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the colonel bird

by hristo boytchev

directed by visiting south african guest artist, christopher weare

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a celebration of performing arts groups!

UR PERFORMING

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OCT. 28 & 29 ONLY

an absolute turkey
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Program content is compiled by the production’s Assistant Director, Melissa Martin, and edited by Nigel Maister. For a complete list of sources and works cited, please contact the Theatre Program.
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An Absolute Turkey runs approximately 2 hours and 5 minutes with one 15 minute intermission

An Absolute Turkey was made possible, in part, by the
ellen miller ’55 endowment for theater productions
Georges-Leon-Jules-Marie Feydeau was born in Paris on October 8, 1862 to Ernest Feydeau and the love of his life, Lodzia Zelewska. Feydeau's father had been hesitant to propose to Lodzia, who was an extraordinarily beautiful and well-known widow with a reputation of seducing high-ranking men, and her acceptance of his proposal and their subsequent marriage came as a surprise to many, including Ernest himself. His wife's physical attractiveness and the time she spent in the social company of other men (including the Emperor, Napoleon III) became the source of much speculation and gossip. Once Georges was born it was also the reason for malicious rumors to be spread about his paternity. (It is interesting to note that one of the principal characters in An Absolute Turkey is named Ernest.)

The Feydeaus moved in an aristocratic and literary circle. Many have assumed that this milieu, combined with rumors of his mother's infidelity, shaped Feydeau's writing and general outlook on life, love and marriage. One of his earliest plot lines involved the triangulation between three lovers, one of whom harbors feelings of true love for the object of desire. This would become a staple of his dramatic work.

By 1880 Feydeau had established himself as an author, with a verse monologue, La petite revolée (The Rebellious Young Lady). The great success of this piece spurred him to continue writing and a year later his first play, Par la fenêtre (translated in English as Wooded and Viewed) was produced. In 1883 he was drafted into the army, but he continued to write, producing two more monologues and beginning work on his first full-length play, Tailleur pour dames (A Gown for His Mistress). This last would become a great critical and popular success when it was finally produced in December 1886.

Continued success in his career after Tailleur pour dames eluded Feydeau. In 1890, he took a two year hiatus to study some of the greatest writers of French farce, including Eugene Labiche, Henri Meillac and Alfred Hennequin. Feydeau claimed to learn something different from each master. Out of this period of study and seclusion came some of his most famous works, one of them by accident. He wrote two full-length plays, Monsieur chasse (The Happy Hunter), produced by the Palais-Royal to

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-Lori Parks. Other productions he’s choreographed and regional work include The Fifth of July (Bay Street and Williams Theatre Festival), The Pastures of Heaven (California Shakespeare Theatre), Gabriel (Atlantic), The Subject Was Rosies (Mark Taper Forum), The Undertaker (Roundabout), and The Night Watcher (Primary Stages). Awards: Lortel, Viv, and BACC awards. TV: HBO, The History Channel, Nickelodeon, Discovery. TLG, also Fisher-Price toys. Obadiah is a UR International Theatre Program Master Artist.

Liz Mills (Voice and Acting Coach) is a voice practitioner and theatre director. A long academic career in the Drama Department at the University of Cape Town provided the context for extensive postgraduate research in voice, international publication and the development of her own techniques for working creatively with the voice. She is a recipient of the UCT Distinguished Teacher Award. In 2007 she was invited to take her voice research to the Central School of Speech and Drama in London. The work has also been shared with colleagues in the USA and elsewhere in the UK. She contributes to the theatre and performance research at the University of the Witwatersrand and is involved with the GIPCA Emerging Directors Bursary, a program that supports the development of theatre practice in South Africa. Her directing work includes Shakespeare’s King Lear, Susan-Lori Parks’ In the Blood, Chekhov’s The Seagull and Martin Crimp’s Attempts on her Life.

Jacqueline O’Donnell (Choreography) Jacqueline O’Donnell graduated from the University of Rochester in 2011 and is currently an Americorps member working at an inner-city elementary school in Rochester. Though her career goals are mostly focused on education she loves all styles of dance, and is thrilled that she’s had the opportunity to choreograph for Todd this semester. Last semester she created the choreography for Nigel Master’s production of Shakespeare’s The Winter’s Tale.
Kimberly Glennon (Costume Design) As resident costume designer for the Classical Theatre of Harlem (CTH), she received a 2003 OBIE Award and an American Theatre-Wing Design Award nomination for CTH's production of The Blacks: A Clown Show. She also received a 2005 AUDELCO Award for Melvin Van Peebles’ Ain’t Supposed To Die A Natural Death and a Howard Hewes Design nomination for Marat/Sade. She also received 7 AUDELCO nominations for various works with (CTH) Some additional credits include: Aaron Black’s Satisfied Wounded (Cherry Lane); Growing Up a Slave (American Place Theatre); As You Like It (Gullian); To Pay She’s A Where, Accidental Death of an Anarchist (University of Rochester); But That’s Life (Urban Stages); The Magic Faced Unmarried (Ohio Northern University); The Man Who Married a Woman (Urban Stages). Her most recent production was The Man Who Ate David Rockefelder for Dogfight/Kee. Kimberly is currently Assistant Wardrobe Supervisor in the Costume Shop at The Juilliard School.

Aaron Black (Lighting Design). University of Rochester. Handel, Pseudoclytemnestra, To Pay She’s a Where, The Puzzle Locker, Accidental Death of an Anarchist, Lighting Design: New York: Three Sisters, Supreme Tartuffe (AUDELCO Award Nomination) Black Nativity (AUDELCO Nom), King Lear (AUDELCO Award Nom), Waiting For Godot, Funiculus Funificus Of A Negro (Lucille Lortel Award, Helen Hayes Award Nomination, AUDELCO Nomination), Trojan Women, Mother Courage And Her Children, Dream On Monkey Mountain (AUDELCO Award), Hecuba, The World Premiere Of Almost Blue. No Common Thread, Open Field, Pink Crooked, Soar Like An Eagle, Alarm Will Sound at Carnegie Hall. Regional: American Repertory Theater (IRINE Nomination), Two River Theatre Company, Repertory Theatre of St. Louis, Opera: Portland Opera, Royal Opera House, New York City Opera, Bard Summerscape, Glimmerglass Opera, Montreal Opera, Canadian Opera Company, Minnesota Opera, Spoleto Festival USA, Opera Bilbao, Pittsburgh Opera, Opera Omaha, Boston Lyric Opera, Opera Boston, Production Designer/Art Director: MTV Video Music Awards, From The Top on PBS, New York City: 9/11 Commemorations for the Mayor’s Office of New York City, VH-1 Storytellers, WNBC, Today Show, MSNBC, Fuse, MTV, VH1, NBC, CMT. Education: Certificate from the Pacific Conservatory for the Performing Arts in California; Bachelor of Fine Arts from the Conservatory for Performing Arts at Webster University in Saint Louis and a Master of Fine Arts from Juilliard School of the Arts at New York University. Aaron is a UR International Theatre Program Associate Artist.

The Hotel Terminus, 1909.

Aaron Black lived after moving out of his home in 1909.

The Hotel Terminus, 2013.

Feydeau lived after moving out of his home.

The Hotel Terminus, 2013.

Feydeau died on June 5, 1921. He is buried in Montmartre Cemetery in Paris.
British barrister, playwright and author John Mortimer, in his program note for a 1966 production of Feydeau’s *La puce à l’oreille* (A Flea in Her Ear) stated that the world of farce needed to be “necessarily square, solid, respectable and totally sure of itself: only so it can be exploded.”

The word ‘farce’ comes originally from the Latin *farsa* which then became the French *farce* or *farcie*, meaning ‘stuffing,’ or ‘padding.’ This literal translation best describes the nature of the first farces in the late middle ages. They provided comic relief during serious, dramatic works known as Morality Plays, in which characters had to fight against the forces of evil in an attempt to live a moral and virtuous life. A brief interlude of comic immorality was the perfect break for audiences.

Early farces were filled with characters that mirrored the audience: with jobs, seductions and problems familiar to people of the age. This allowed audiences to identify and connect with what they were watching.

In stylistic terms, farce derived from the Italian *Commedia dell’Arte*. *Comedia*—a durable comic performance tradition—relied on stock characters. These include Zanni, the knavish quick-witted servant that evolved into Arlecchino (also known as Harlequin and Pierrot the Clown); his gullible and lustful master, Pantalone (the master-servant relationship was a central one and always included conflict of some kind); Il Dottore, the all-knowing doctor who didn’t have the faintest clue about anything; and the militaristic braggart and coward, Il Capitano.

The character typologies of *Commedia* were adapted over the years to various European cultures and traditions. They were updated and transformed to mimic the issues and the social mores of the times. Throughout, they retained a broadness of physicality, gesture and intention that is characteristic of the genre. Farce is essentially a comedy born out of situational complications. Characters that are broadly drawn—bold enough to be recognizable, but distinct enough to not exist solely as caricature—find themselves in compromising and complex situations from which they must escape if the social and moral order of their world is to be maintained. The driving force of a farce is almost always the need to satiate an appetite (sexual or otherwise). It is the hungers of man—and it is almost always men and their appetites and failings—that provide the central focus of most farces. The result is a kind of comedy that is intensely physical in nature and less cerebral or verbal than many other comic genres. It is one in which the complexity of the plot and the frenetic nature of the action trumps subtlety of characterization or thematic profundity.

So, do you start with the simple question: “what sounds like this?”

Yes. For example, what sounds like a shower? Where, in my experiences outside of a bathroom, have I heard something like this sound? Breakfast. Pouring Rice Krispies. Ok. So, let’s experiment with different types of grains. Rice Krispies are delicate. Maybe something harder will produce a louder sound. We tried pouring pasta in a pan, and found that was too quiet. Then we tried Basmati rice. We needed the “shower” to run for an extended time. Rather than be limited by how much rice could be poured out of one box, we found that by constantly rubbing the grains over and around each other in a plastic bowl we could produce a louder, continuous, and more shower-like sound.

How has this experience enriched your appreciation of sound design?

For me, this whole experience has been recalling, re-thinking and re-listening to everyday auditory experiences. It’s been about wholly cherishing and thinking about the workings and beauty of a single sense. I think it’s comparable to how a painter cherishes and thinks about sight. A painter has to look closely at an object and see how the colors are working. He can’t punch a hole through the canvas to create depth. A painter has to use shading and color variation to evoke the sight of depth on a two dimensional canvas. The artist cooperates with his/her constraints. Foley artists do that too. Foley artists can’t catch wind in a jar and bring it into the studio. They have to listen intently to the world around them for similarities and produce sounds with objects sometimes far removed from the actual materials.

an interview with props assistant, Lydia Jimenez
Boulevard comedy or French farce is an approach to the genre that is uniquely Continental in character. Distinctly middle class in its concerns, it provides a window into a world where a rigorous and constrained public morality comes into conflict with the private, leisure-time proclivities of the late 19th century middle class male. In a society where the appearance of propriety was more important than the actual practice of it, the French farce gently satirizes the hypocrisies and peccadilloes of the age without actually criticizing them in any substantive way. The protean morality of late 19th/early 20th century French café society—something that is also depicted with great vibrancy by the visual artists of the day (Degas, Courbet, Renoir, Manet, Toulouse-Lautrec, to name but a few)—shines brightly in these comedies, yet their end result is always a reaffirmation of the sanctity of urban middle class values.

The English developed no real comparable tradition, and their great comedies of the era are intensely verbal and witty in their execution (Oscar Wilde’s *The Importance of Being Earnest* is perhaps the epitome and the high water mark of English comedy of the time; America produced no similar tradition either, and concerned itself with melodrama instead.) Farce continued throughout the twentieth century (and continues today) to have a vibrant and active life. The ‘60s, ‘70s and early ‘80s saw British farce theatrically triumphant in the work Joe Orton, Alan Ayckbourn, and Michael Frayn (*Noises Off*) and on British TV in *Fawlty Towers* (amongst others). Americans seem to have preferred their farce on the big screen more than in the theatre with movies like *American Pie* and the work of Adam Sandler, Ben Stiller, Jim Carrey, Owen Wilson, and the Farrelly brothers being standard bearers of the genre.

Where do you start when thinking about how to create a sound from everyday objects?

It’s difficult to figure out where to start. There are endless possibilities. You start with nothing as there are endless materials in the world and endless ways to manipulate them. When trying to simulate these sounds, it’s tempting to begin with the actual materials. But that’s not always practical. We couldn’t nail a toilet to the foley table and sprayed water from a shower hose would have been messy.

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la belle époque

La Belle Époque, in English often called The Gilded Age, refers to a period (approximately 1890 to 1914) in the social history of Paris where it became an artistic mecca and a central locus of world culture. This was a time in European history when industry and technology made significant advances. These developments, which affected every area of life including entertainment, would drastically change the lives of many, some for the better and some for the worse. Advances were made in all aspects of modern life, from medicine to communications. With the inventions of the telegraph, telephone and railways, goods became more easily available and more diverse. Similarly, people became increasingly mobile, connected and informed. Concurrent with this was both massive urbanization and the rise of the middle and upper middle classes, or the “bourgeoisie.” For the first time, disposable income and leisure time became available to those outside of the landed gentry. People in the professions (doctors, lawyers, etc.) and the newly wealthy industrialists and businessmen and their families made up the bulk of this “urban” class. It was a class that demanded diversion in equal amounts to social stability. In Paris, venues like the cabaret Le Chat Noir and the dance halls of Le Moulin Rouge catered to these desires.

Discrimination and prestige also provided a desire for novelty and innovation. It is perhaps this that allowed Paris to become the centre of artistic life, as well as a major financial and mercantile capital. It was as a cultural capital that Paris set the tone and the pace of world art, fashion, music, and literature. Feydeau emerges from this world and from the leisure class to whom his work is addressed. He explores the tension between bourgeois respectability (the desire for those with “new” money to be viewed and accepted as upstanding citizens and moral exemplars) and pretension (the often shallow veneer of respectability assumed by this class), and the insecurities and uncertainties of a world undergoing extreme change. He contrasts the carnal nature of desire against the gilded social surfaces of the day. His is not a theatre of mockery, but rather of gentle satire. While his work tips its elegant hat at conflicts and disparities of gender (the jilted wives), class (the servants, chambermaids and bellhops who also populate the plays) it seeks not to offend, but to gently poke fun at its audience or to account.

That being said, the very presence of the tensions of class and gender in his work points both to Feydeau’s ambition as a playwright and to the simmering resentments and disparities present in the society of his day. It was these tensions, amongst others, that would lead, with such ferocity, to the outbreak of World War I. That war put a swift end to the belle époque and to the kind of theatre that Feydeau and his peers had created with such lightness, gaiety, and frivolity. But by the end of that era, Feydeau’s work had already gained popularity on the British stage and, indeed, internationally. Though the moral ambiguities of Feydeau’s world may have had less resonance outside of France (the English and Americans preferred to repress and hide sex rather than to exploit it and thus acknowledge its existence), the masterful structure and plotting of Feydeau’s plays and his finely drawn characters worked equally on the stage and continued to amuse and even, at times, to shock. Feydeau’s work is thus both a portrait of a very particular age and a vision of a universal condition. By shining a light on the ethics of the entitled and the appetites and hungers of mankind, Feydeau speaks not only to those of the belle époque, but also to the central struggles between civilization and barbarity, control and chaos, passion and reason that characterize the development of the modern Western world.

La belle époque

lucienne vatelin giulia perucchio
valentin, her husband devin goodman
pontagnac andrew polce III
clotilde pontagnac, his wife kathryn loveless
ernest redillon charles lehner
mitzi, from zurich stella kammel
soldignac, her husband alex montes
jean, a manservant javier dominguez
dr. armant, a lady of the night leah barish
victor, a bellhop sergio carillo
hotel manager antoinette esce
dr. pinchard, a retired army doctor roger gans
madame pinchard, his wife jan slavens
hotel guests brandon newton

enobong okung alison schaefter
two police inspectors jasmine furnace
matt mccormick
geôme, reidillon’s manservant roger gans
leah barish
foley artists sergio carillo
antoinette esce jasmine furnace
brandon newton enobong okung
rachael o’neill alison schaefter