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though Jarry also created a notorious absurd science known as 'pataphysics (the apostrophe before the word is intentional)—see the note on p.9. His works all contributed heavily to the movements of Surrealism and Dadaism that were to emerge shortly after WWI, and later were included with what became known as the Theatre of the Absurd.

Jarry’s wild bohemian lifestyle soon depleted his inheritance. He drank excessively and neglected his health, developing tuberculosis of the brain. He spent his last days, penniless, in a charity hospital. He died on November 1, 1907. He was only 34 years old. Quite fittingly, his final request was for a toothpick.

Jan Sobieski (1629-1696) is one of the original characters in Jarry’s play. He was based on one of the most influential rulers in Poland who expelled all of the Turks from Polish lands.

Stanislas Leczinski (1677-1766) is another character in Jarry’s play and is based upon one of the kings of Poland during the partitioning.

I've changed the government and I've had it announced in all the newspapers that all the taxes have to be paid twice... With this system I'll make my fortune in a hurry; then I'll kill everybody and leave.

_Ubu Roi,_ Act III, scene iv
Alfred Jarry was born on September 8, 1873 in Laval, Mayenne, France, the son of a cloth merchant, Anselme Jarry and his wife, Caroline, née Quernest. Jarry was educated in a number of schools, the main one being Lycee de Rennes. It was here, at age 15, that Jarry first began to write. His first written sketches constituted a childish prank (created with two of his classmates) mocking their physics teacher, Monsieur Herbert. Despite the seemingly innocent nature of these early satires, they eventually became the foundation for Jarry’s plays.

After his parents’ deaths when he was 17, Jarry moved to Paris with a small inheritance. The character of Monsieur Herbert had morphed into Pere Ubu (Papa Ubu) and the story continued synonymous Jarry’s creative interests. He rewrote it many times with many names, finally sume Jarry’s creative interests. He rewrote it many times with many names, finally publishing it under the title Ubu Roi (King Ubu) in 1896. Jarry instantly began to gather a following, becoming an established figure in the literary circles of Paris. He was also becoming a recognizable figure around Paris. His contemporaries describe him as an eccentric: he rode a bicycle everywhere, and was never seen without his large green umbrella and a pair of revolvers. It is rumored that he used to shoot them off to announce his presence. Jarry adopted the manner of his character, Ubu, speaking in a clipped mechanical voice, using made-up words, and utilizing the royal “we.” He lived in a building where every story had been cut in half to create more floors. It created no problem for Jarry, who was only five feet tall, but all of his guests were forced to crouch in this odd, sparsely furnished apartment.

The positive reviews that the press had given the published version of Ubu Roi filled Jarry with confidence, but his dream was to see the work produced on the stage. His chance came when he was asked by Aurelens Lugnet-Poy, a Parisian theatrical director and designer, to be his secretary. Jarry convinced his mentor to produce Ubu Roi in his theatre. The work would play for two nights only, December 9th and December 10th of 1896. The first show was an invited dress rehearsal before a few select audience members, all of whom had read the play. It was preceded by what was to become known as an infamous curtain speech by Jarry in which he both apologized for the state of the play and commented on the absurdity of life. The second and last performance was opening night. The audience was not familiar with the play, and Jarry spoke the first word, the audience rose in uproar, some cheering Jarry and others outraged. The play was not performed again in Jarry’s lifetime.

Jarry’s writing did not stop at Ubu Roi. He wrote two other plays to create an Ubu trilogy including Ubu Enchained (Ubu Enchaîné) and Ubu Cacou (Ubu Cacu). He published a number of other plays, a collection of writings entitled Minutes de sable memorial, three novels: Les jours et les nuits, Le sommeil, Gestes et opinions du docteur Faustroll, pataphysicien, and an essay “How to Construct a Time Machine,” which was inspired by H.G. Wells’ novel. But it is with Ubu Roi, that Jarry’s fame principally rests, continued on p.13 in Kazanluk in 1978. She went on to receive her Master’s degree in Fashion and Set Design from the National Academy of Arts in Sofia, Bulgaria. Her career spans production design for 50 movies and 10 theatrical productions, and performances in several roles in cinema and TV (for none of which she has been nominated for an award—but the best is still to come). Bobi is an adjunct lecturer in the Department of Cinema at the New Bulgarian University.

In 2010, Bobi was nominated for the best costume design by the Bulgarian Movie Academy, and in 2011 received nominations for best costume and set design. She received an award from the Independent Movie Festival in Los Angeles for best costume and set design. She has received numerous awards from the Bulgarian Movie Academy, including best costume design (2009 & 2006), and best costume and set design (2008). In 2000, she was nominated for an Oscar and Golden Globe in best foreign language film.

Allen Hahn (lighting design) Regional theater credits include Three Tall Women for Playmakers Rep, The Lady with all the Answers for Pittsburgh Public Theatre, The Front Page for Playmakers Rep, Ghosts for Geva Theatre, and numerous productions in New York City. His work in opera has been seen at the Lincoln Center Festival, New York City Opera, Santa Fe Opera, Glimmerglass, and the Spoleto USA Festival, and several festivals in Europe. He has also designed world premiere operas for Juilliard and the Royal Danish Opera. Allen has worked with the performance company, The Builders Association, since its inception in 1994 and has also worked with artist Tony Oursler on installations at the Metropolitan Museum of Art and ARoS Kunstmuseum in Denmark. His design work for several productions was selected for exhibition in the 2007 Prague Quadrennial of stage design and he served as Lighting Design Curator for the American exhibit at the 2011 Quadrennial. His previous UR International Theatre Program credits include The Illiad, Exquisite Torture, and Imperceptible Mutabilities in the Third Kingdom.

Jonathan Snipes (sound design & original music) is a composer and sound designer working out of Los Angeles. On screen, his music has been heard in Rodney Ascher’s Room 237 (IFC, 2012), Mask of the Ninja (Spivey TV, 2008), Snakes on a Plane (New Line Cinema, 2006), The Office (NBC, 2005-present), and Battlescript Galactica (SyFy, 2004-2009). On the stage, his work has been heard in Meditations on Virginy (National Theater in Warsaw, Poland, 2004), Nocturne (Black Dahlia Theatre, 2004), Crumple (Moving Arts, 2005), Sack & Shoe (Actors Gang, 2009), and Good People (Geffen Playhouse, 2012). He is a founding member and resident composer of Three Chairs Theater Company, and currently teaches sound design at the University of California, Los Angeles.

Sally Goers Fox (voice & acting coaching) has created visual and movement-based theatre in Europe, Australia, and the U.S. She trained in Europe with Grotowski, Decroux and others, and has a MA in Theatre and Dance from SUNY Buffalo where she taught and directed for 10 years. Sally taught Voice and Movement at the UR International Theatre Program from 1998-2005. She coached many productions there, beginning with The Illiad, and directed The Bald Soprano. Since returning to her native Australia, Sally has concentrated more on large-scale outdoor performance/installations, including Stones Air, commissioned for the unveiling event of the Barossa International Sculpture Symposium. She is currently working on two projects using text, performance, installation and Skype.
**ARTIST BIOS**

**Peter K. Karapetkov** (director) is a Bulgarian theatre director currently based in Arlington, VA. He has directed in his native Bulgaria, Russia, the Republic of Georgia, Austria, Ireland, the Czech Republic, Poland, and throughout the United States, where he has been based since 1990. After receiving his BFA in Acting from the National Academy for Theatre and Film Arts (NATFA), he appeared in numerous theatre, film and television productions, winning national and international awards. After receiving an MFA in Directing from NATFA, Peter became the youngest Artistic Director in Bulgaria, leading the City Theatre Dimitrovgrad to tour extensively throughout Eastern Europe. In addition to serving as the Director of PURE International in Charleston, South Carolina, he is the Producing Artistic Director of the Leon Katz Rhodopi International Theatre Laboratory (RITL), which he co-founded in 2005. Along with Jared J. Stein, he has overseen collaborations with partners from throughout the world—resulting in work performed in the United States at theaters including La MaMa E.T.C. (New York), Mixed Blood Theatre (Minneapolis), the McCarter Theatre Center (Princeton), and the Long Wharf Theatre (New Haven). He has directed or co-directed international summer theatre programs for Trinity College in Hartford, Latvia, and/or directed at Carnegie Melon, Trinity College in Dublin, Trinity College Hartford, Connecticut, Rice University, NYU, Xavier University, American University, and Marymount University.

**Krasi Valkanov** (set design) was born in October 1949. In 1975 he received his MFA in Set Design from the National Academy of Arts in Sofia, Bulgaria, under the direction of Prof. Asen Stoichev. His thesis (later published) was on "scenic design in motion". In 1977 he received a second MFA from the Academy of Fine Arts in Warsaw, Poland, under Jozef Szajna. From 1987-88 Valkanov specialized in set design at La Cambre, the renowned school for visual arts and architecture, in Brussels, Belgium, under the mentorship of Serge Creuz.

In 1980, Valkanov was hired as an Assistant Professor of Scenic Design at the Bulgarian National Academy of Arts. At the same time, he also taught visual art to undergraduates. In 2000, he was appointed a full professor, his research focusing on set design for alternative spaces. That same year he inaugurated a special MFA program exploring 3D modeling and animation—an innovative program uniting computer technology and the stage and screen arts. His designs have been recognized at numerous international festivals, including Paris Biennale, and in Warsaw, Tokyo, Moscow, and Novi Sad. His productions have been seen at Paris (1993), Vienna (1993), Apollonia Szopol (1994), and Bogota (1996), amongst many others.

Valkanov has been honored with eight national awards for set design, three national awards for costume design, and two international awards for set design. He has created over 69 set designs and 58 costume designs in theatre, film, and opera.

**Boryana (Bori) Semerdjeva** (co-set & costume design) was born in 1959 and had a happy childhood and a moderately rebellious adolescence before graduating from the Gymnasium of Fine Arts and the Long Wharf Theatre (New Haven). He has co-founded in 2005. Along with Jared J. Stein, he is the Producing Artistic Director of the Leon Katz Rhodopi International Theatre Laboratory (RITL), which he co-founded in 2005. Along with Jared J. Stein, he has overseen collaborations with partners from throughout the world—resulting in work performed in the United States at theaters including La MaMa E.T.C. (New York), Mixed Blood Theatre (Minneapolis), the McCarter Theatre Center (Princeton), and the Long Wharf Theatre (New Haven). He has directed or co-directed international summer theatre programs for Trinity College in Hartford, Latvia, and/or directed at Carnegie Melon, Trinity College in Dublin, Trinity College Hartford, Connecticut, Rice University, NYU, Xavier University, American University, and Marymount University.

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**Elizabeth O’Neil**

**Emma Guilfoyle**

**Naomi Everhart**

**Emily Bennett**

**Anna Netter**

**Devon Goodman**

**Kelsey Burritt**

**Nicholas Rensley**

**Emily Bennett**

**Naomi Everhart & Anna Netter**

**Emma Guilfoyle**

**Drunk Peasants**

**Melissa Martin, Zoe Netter & Kelsey Burritt**

**Michael Fedorovich**

**Angel Morales**

**Nobles, Magistrates & Financiers**

**Emily Bennett, Naomi Everhart & Anna Netter**

**Michael Fedorovich**

**The Russian Army**

**Emily Bennett, Naomi Everhart & Anna Netter**

**The Bear**

**Devon Goodman**

**The Sea Captain**

**Elizabeth O’Neil**

**We believe... that the applause of silence is the only kind that counts.**

Alfred Jarry

**ORCHESTRA**

**Cello**

**Viola**

**Violin**

**Clarinet**

**Saxophone**

**Accordion**

**Tambourine**

**Tuba**

**Soprano**

**Baritone**

**Trumpet**

**Soprano Saxophone**

**Clarinet**

**Alto Saxophone**

**Tenor Saxophone**

**Baritone Saxophone**

**Bass Clarinet**

**Bassoon**

**Trombone**

**Trumpet**

**Tuba**

**Soprano Saxophone**

**Clarinet**

**Alto Saxophone**

**Tenor Saxophone**

**Baritone Saxophone**

**Bass Clarinet**

**Bassoon**

**Trombone**

**Alfred Jarry**

**Conductor**

**Emily Bennett**

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**Bassoon**

**Trombone**

**Trumpet**

**Tuba**

**Soprano Saxophone**

**Clarinet**

**Alto Saxophone**

**Tenor Saxophone**

**Baritone Saxophone**

**Bass Clarinet**

**Bassoon**

**Trombone**

**Trumpet**

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**Devon Goodman**

**Kelsey Burritt**

**Emma Guilfoyle**
Music in Dramatic Music

Music and theatre have always been connected, from the earliest lyrical poems and ballads accompanied with simple musical background, through grand opera, to the modern-day musical. There are many different forms of musical accompaniment that all fall under the heading of “program music.” Program music is designed to illustrate something outside of the music itself: an idea, object, person, or place. This is the most common form of music in dramas.

Music in theatrical drama is often used as a form of storytelling. This is the case in operas and musicals where the songs carry the story forward, divulge some extra information, or comment on the character. Orchestras are usually large, and any lyrics are important. Frequently the actors themselves sing the songs as opposed to them being sung by a chorus or offstage voice. The first song of a character usually lays out his/her motives and desires, to pave the way for the development of the character and providing a deeper introduction than any dialogue might. The songs that follow, either show change in these motives, or continue the plotline. This allows for themes and key musical elements to be carried through the production.

Not all shows with music are operas or musicals or use programmatic music. Incidental music is also very common in dramatic productions. These are songs or instrumental pieces that play under or between scenes or speeches. In these cases, the music does not carry the story or convey a character’s motivation. Instead, the music highlights a specific mood, emotion or theme in the play. As in program music, themes and moods can recur throughout the show by repeated use of musical phrases, melodies and the like. Even a specific instrument could come to represent a specific character. For example, a villain in a production may have a drum play each time he enters. A set of woodwinds could encapsulate or highlight the production’s theme of sadness while fiddles play every time there is hope. A more ambitious use might include using underscoring to foreshadow movement in the play or to recap a particular theme.

Finally, this kind of music can act as an interesting transition between scenes. The simplest use, of course, is keeping an audience engaged and entertained during set changes or act breaks.
Pоланд - это, сказать, никуда. 

**A Brief History of Poland**

Jarry opens his play with a brief note about the setting: "Poland - that is to say, Nowhere." At first reading, it seems that Jarry is poking fun at Poland. In actuality, when he wrote the play in 1896, there was no such country. From the late 1600s to the early 1700s, Poland had been weakened by a series of poor kings and was on the verge of anarchy. Poland's nearest neighbors: Russia, Austria, and Prussia decided to divide the Polish realm amongst themselves. In 1732, the three menacing countries formed the "Alliance of the Black Eagles." They allowed the anarchy prevalent throughout the country to continue unchecked. In 1764, the last Polish king, Poniatowski, became a puppet of Catherine the Great of Russia and Austria joined with Russia and the United States. England and France, however, found Austria's threat and invaded. The Poles put up a valiant fight, but they were not strong enough, and the countries annexed another portion of Poland in 1793 via the Second Partition Treaty. Prussia now went on to fight for long. In 1795, all that was left of Poland was partitioned off the map. The country thus ceased to exist for the next 123 years. In 1930, the Poles attempted a revolution, but although it inspired many citizens, the end result was an increase in emigration from the country. During World War I, Poland was finally freed from Russian control. In 1921, a democratic Polish government was voted into office, and a new Poland came into existence.

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What is 'pataphysics? In short, it is a science, but not any kind you will find in a typical curriculum. It is a term coined by Jarry most easily understood as "that which lies beyond the realm of metaphysics," with a mixture of science, technology, science fiction, and art (the apophenia before the word was intentional to avoid any "simple puns," as Jarry explained). Jarry himself defined it as "the science of imaginary solutions," and freely used it in his writings.

Jarry's new science sparked considerable interest. In 1948 a group of artists and writers formed the Collège de 'Pataphysique, which included many leading artists and writers. Eugene Ionesco was one of the key members and together they published a series of papers following the "'pataphysical tradition."

'Pataphysics still draws a great interest today. Many countries around the world, from England to Mongolia, have formed organization based on 'pataphysics. It even makes an appearance in the Beatles' song "Maxwell's Silver Hammer" with the line "Joan was quizzical; Studied 'pataphysical science in the home..." In 2011, the Museum of Contemporary Art in Los Angeles showed a series of exhibits of 'pataphysical experiments.

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**Statement**: Tom and Alice stood side by side in the lunch line.

**Metaphor**: Tom and Alice stood side by side in the lunch line; two pieces positioned on a chessboard.

**'Pataphor**: Tom took a step closer to Alice and made a date for Friday night, checkmating.

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We shall not have succeeded in demolishing everything unless we demolish the ruins as well. But the only way I can see of doing that is to use them to put up a lot of fine, well-designed buildings.

Alfred Jarry
**AN INTERVIEW WITH BOBI SEMERDZHIEVA AND PETER KARAPETKOV**

**In what ways is Bulgarian and American theatre different?**

PK: The most substantial difference is that American theatres are only repertory in theory. Most of the time the actors, designers, directors are hired for that particular show. Bulgarian theatres have permanent companies. As a style of theatre, the American trend is predominantly realistic. In Bulgaria, this was the case many years ago. Part of the reason for the difference is that most of Eastern Europe was under a totalitarian system. No contemporary western plays were allowed, only classical plays. It provided the perfect opportunity for directors to interpret these plays to say things otherwise not allowed. The other option was to write or produce a forbidden play and be sent to jail, and Bulgarians have a genetic predisposition against jail.

BS: Theatre is theatre, European or American. To be honest, I haven’t seen many American performances. One I remember well is a production of *A Streetcar Named Desire* at the Alley Theatre in Houston. It was a wonderful production, but aesthetically it seemed more like a movie to me. I’m not sure how to explain that, but I think many American productions have that element.

**Where did you get your ideas for the costumes in Ubu?**

BS: Well the first set of ideas comes from the text, next from the director, third from the actors, and finally something from the sky. My job is to keep the balance between all of these. For *Ubu*, in the original, there are many drawings of the costume for Papa Toud as very round and fat with targets. That was one clear idea. However, trying to explain emotions and ideas about art isn’t practical. I could draw you something, but words cannot explain it. It just comes. The talent is to be open to it and to get the ideas, because they always come from somewhere.

**What made you decide on this specific color design?**

BS: Well the black, white, and red seemed to be the easiest way to keep everything stylish. The idea Krasi had was to make everything look stylish, to make “pshit” look elegant. Our civilization is really full of shit, but we try to keep our shit looking nice. In fact we spend a lot of money trying to do that. This was a way to keep that idea.

**How did the two of you work together to plan the set and costumes?**

PK: In general, productions vary based on what is chosen to be highlighted. I have been working with Bobi for years, so in this production it was Bobi, myself, and Krasi making the decisions. Krasi came up with set, color, form, and the environment. Bobi and I started eliminating. In Bulgaria, design tries not to be illustrative, but to reflect the evolution of the characters. But in *Ubu* the characters are static, which causes limitations. Dealing with grotesque material, the set represents more than one environment, rather a general idea: the flashiness of contemporary life. It is there to express power; it doesn’t mean much other than to say “look at me.”

BS: (Laughing) Working with a director is always a problem. They always want everything to be to their way of thinking. Artists have their own personal way. But Peter and I have known each other a long time, and relationships like that mean people don’t always have to talk. That is the good part. The bad part is you know everything about someone and can easily get into conflict with them.

**Why was *Ubu Roi* a play that you wanted to do?**

PK: *Ubu Roi* is a play that is seriously relevant to today and to this world. The greatest danger to our world is ignorance combined with arrogance. Jarry represented this 115 years ago and it is still valid today, if not more so than then. Bobi represents that very significant part of our society that is uniquely equipped to deal with predicaments such as war, poverty and, most importantly, greed. The social fervor of today’s society is profoundly damaged by the massive greed that exists, the power of money. That rat race is more vivid today than at any other time. So, staging *Ubu* is both a warning and a signal. It illustrates a world where the powerful can have everything and where the less fortunate have only one choice: to die.

**How is *Ubu* related to an American audience?**

PK: What struck me was that a couple years ago, under the banner of freedom of speech, there came into existence a tremendous threat to society in the form of the Tea Party. It occurred to me that their ignorance could slip through the cracks of one of the greatest systems ever created and put the most inept people into positions of power. So, both Ubu the character and the play are uniquely valid to the American political kaleidoscope.

BS: I don’t know really, because it is always about the art. The most important part is the personal- ity of the people you work with, not the national- ity. It isn’t Bulgarian and American that determines the way you work. (Laugh) Of course, in Bulgaria there aren’t as many meetings or emails. It seems as though people are always looking for the difference in art. But like our pshit, the difference is on the top, deep down we are all the same people.