



UBU ROY

by Alfred Jarry
Translated by David Ball

September 27-29 and
October 2-6, 2007
Helms Theatre
8:00 pm



UNIVERSITY of VIRGINIA

DRAMA

<http://www.virginia.edu/drama>

DEPARTMENT OF
DRAMA

UNIVERSITY OF VIRGINIA

presents

UBU ROY

By Alfred Jarry
Translated by David Ball

Directed by Betsy Rudelich Tucker

Set Design by Dorothy Shepard, Rachel Witt,
and Tom Bloom

Costume Design by Alli Lidie

Lighting Design by Ryan Bauer

Sound Design by Michael Rasbury

Technical Direction by Kyle Kevin Gettelman

Vocal Coaching by Mary Katherine Burke

Production Stage Management by Julia Debo

Before the Play: Alfred Jarry, 1896.

CAST OF CHARACTERS

Papa UbuJ. Hernandez
Mama UbuKarie Miller
Captain Barbage (the *TWICE traitorous*,
who gets killed sometime in act IV)Nate Whelden
King Wenceslas, ~~Shade~~, ~~Stanislas Leczinsky~~,
the nice little doggieAdam Smith
Queen Rosemonde, etc. etc.Rachael Pickering

And Their Sons!

Boleslas (and many, many, many more)Wesley Hughes
Ladislav (and a whole bunch of others)Casey Paul
;Buggerlas! (just him)Blake Segal

...the rest:

Heads (**AND TAP DANCING AND JARRY!**)Sam Rabinovitz
Tails (**AND WHEN HE'S DEAD, HE PLAYS
SOMEONE ELSE!**)Matthew Marcus
Cotise (**THE BRAVE!**)Katie Willis
The Whole Polish ArmyJason Kobielus

AND

The Disembraining MachineItself

Setting: Poland—that is, nowhere

Intermission: Fifteen minutes to take a poo

DIRECTOR'S NOTES

Ubu Roi premiered December 11, 1896, at the Paris Théâtre Nouveau. The opening word “MERDRE” (“shit”), sent the audience into a fifteen-minute riot. Jarry had caught the eye of the avant-garde with his publications, and now with woodcut posters of Ubu plastered throughout Paris. But critics and audience alike were aghast at such astonishing language and by the pear-shaped, puppet-like Mère and Père Ubu. The production finally moved on, to create only more pandemonium. Never before had this cutting-edge intellectual audience (including James Joyce, and probably Toulouse-Lautrec and Edward Munch, who were scene painters for the show) heard such language on stage, nor were they prepared to see such an anarchic and monstrous view of their world.

Ubu began as a puppet play written at school by the fourteen-year-old Jarry and friends, but was reworked and elaborated not only into this play but into several more Ubu plays, and, ultimately, into a bizarre character that Jarry himself spent the rest of his short life playing offstage – he became his character, a creation of the Absurd that he is credited as founding father of.

Our production has been graced with a new translation by David Ball, who has also written some extra song lyrics for us. With his approval we have made some cuts in acts IV and V.

As I write this program note, the actors, designers and translator are gearing up for an experimental design process for this production. This will take place three weeks before opening night, and ten days into rehearsal. The design team will see a run of the production on Thursday, and will conceptualize the production on Friday. Then, a busy crew of Drama students, designers, faculty, and the cast will build the show on Saturday and Sunday (we will not be at the football game). This “design storm” experiment in resourcefulness and creativity seems quite in the spirit of Ubu Roi.

Betsy Rudelich Tucker, Director

PRODUCTION STAFF FOR *UBU ROI*

| | |
|---------------------------------------|--|
| Assistant Stage Managers | Kaitlin Carroll, Harrison Gibbons |
| Department Technical Director | Steven Warner |
| Scene Shop Foreman | David Hale |
| Scene Shop Staff..... | Amber Blanks, Rebecca Foster, Libby Majette, David Mims, Nate Whelden, Drama 223 Students |
| Props Artisans | Westley Knight, Gabrielle Laskey, Olga Zeveleva |
| Asst. Scene Designers..... | Amber Blanks, Youngjae Chung, Alli Lidie, Jake Pasko |
| Scenic Artists..... | Erika Atzl, Dorothy Shepard, Maria Degtiarenko |
| Costume Technologist | Brittany Belz |
| Costume Shop Manager | Joshua Bond |
| Educational Support Specialist..... | Rachael Pickering |
| Wardrobe Supervisor..... | Joshua Burns |
| Dressers | Lissa Fall, Njeri Gathuka |
| Stitchers | Kathryn Connors, Theresa Davis, Brittany Mobley, Cast and Crew, Drama 233 Lab |
| Faculty Costume Design Advisor | Gweneth West, Marcy Linton |
| Faculty Costume Tech. Advisor..... | Marcy Linton |
| Master Electrician | Ryan Logue |
| Light Board Operator..... | Wes Young |
| Light Shop Supervisor | Cody Schindeldecker |
| Electricians | Daniel Cackley, Rob Froetscher, Alice Jackson, Paul Perschied, Katherine Pfister, Michaela Rothschild, Teresa Wood, Drama 213 students |
| Lighting Design Faculty Advisor | R. Lee Kennedy |
| Business Manager | James Scales |
| Asst. Business Manager | Jenny Mays |
| Box Office Manager | Molly Coyle |
| Box Office Staff..... | Suzanne Casey, Julia Debo, Sarah Edwards, Harrison Gibbons, Russ Hicks, Becca Thompson, Annie Steingold, Yasminca Wilson |
| House Manager | Sarah Morgan |
| Publicity Assistant..... | Jason Kobielus |
| Production Coordinator | Caitlin McLeod |

Special Thanks: *Rose Pasquarello Beauchamp*

WHO'S WHO IN THE COMPANY:

David Ball's *Darkness Moves: An Henri Michaux Anthology* (1927-1984) won the MLA's Scaglione Prize for outstanding literary translation in 1996. His translations of modern French poetry have appeared in dozens of books, anthologies and journals, and his version of Jarry's *Ubu Roi* will be published shortly in the Norton Anthology of World Theater. His own poetry has been published in ephemeral journals and six miniscule chapbooks. He is Professor Emeritus of French and Comparative Literature at Smith College.

Ryan Bauer (3rd year MFA Lighting): *Truth and Beauty, Scapin, Hair* (U.Va. Drama); *My Way* (Heritage Rep); *Fifth Planet* (Williamstown Theatre Festival); *Bedroom Farce* (Vanderbilt University)

Tom Bloom (Associate Professor, Scenic Design): *Enchanted April, Nonsense, Lettice and Lovage, Spitfire Grill* (Heritage Rep); *Luminosity, Truth and Beauty, The Mystery of Edwin Drood* (U.Va. Drama); *Nine, Travesties* (LiveArts); *Chair*, U.Va. Department of Drama

Julia Debo (3rd year Drama): Director for *Creatures Lurking in the Churchyard* (Helms Lab Series); Props Master/Designer for *Waiting for Godot* (Virginia Tech); Assistant Director for *And Miss Reardon Drinks a Little* (U.Va. Drama)

Kyle Kevin Gettelman (3rd Year MFA Technical Direction): *The Sound of Music, La Boheme* (Ash Lawn Opera Festival); *Defying Gravity, Scapin, The African Company Presents Richard III* (U.Va. Drama); *Enchanted April* (Heritage Rep)

J. Hernandez (3rd year MFA Acting): *Oedipus Tyrannus, Scapin* (U.Va. Drama); *West Side Story* (Ash Lawn Opera); *Our Lady of 121st Street* (LiveArts); *King Lear, Blood Wedding* (Texas State University); *Consumers* (Shard LPC)

Wesley Hughes (4th year Religious Studies): *Hair, Call of the Wild, Lemming Street Players* (U.Va. Drama); *The Fantasticks* (Spectrum Theatre); *Pippin* (University of Georgia)

Jason Kobielus (3rd year Drama/Physical Education): *Hair, Cloud 9* (U.Va. Drama); *The Hobbit, Golliwoppers!, The Ballad of Robin Hood* (Old Michie Theatre); *Xerxes the Great* (Opera Viva); *Her Infidel* (Filmmakers Society); *Fiddler on the Roof* (First Year Players)

Alli Lidie (3rd year Drama): *Till We Have Faces, Waiting for the Parade, for colored girls...* (U.Va. Drama); *Godspell, Sugar* (First Year Players)

Matthew Marcus (3rd year Drama/Media Studies): *Oedipus Tyrannus, R&J, Scapin, Baggage, Inside the Box* (U.Va. Drama); *Rosencrantz and Guildenstern are Dead* (Shakespeare on the Lawn); *Pippin* (First Year Players); *Voices of the Class '06* (Spectrum Theatre)

Karie Miller (3rd year MFA Acting): *Arms and the Man, Truth and Beauty, Oedipus Tyrannus, Defying Gravity* (U.Va. Drama); *Urinetown: The Musical* (LiveArts); *It Pours Out: The Lake Years* (Cincinnati Fringe Festival); *The Wizard of Oz...Sort Of* (Wham! Bang! Puppet Thang!)

Casey Paul (3rd year English/Drama): *A Midsummer Night's Dream* (Shakespeare on the Lawn); *Hair, Arms and the Man* (U.Va. Drama)

Rachael Pickering (Education Support Specialist/B.A. Drama from U.Va.): *And Miss Reardon Drinks A Little, Scapin, Private Lives* (U.Va. Drama); *Be Aggressive* (LiveArts); *Much Ado About Nothing* (Four County Players); *Arcadia* (Spectrum Theatre)

Sam Rabinovitz (2nd Year Economics): *The African Company Presents Richard III* (U.Va. Drama); *Once Upon a Mattress, Cabaret* (First Year Players)

Michael Rasbury (Assistant Professor, Sound Design): *The African Company Presents Richard III, Waiting for the Parade, Cloud Nine, The Mystery of Edwin Drood, The Ives Have It!, The Cherry Orchard* (U.Va. Drama); *Dark at the Top of the Stairs, Crossing Brooklyn* (Transport Group, NYC); *An Alphabet* (John Cage Trust, NYC); *One Flea Spare* (Composer, The Public, NYC) *Romeo and Juliet, Othello, Twelfth Night, Taming of the Shrew, Macbeth, Comedy of Errors* (Composer/Sound Designer, Lake Tahoe Shakespeare Festival, CA); *The Story of Opal, Max Understood* (Composer/Sound Designer, Foothill Theatre Company, CA); *The Lost Colony* (Manteo, NC); *Like Totally Weird, Dinner with Friends, Strange Encounters, One Flea Spare, Jack and Jill* (Actors Theatre of Louisville)

Blake Segal (4th Year Political & Social Thought/Religious Studies): *The Corn is Green, Wing It* (Williamstown); *Carousel* (Paper Mill Playhouse); *It Had To Be You!* (NYC Workshop); *Don't Hug Me, South Pacific, Damn Yankees* (Heritage Rep); *Luminosity, Oedipus Tyrannus* (U.Va. Drama); *Sugar* (First Year Players)

Dorothy Shepard (3rd year Architecture/Urban Planning): Set Designer and Technical Director for *Henry IV, Much Ado About Nothing* (Shakespeare on the Lawn)

Adam Smith (3rd Year Drama): *Arms and the Man* (U.Va. Drama); *Terminal Bar* (Helms Lab Series); *Pippin, Fiddler on the Roof* (First Year Players); *Waiting for Philip Glass* (Wasserstein Symposium); *Romeo and Juliet: A Crime Scene Investigation* (Capital Fringe Festival); *Little Shop of Horrors, Grease* (Little Theatre of Danville)

Betsy Rudelich Tucker (Director, Assistant Professor): teaches acting and directing in the Drama Department. Recently she has undertaken several projects with U.Va. Drama students at Virginia juvenile correctional facilities and directed *Cloud 9, Luminosity* and *Oedipus Rex* for the Department. This spring she will direct *The Beard of Avon* at LiveArts.

Nate Whelden (4th year Drama/African-American Studies): *Romeo and Juliet, Scapin, Mud* (U.Va. Drama); *Hot N' Throbbing* (Helms Lab Series); *You Can't Take It With You* (IGA Theatre, Guatemala City); *Hamlet* (Shakespeare on the Lawn); Hangar Theatre Lab Company 2007

Katie Willis (3rd year Urban and Environmental Planning/Drama): *The Good Times Are Killing Me* (Live Arts); *Bad Seed, The Shape of Things* (Spectrum Theatre); *Follies* (Dogwood Dell Festival of the Arts); *Grounds for Discussion*

Rachel Witt (3rd year MFA Scenic Design): *Defying Gravity, Oedipus Tyrannus* (U.Va. Drama); *Shakin' the Mess Outta Misery, Sight Unseen, The Odyssey of Jeremy Jack* (Radford University); *Haarlem Berlin, The Velveteen Rabbit, Whiskey Girl, Wiley and the Hairyman, Picnic on the Battlefield, Said Said...* (Hanger Theatre Lab)

FOR YOUR INFORMATION...

1. **CONCESSIONS** are on sale in the lobby before the show and at intermission. Please, no food or drinks in the theatre.
2. **SEATING.** As a courtesy to the other patrons and the performers, latecomers will be admitted at the discretion of the house manager.
3. **CELL PHONES AND WRISTWATCH ALARMS** can be very distracting to the audience and actors alike. Please turn yours off!
4. **PHOTOGRAPHIC AND RECORDING** devices are strictly prohibited in the theatre.
5. **EMERGENCY EXIT.** In case of 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.

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As part of the 2007-2008 student activities fee, each full-time student receives a \$60 credit per year for admission to select Departments of Drama and Music events and an additional \$15 credit for admission to Virginia Film Festival screenings.

How Can ARTS\$ Be Spent?

The credit is on all full-time student IDs. You may call in your ID number to purchase tickets over the phone or come to the box offices at the Departments of Drama and Music. ARTS\$ may be used to purchase single tickets or series tickets and may be spent alone or in combination with actual currency.

What Events Do ARTS\$ Cover?

In the Department of Drama all major productions this year may be purchased with ARTS\$. Visit www.virginia.edu/artsdollars for more information on the ARTS\$ program.

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- Film Festival 982-5277