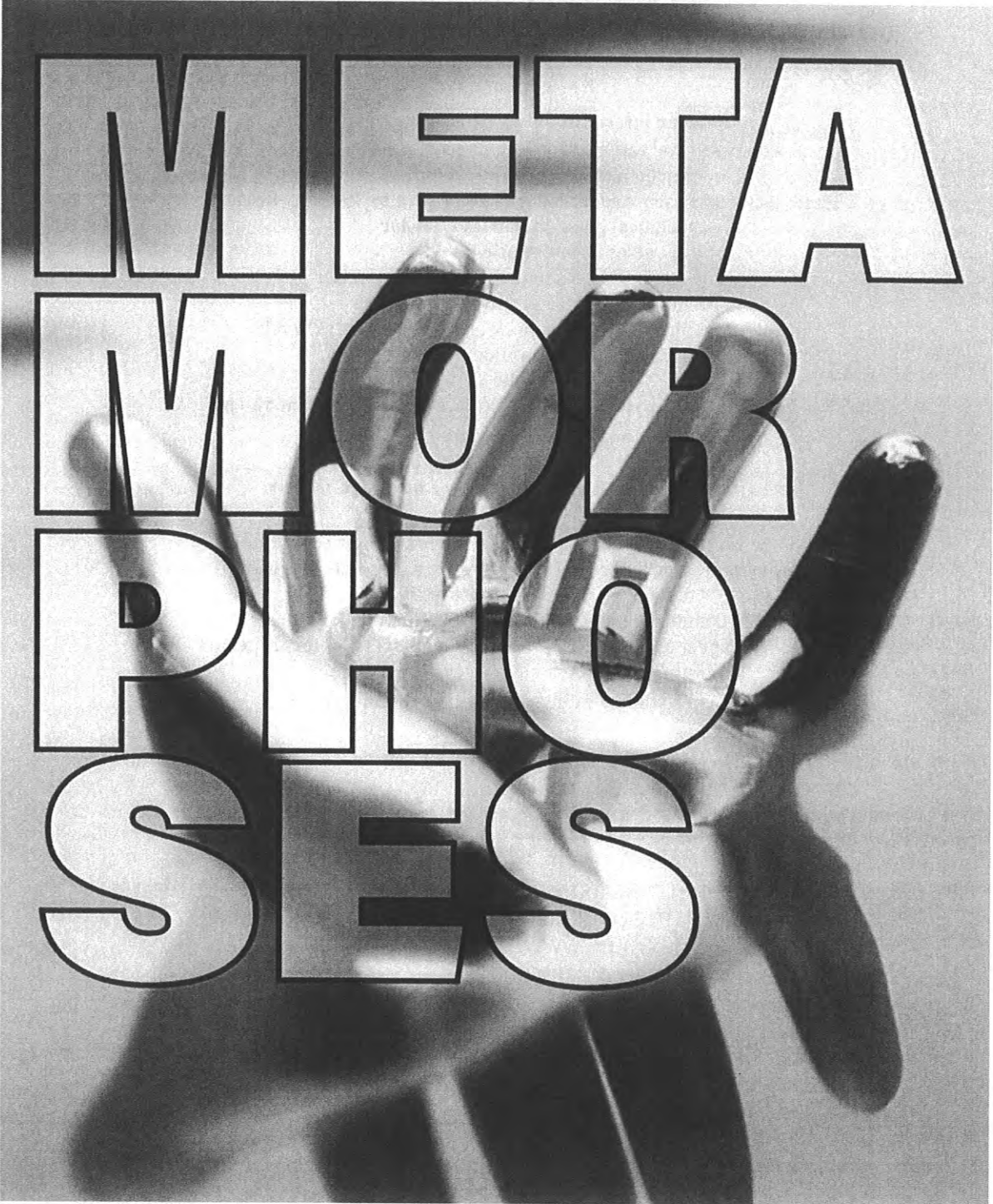
UNIVERSITY OF ROCHESTER

# theatre international program

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# UNIVERSITY of ROCHESTER

the **ur international theatre program**  
the russell and ruth peck artistic director **nigel maister**  
production manager **katie hamilton**  
senior lecturer/consent and intimacy director **sara bickweat penner**  
technical director **charles t. lawlor**  
administrator **katie farrell**  
prop supervisor/production associate **mary reiser**  
costume shop manager **casey mcnamara**  
box office, front-of-house & concessions manager **katie farrell**  
program intern **annika almquist**  
box office assistant **ella vinogradova**  
scene shop assistants **ella vinogradova, anna bakina, zoë burroughs, noah rubin & onosergere ugbenin**  
scenic charge **ola kraszpulska**  
costume shop interns **isabella kelly, bree mendoza-muñoz & mercedes stiner**  
wardrobe **isabella kelly, bree mendoza-muñoz & mercedes stiner**  
assistant prop supervisors **miranda stewart & annika almquist**  
URITP photographer **keith walters**  
UR communications/pr photographer **adam fenster**  
URITP videographer & production promos by **michael (skooter) capehart**  
graphic, program & poster design  
**i:master/studios at imaster.studios@gmail.com**

for the **sloan performing arts center & smith theatre** facility technical director **chris verschneider**

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This production has been made possible through the combined efforts of ENGL124 (Intro to Stage Lighting), ENGL 170 (Technical Theatre), ENGL172 (Intro to Sound for the Stage) and

ENGL 270 (Advanced Technical Theatre)

**alexa becker, adrian hoyt, lasabel liu, noel luo, alex potter, sherlyn snachez, cris valenzuela, victor wang, oscar wen, tony yu, hannah yuan, jason yuan, river baugh, alessandra fiorino, alin sung, madric yue, steve junwei liao, joey meltzer, noah rubin, onosejere ugbenin, flora wang, irene wang, sherlock yang**

## Join Us Next Semester

for

# ORLANDO

by Sarah Ruhl

directed by Will Pomerantz

opens October 5<sup>th</sup> - Meliora Weekend

Orlando, a beautiful charismatic nobleman, has enjoyed a lifetime of adventures: he becomes the favorite of Queen Elizabeth the First, he dallies with many fine ladies, losing his heart to one mysterious Russian Princess, he wanders Shakespeare's London and endures the chill of the Great Frost, he travels to Constantinople, where his reputation for spectacular debauchery is indeed vast. But after a nighttime encounter with gypsy, Orlando sleeps for seven days, and wakes to live again -- as a woman. As Orlando adapts her bold, free demeanor to the strict and hampering skirts and expectations of feminine behavior, the changing world around her -- from Victorian England to the busy department stores of the 20th century -- illustrates the mutability of man and woman, and instinct of each to fit their place and time. A dreamy adaptation of Virginia Woolf's famous tale, Sarah Ruhl's Orlando is a magical and poetic dance between gender and through time, a fantastical world in which courtly movement and biographical narration combine to tell the story of a being who lives outside of human expectations and enjoys twice the experience that humanity has to offer.

### **A note about the program:**

program content was compiled by Nicholas Gill and edited by Sara Penner and Katie Farrell.

## special thanks

UR Institute for the Performing Arts • UR Department of English • Ola Kraszpulska • Dr. Jill Bradbury • Ashley An • Peam Patrathiranond • Anna Bakina • Miranda Stewart • Isabella Kelley • Dean Culver • Dean Saab • Alan McNiff • Eric Perry • Yolanda Rivero • Mike Zavaglia • Justin Carlson • Chris Widmer • Mike Liberty • UR Parking • Campus Mail Room personnel • and especially, Chris VerSchneider

our work has been supported by the following

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the university of rochester international theatre program presents

## Metamorphoses

by **mary zimmerman**

directed by **joe calarco**

scenic design by **sarah beth hall**

costume design by **johanna pan**

lighting design by **joyce liao**

sound design & original music by **nathan leigh**

acting & voice coaching/intimacy direction by **sara bickweat penner**

fight direction by **steve vaughan**

music direction by **jacob rose**

### production staff

production stage manager

**rey hankinson**

assistant production stage manager

**alex potter**

assistant stage managers

**perry fraser, jiaya gu, amanda lee, mariana lopez, jenny mcintosh, yuxuan zhu**

master electrician

**puck moser**

assistant master electrician

**river baugh, perry fraser**

assistant sound designer

**j.d. sicheng**

audiovisual engineers

**kwame edu-ansah & michael foster**

assistant props master

**miranda stewart**

run crew

**Jennifer feng, joey meltzer & onoserjere ugbenin**

production assistant

**irene yang**

wardrobe

**isabella kelly, bree mendoza-muñoz &**

assistant director

**mercedes stiner**

**nicholas gill**

*metamorphoses* runs approximately 1 hour and 45 minutes without an intermission.

This production contains chlorinated water, splash zones, slippery floors, suggestion of self-harm, theatrical intimacy, and simulated violence.

**The taking of photographs, video and/or recording of this performance by any means whatsoever is strictly prohibited.**



# UNIVERSITY *of* ROCHESTER

## CAST

<b>annika almquist</b>	myrrha & others
<b>brittany broadus</b>	alcyone & others
<b>nicholas gill</b>	phaeton & others
<b>ember johnson</b>	nursemaid & others
<b>cayen moore</b>	vertumnus & others
<b>isabelle østergaard</b>	aphrodite & others
<b>gabriel pierce</b>	ceyx & others
<b>michael riches</b>	midas & others
<b>christopher riveros</b>	apollo & others
<b>cristina valenzuela</b>	eurydice & others
<b>michael a wizorek</b>	zeus & others
<b>hannah zavalkoff</b>	A & others

## SENIORS

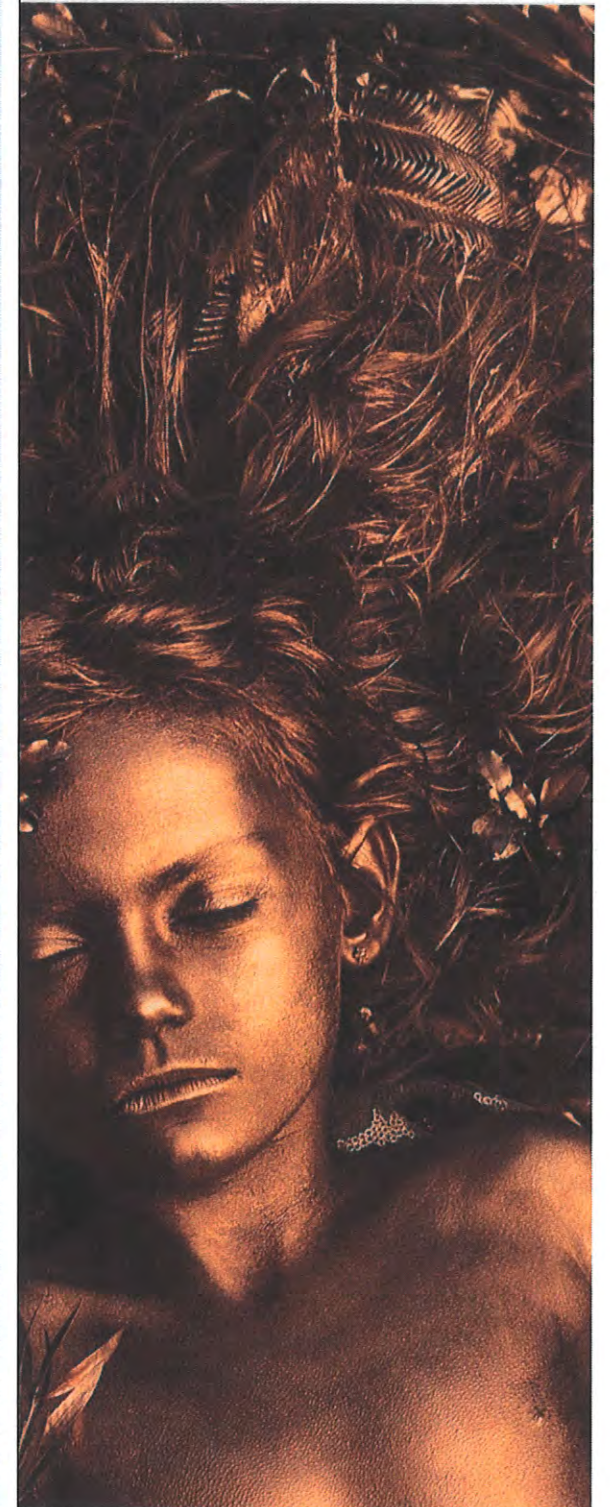
**Congratulations to our graduating seniors!!!**

smarlin espino, rey hankinson, miles harrison, anoutsa latsapanya, cayen moore, bree mendoza- muñoz, tysherra ohikhuare, michael riches ella vinogradova, michael a wizorek, cynthia xiao

### Ovid

Publius Ovidius Naso, known simply as Ovid, was a Roman poet born on March 20, 43 BCE, in Sulmo, a small town in central Italy. Ovid is considered one of the most important and influential poets of ancient Rome, and his works have had a profound impact on Western literature and art. Ovid's early poetry included love elegies, such as *Amores* and *Heroides*, which brought him fame and recognition as a skilled poet. One of Ovid's most famous and enduring works is *Metamorphoses*, a narrative poem in 15 books that traces the history of the world from its creation to the deification of Julius Caesar. *Metamorphoses* is a monumental epic that weaves together a vast array of mythological tales, exploring the themes of transformation, love, power, and the human condition. *Metamorphoses* is known for its detailed descriptions of metamorphoses, or transformations, which serve as a central motif in the poem. These metamorphoses are often used as metaphors for human emotions, experiences, and moral lessons. Other well-known stories in *Metamorphoses* include the creation of the world, the stories of Narcissus and Echo, and the tragic love affair of Orpheus and Eurydice. The poem also includes episodes from Greek and Roman mythology, as well as lesser-known stories that Ovid skillfully weaves into his overarching narrative. *Metamorphoses* is not only a collection of mythological tales, but also a complex exploration of universal human themes, such as love, desire, loss, transformation, and the power dynamics between gods and mortals. Ovid's poetry is characterized by his wit, irony, and playfulness, as well as his keen observation of human nature and the human condition. However, *Metamorphoses* also attracted controversy during Ovid's time due to its sensual and sometimes explicit content. In 8 CE, Emperor Augustus banished Ovid from Rome, possibly due to his perceived moral impropriety in his works, and Ovid spent the rest of his life in exile in Tomis, a remote town on the Black Sea coast. Ovid's *Metamorphoses* remains a seminal work of Western literature, captivating readers with its timeless tales of transformation and its exploration of the human condition.

- nicholas gill





## Mary Zimmerman

playwright/creator/adaptor

Born on August 23, 1956, in Lincoln, Nebraska, Zimmerman developed a passion for theater at an early age. She earned her Bachelor of Arts in Theatre and Classical Languages from Northwestern University and later obtained a Master of Fine Arts in Theatre Arts from the University of California, Berkeley. Zimmerman's career as a playwright and director has been marked by her unique approach to storytelling, often drawing inspiration from classic literature, mythology, and historical events. Her works are known for their inventive staging, poetic language, and rich visual imagery.

Zimmerman's plays often feature a blend of physical

theater, dance, and music, creating immersive and transformative experiences for audiences. One of Zimmerman's breakthrough plays was "Metamorphoses," which premiered in 1996 at Northwestern University and later had successful runs Off-Broadway and on Broadway, earning her critical acclaim and widespread recognition. "Metamorphoses" is an adaptation of Ovid's epic poem, exploring themes of transformation, love, and the human condition. The production featured a large pool of water on stage, serving as a central element of the staging and creating a dreamlike atmosphere. Zimmerman's other notable works include "The Secret in the Wings," "Argonautika," "The White Snake," and "Treasure Island," among others. Her plays have been produced at major theaters across the United States and internationally, receiving numerous awards and nominations for their originality and artistic merit. Throughout her career, Zimmerman has been recognized with prestigious awards, including a MacArthur Fellowship (often referred to as a "genius grant") in 1998, a Tony Award for Best Direction of a Play for "Metamorphoses" in 2002, and a Drama Desk Award for Outstanding Director of a Musical for "Candide" in 2017. Mary Zimmerman's body of work has left an indelible mark on contemporary American theater, challenging traditional notions of storytelling and pushing the boundaries of theatrical form. Her plays continue to captivate audiences with their imaginative storytelling and breathtaking visuals, making her a prominent figure in the world of theater.

## Joe Calarco

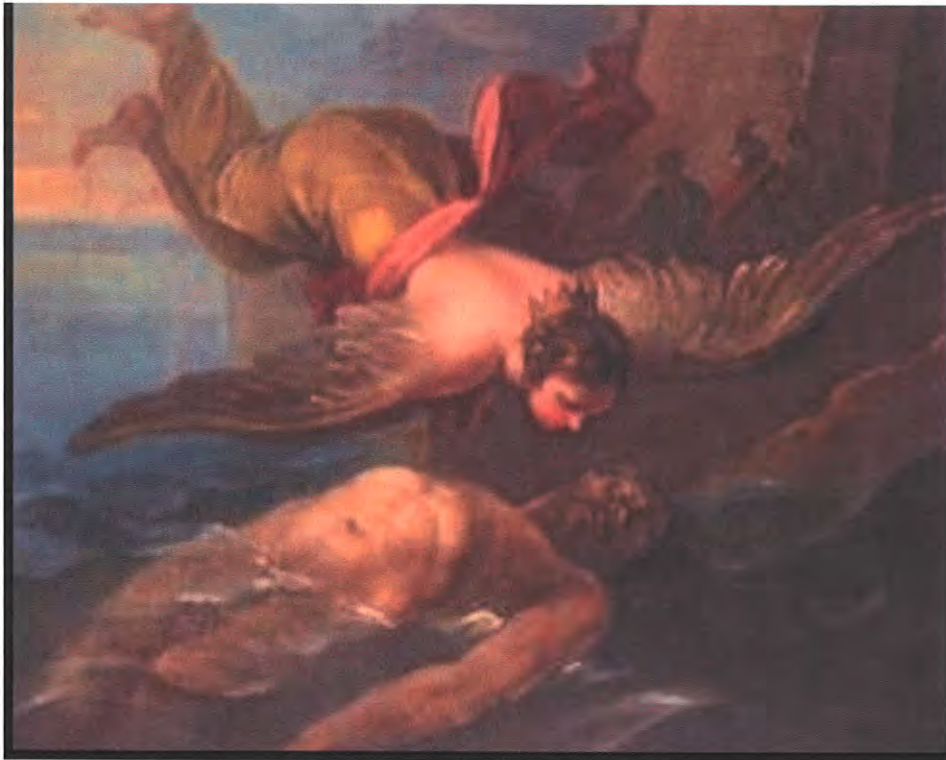
director

Joe is a multiple award-winning director and playwright. His shows have appeared Off-Broadway, at theaters and on tour across the country, as well as in London, Tokyo, Seoul, Shanghai, Cape Town, Melbourne, Rio de Janeiro, Tel Aviv, and Amsterdam. Off-Broadway credits include *Patrick Barlow's A Christmas Carol* (Drama Desk nomination), the world premieres of *In Transit* (Drama Desk nomination), *Boy*, *The Summer of the Swans*, *Sarah*, *Plain and Tall*, *The Mistress Cycle*, and *Fugitive Songs*, as well as *The Burnt Part Boys*, *Floyd and Clea Under the Western Sky*, *Bury the Dead*, *The Memory Show* and *Shakespeare's R&J* (adaptor/director, Lucille Lortel Award). Other awards include Barrymore Awards for *Ordinary Days* and *The Light in the Piazza*, Helen Hayes Awards for *Assassins*, *Nijinsky's Last Dance*, *Side Show*, and *Urinetown* as well as the Berkshire Critics Association Award for *Waiting For Godot*. As a playwright eighteen of his plays are published including *In the Absence of Spring* (included in the Best Stage Scenes of 2004), the upcoming *A Measure of Cruelty* (Carbonell Award nomination Best New Work and included in The Best Stage Monologues of 2013), and *Separate Rooms* (included in the Best Stage Monologues of 2020.) His current work in development includes the musical *The Circus in Winter* with composer/lyricist Ben Clark, and *A Rhythmic Me* with collaborators Jared Grimes and Mark Meadows. He is a proud member of the Stage Directors and Choreographers Society (SDC) and of the Dramatists Guild. <https://www.michaelmooreagency.com/joecalarco-director>



### Myths and Storytelling

Storytelling is one of the earliest forms of entertainment available to humankind. Every person, culture, country, and religion relied on storytelling to spread and expand their influence. In this sense, myths were used to explain the creation or happenings of natural occurrences in addition to relaying powerful messages and themes through their storylines. These myths were sung, chanted, performed, and eventually written. These stories were not meant to show real events and were more focused on the illustration of important cultural pillars for the people they were told to. The Gods and Goddesses told about in *Metamorphoses* have likenesses in many other cultures in places like the Yoruba tribes of West Africa, the Maya and Aztecs from early Mesoamerica, the many Native American tribes of North America, and numerous others around the world. Myths have been and will continue to be stories that fascinate us and inspire us with their tales of magic, adventure, and action, and somehow make the wonderful world around us even more amazing.- Nicholas Gill, AD



### Intimacy in Metamorphoses

The play *Metamorphoses* explores love and closeness on many different levels. The show aims to show its viewers many unique stories, each with its own challenges and consequences for you as the audience to interpret. In an important stride to ensure a safe and supportive environment, Intimacy Director and Consent Facilitator Sara Bickweat Penner, as well as Director Joe Calarco, did extensive work with cast and crew to establish a balance with the intense story you see in front of you. Exercises, like Simon Says with alterations so that players were encouraged to say when they needed to, and partner work, which involves specifically pointing out “green,” “yellow,” and “red,” areas, were imperative in helping cast members build trust and learn each other’s boundaries. Cast members were encouraged to speak up and go to directors, stage managers, and cast representatives with any issue that may arise with any part of the production including clothing, movement, and interaction with other cast members. This communication was integral to the company and process to maintain the highest level of creation and productivity while also making sure everyone had what they needed to work bravely, safely and collaboratively.

-nicholas gill, assistant director

## ARTIST BIOS

### sarah beth hall

Sarah Beth Hall (she/her) is a scenic designer based in the greater DC area. Selected design credits include: *The Caretaker* (Shakespeare Theatre of New Jersey); *God of Carnage* (The Cape Playhouse); *The Hobbit* (Adirondack Theatre Festival); *Little Women*; *One Man, Two Guvnors* (Cincinnati Shakespeare Company); Neil Gaiman’s *Neverwhere*, *Listen for the Light*, *SuperTrue*, *The Fisherman’s Wife* (Know Theatre); *Bonnie & Clyde*, *Pippin*, *Mamma Mia!* (Summer Rep Theatre Festival); *Romeo and Juliet* (Shakespeare LIVE!); *Make Way for Ducklings* (Adventure Theatre); *Keeper of the Realm* (The Carnegie). [www.sarahbethhalldesign.com/](http://www.sarahbethhalldesign.com/)

### johanna pan

Johanna is a Costume and sometimes Scenic designer for Theatre, Film, Dance, and Opera, a textile and visual artist, host, and co-producer of the podcast “Dirty Laundry: Unpacking the Costume Closet”. They first discovered theatrical design while competing in the creative thinking competition *Odyssey of the Mind* and has never looked back. Johanna’s artistic practice is centered around decolonizing the imagination, breaking down the notions of feminized labor, and anti-racism. They continue to harbor hope for a more sustainable humankind in the face of adversity and dreams of a future filled with equity, inclusion, and diversity. BFA: Ithaca College, MFA: NYU/TISCH, @jpandesign

### joyce liao

Joyce Liao is a Brooklyn-based theatre Lighting Designer. Selected credits: *Andy Warhol in Iran* (Barrington Stage Company), *Sweat* (Dallas Theatre Center), *Azul* (Southern Rep Theatre), *Party Face*, starring Hayley Mills (New York City Center Stage II), *Hero*, starring Omari Hardwick (Billie Holiday Theatre) *The Pill* (La MAMA), and *Someone Who’ll Watch Over Me* (Cherry Lane Studio Theatre). *Soul of Soulin* (Broadway, Marquee Theatre), *Chasing Andy Warhol*, *Dead Dog Park*, *The English Bride* (59E59), *The Glass Menagerie*, *A Midsummer Night’s Dream* (47 Street Theatre), *Breakfast with Mugabe*, *Final Analysis* (Signature Theatre). Her lighting design on *Brothers from the Bottom* was nominated for an Audelco Award. [www.joyceliaostudio.com](http://www.joyceliaostudio.com)

### nathan leigh

Nathan Leigh has designed and scored over 300 plays including at MCC (*Space Dogs*), New York Theatre Workshop (*Nat Turner In Jerusalem*), Cherry Lane (*Original Sound*), Red Bull Theatre (*The Duchess of Malfi*), Huntington Theatre (*Skeleton Crew*), and Berkshire Theatre Group (*Godspell*). With Kyle Jarrow, Nathan co-created the musicals *Big Money* (WTF Boris Segall Fellowship 2008) and *The Consequences* (World Premiere 2012 at WHAT). With the Liars and Believers ensemble, Nathan Leigh composed scores for adaptations of *Song of Songs*, *Icarus*, and *A Story Beyond*. Nathan’s latest album is *Myths, Conspiracy Theories, and Other Stuff I Made Up To Sound Interesting*.

### steve vaughan

Steve Vaughan is a Certified Fight Director and Certified Stage Combat Teacher for the Society of American Fight Directors. (safd.org) He has created over a thousand stunts, fights and action sequences for Television, Film, Theater and Opera in Western New York and nationwide, including over 50 New York soap opera credits. Soaps include *Guiding Light*, *Another World*, *One Life to Live*, *All My Children*, and *Search for Tomorrow*. He directs and choreographs fights for Shakespeare in Delaware Park. Local directing credits include Jewish Rep, Alleyway, O’Connell, ArtPark, Nickle City Opera, Geneva Light Opera, Lyric Opera of Rochester, Eastman School of Music, and Niagara University. Steve has been Fight Choreographer and Stunt Coordinator for numerous independent feature films in the Western New York region. Steve teaches at SUNY Fredonia and Niagara University.

\*bios of full-time faculty/URITP employees may be found at: [www.rochester.edu/theatre](http://www.rochester.edu/theatre)