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'tis pity she's a whore

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FIRST KISS MY LOVE
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Surprisingly little is known about John Ford's life including the date of his death. John was the second son of Thomas and Elizabeth Ford. Although the exact date of his birth is unknown, he was baptized in Ilsington on April 17th, 1586 to the oldest branch of a Devonshire family. John's father, Thomas Ford, held Ilsington Manor and Bagot Manor. The Ford's were connected with many of the families of landed gentry within Devon. In March of 1602, a John Ford matriculated at Exeter College of Oxford, but it is not certain if it is the same man. Recent biographers have confirmed that in 1602 the future playwright, John Ford, entered Middel Temple, one of the Inns of Court, which functioned as a school of learning for landed gentry. Although most of the students at Middel Temple applied themselves to the study of law, there is no clear indication of how Ford spent his time at Temple.

In 1605, Ford was expelled from Middel Temple for failing to pay his buttery bill. It was at the time of his expulsion that Ford must have written his first works, Fames M morial and Honour Triumphant, neither of which received any interest at the time. In 1608 he was readmitted to the Middel Temple. Between 1606 and 1620, he produced three pamphlets, two long poems and several shorter poems, including an elegy, and several plays commemorating court events. He appears to have remained at Middel Temple until 1617, when he was never called to the bar. Ford's playwriting career began in 1620 when he collaborated with Thomas Dekker on the writing of The Queen's Darling, The Sun's Darling and The Virgin's Vow. The date and circumstances of Ford's death, like his life, are unknown.

Man must ev'ry man, conflict a method which rejects revenge, aggression, and retaliation. The foundation of such a method is love.

Dr. Martin Luther King, Jr.

For revenge is always the delight of a mean spirit, of a weak and petty mind! Y ou may immediately draw proof of this -- that no one rejoices more in revenge than a woman.

-Juvenia, Roman poet

Revenge is a kind of wild justice, which the more man's nature runs to, the more ought law to weed it out.

Sir Francis Bacon

Vengeance is mine, I will repay saith the Lord.

Romans 12:19

The idea of being able to watch others close up without seeing that you is something television viewers take for granted, but it was rare experience before the adoption of certain technologies. For millenniums we have observed fictional drama, but to inspect--unseen--the daily workings of technologies. For millennia we have observed.

Reality TV as Advertainment

Thou see'st, my lovely niece... / Whiles others act my shame and I am silent

Where I am but as a looker-on, / While others act my shame and I am silent

Whore

[Tis Pity She's a Whore, from Old English *hore*. Derived from Indo-European roots with, often, starkly contrasting meanings. A prime example is the case of the root *ka-*, "to like, desire." From it was derived a stem *karo-*, from which came the prehistoric common Germanic word *forzaz* with the underlying meaning "one who desires" and the effective meaning, "adulterer." The feminine of this, *thoran-*, became *hore* in Old English, the ancestor of the Modern English "whore." In another branch of the Indo-European family, the same stem *karo-* produced the Latin word *carus*, "dear." T his word has several derivatives borrowed into English, including "caress," "cherish," and "charity," in Christian doctrine the highest form of love and the greatest of the theological virtues. Another derivative of the root *'Tis Pity She's a Whore* is Ford's last confirmed work. The Queen, which was published in 1653, is often attributed to Ford. The date and circumstances of Ford's death, like his life, are unknown.

Ford's work reflects the sophisticated and decadent style of the Caroline era. His plays are intense, melancholic, and violent. They are often characterized by a sympathetic treatment of thwarted love, and stress the conflict between the power of human passion and the laws of conscience and society. Because of his disdain of the orthodox moral code of his time and his use of taboo subject matter, John Ford is often regarded as the most modern of the Elizabethan and Stuart dramatists.

Ford remains a controversial and relevant literary figure; a fact which no doubt contributes to the longevity of his work.

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KIMBERLY GLENNON  (Costume Designer) is pleased to be working with the UR International Theatre Program. She is currently the resident designer of The Classical Theatre of Harlem (CTH). She recently received the 2003 OBIE Award for the CTH’s The Blacks: A Clown Show. In addition, she has been nominated for 3 Audelco Awards for Excellence in Black Theatre. She has also designed for St. Bart’s Players, Baruch College, and the Cherry Lane Theatre’s Mentor Project, among others. She is also currently a staff designer at Dodger Costumes.

AARON BLACK  (Lighting Designer) Previously at the U of R: Hamlet. New York credits include the NY Premiere of Dream on Moon by Suzan-Lori Parks; The Classical Theatre of Harlem; Keith Reddin’s Almost Blue (Flatiron Playhouse); Magic Flute (St. M ichaels); Hamlet M adine and Cloud 9 (L owee Theatre); The Waiting Room (Fifth Floor Theatre) and Soar Like an Eagle (Lion T hatre). Mr. Black has worked in regional theatre and opera companies throughout the US including A Christmas Carol (People’s Light and Theatre); M edea (ART); Top Girls (W arehouse Repertory Theatre); Turn of the Screw (U niversity of Rochester Opera Program); and several productions at the North Coast Shakespeare Festival including Othello, M edeas, Our Town and Twelfth Night. Film, television and commercial credits include Art Director for the UR International Television Program Special Shania Twain Up Close and Personal; the independent films The Bare Way (Art Director) and The Man Who Killed Everybody (Lighting Director); the television pilot Fletcher’s Place Television (Art Director) and designs for various corporate trade shows and family entertainment parks. Mr. Black holds an M.F.A. from NYU Tisch School of the Arts.

OBADIAH EAVES  (Sound Designer) has designed eighteen (!) productions for the University of Rochester International Theatre Program. Other credits include Faking It by Suzan-Lori Parks (dir. Michael Greif), References to Salvador Dali M ake Me M elly by Jose Rivera (dir. Jo Bonney, and starring Rosie Perez), and Hamlet (dir. Andre Serban, and starring Liev Schreiber) at the New York Shakespeare Festival/Public Theatre Out of the Staging Frances MCD andor and Billy Crudup) at Classic Stage Company, Blue Clubs Live at Radio City M usic Hall, and other work for the Acting Company, Century Center, Blue Light, Women’s Project, and La Mama ETC., among others. His music for television can be heard on HBO Family, Nickelodeon, and Noggin. He was recently nominated for Philadelphia Theatre’s Barrymore Award in the Best Original M usic category and he is a 2001-2003 recipient of the NEA/TCG Career Development Grant for Designers. He has appeared as an acoustic and electric violinist in numerous film, television, and theatre scores, and his band Big Hair has released two nationally distributed CDs.

SALLY GOERS FOX  (Acting Coach) trained in mime, mask and physical theatre in Europe, with, among others, Jorgez Grotowski, E tienne Dercrox, and George Tabois. She was co-founder of an award-winning experimental arts center in Bremen, Germany, and performed throughout Europe at both major festivals and on street corners, and a wide range of places in between. She continued creating experimental theatre after moving to the US. Most recently she directed The Lion, The Witch, and the Wardrobe at Theater of Youth in Buffalo, and Chamber Music at SUNY Buffalo, where she teaches physical theatre. She also created and performed the original piece The Secret Life of Roses at multiple venues in western New York. She is a multiple recipient of Individual Artist Grants from the NY State Council on the Arts and is currently developing a piece on the relationship between physical place and personal identity. She has worked on numerous UR productions including The Hound, The Grapes of Wrath, Exquisite Torture, and The Visit.

Bonaventura, a friar
Bonaventura, a friar
Soranzo, a nobleman
Florio, a citizen of Parma
Donado, another citizen
Gimeraldi, a Roman gentleman & soldier
Giovanni, son to Florio
Bergetto, nephew to Donado
Richardetto, a supposed physician
Vasques, servant to Soranzo
A cardinal, nunch to the pope
Banditto, officer & cameraman
Banditto & cameraman

Cast

Gordon Arsenoff
David Pascoe
Nara Campbell
Jesse Victor
Mitch Nelson
Jonathan Stulberg
Dave Cernikovsky
Mike Riffle
Ethan Gould
Katie McManus
Matt Rodano
Junior Rodriguez

Sara Cohen
Meredith Flouton-Barnes
Robyn Gonzales
Gabriela Jones
Leviticus 18:
Verse 6 - None of you shall approach to any that is near of kin to him, to uncover their nakedness:
I am the L O R D .
Verse 17 - And if a man shall take his sister, his father's daughter, or his mother's daughter, and see her nakedness,
and she see his nakedness; it is a wicked thing; and they shall be cut off in the sight of their people:
he hath uncovered his sister's nakedness; he shall bear his iniquity.

Incest holds a unique role in literary and religious traditions; it is both heavily practiced and widely condemned. The Bible presents numerous examples of incest: Adam and Eve are born of the same flesh, Abraham marries his half sister Sarah, Isciah married her uncle Nahor, Bathlot has children with two of his daughters, and both Isaac and Jacob married cousins. An interesting duality emerges from biblical references to incest. According to the Bible, incest started life on earth and populated the entire planet. After the great flood only eight people survived, thus incest was once again necessary to repopulate the world. Yet afterwards in the Bible, God speaks to Moses and commands that incest be punished by death. Henceforth any sexual relationship with near kin is condemned.

Incest references are more numerous in Greek mythology. While Oedipus is the quintessential G reek story of incest, there are countless other examples. One of the reasons for this prevalence is that the gods themselves set the example. Zeus and Hera, the King and Queen of Olympus, were brother and sister. Ares is the son of Zeus and Hera. Pandora is the creation of the brothers, Zeus, Hephaistos and Hermes. Hermaphroditus is the child of Zeus, Aphrodite, Athena, and Posidon, and therefore cursed with being its own lover. In addition Zeus has a number of incestuous relationships with his children. Although incest was common within Greek mythology many of these unions were not perceived favorably. The mortal husband and wife Agamemnon and Clytemnestra were the children of Zeus and Leda. Their incestuous relationship brought a curse upon the house for two generations. Incest also produced weak and unnatural children such as the Cyclops, Centaur and Medusa. Incest was still deemed immoral and was considered likely to spread disease and other sins, such as Pandora's Box filled with aging, disease, insanity, and vice. Although the most powerful gods were not punished for incest, both lesser gods and, certainly, mortals were punished for this sin.

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Today, marriage regulations and criminal prohibitions are used to curtail incest. While the justification for such laws is mainly religious in nature, a number of serious objections have been made on genetic grounds. The most debated issue has been over the right of cousins to marry. Twenty four states prohibit marriages between first cousins, and seven others only permit them under special circumstances. Utah for example, permits cousins to marry only provided that both spouses are over the ages of 65, or at least 55 with evidence of sterility. Maine permits first cousins to marry only upon presentation of a certificate of genetic counseling. Although there is a prevalent conception that children produced from such unions will have great genetic abnormalities, a recent study published in the New York Times concluded that cousins can have children without running much greater risk than a “normal” couple of their children having genetic abnormalities. There are nineteen states which place no restrictions on the marriage of first cousins including: New York, California and Massachusetts. In modern history a number of famous individuals have married their cousins including: Charles Darwin, Edgar Allen Poe and Albert Einstein. With the possible change to incest laws, the debate over incest appears to have continued into the modern era.

If it's a dope case, I won't even read the petition... aint giving no bread to no drug dealer... won't handle incest cases, either -- disgusting!

Thurgood Marshall
Revenge stories turn out to be great material for drama, from the tragedies of Aeschylus to contemporary cycles like the Godfather movies. The revenge play draws us by an inescapable ambivalence: he, or she, is a criminal, acting outside the law, and yet speaks for higher or more primitive ideas of justice. Revenge takes the law into its own hands, and thereby resembles at once demons and gods, animals and princes. Revenge plots also have the dramatic advantage of producing chains of killings that hook together multiple stories. Murder leads on to murder. In the Greek legends that form the basis for Aeschylus's Oresteia, Iphigenia, the daughter of Agamemnon, is sacrificed grimly to secure the success of the Greek mission against Troy. A glmomnon is then grimly killed by his wife Clytemnestra and her lover on his return home from the long war, and the pair is then killed by her son Orestes, stolen back from banishment; Orestes finds himself in turn pursued by the furies for so taboosed an act. (Even bloodier acts of violation, murder, and cannibalism hover in the background.)

The staging of revenge tends also to compel a theatrically powerful tension between uncontrolled passion and rational calculation, and between secrecy and display. Bitter soliloquies and grandiose curses abound in revenge tragedy. The demand for revenge itself may become a point of question, a trial of consciousness and conscience, as Hamlet shows, even as the pretense of revenge can conceal rawer political ambitions.

The methods of revenge show a Machiavellian variety: poisoned rings, drinks, swords, and even portraits, false floors with vats of boiling oil below, hidden explosives, even plays within a play, where real murders are accomplished. The complex machinery of the revenge play was itself worked to exhaustion in Renaissance drama, and the fact is there's something seedy and imitative about the revengers in Tis Pity She's a Whore. All are fairly petty in their vindictiveness, and often the various plotters — a rejected lover or a possessive husband — seem more than anything else to be posturing on stage, working themselves into a grander voice than their private pangs would ordinarily allow. Some self-consciously echo speeches they have heard while watching a performance of Shakespeare, for instance, Othello or Hamlet. Each operates in his or her own diminished world of selfish passion and impotent self-dramatization. In the end, the incestuous lovers, risking what they do, seem by far the purest and most devoted persons in the whole play, and Giovanni's final, unsettling act of violence the one least like revenge at all.

Revenge tragedies are known for their bloody endings, which usually the final scene will show the gruesome deaths of at least five main characters. They are also almost always set in either Spain or Italy ("Tis Pity, for example, is set in Parma). Some other famous revenge tragedies include The Duchess of Malfi and The White Devil by John Webster, The Spanish Tragedy by Thomas Kyd, The Revenge of Tis Tragedy and The Changeling by Thomas Middleton. The M'content by John Marston, and Shakespeare's Hamlet. Francis Ford Coppola's Godfather trilogy and Quentin Tarantino's Reservoir Dogs and Pulp Fiction are considered to be modern-day equivalents of the Revenge Tragedy, as they model today's equivalents of the Revenge Tragedy, as their themes consist largely of honor and bloody revenge in corrupt societies.