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Todd Theatre's 1998-1999 Season coming next semester

Molière's
The Misanthrope
17th century French masterpiece of "manners" set in the fast-paced world of 20th century cinema.

directed by Mervyn Willis
opens February 25 at 8pm

and

Henrik Ibsen's
Ghosts
Ibsen's groundbreaking and controversial play about the sins of the fathers

directed by Nigel Maister
opens April 22 at 8pm

The University of Rochester International Theatre Program

Todd theatre

proudly presents the world premiere of

Howard Marc Solomon's

WILD MAN

based on the Yiddish Drama by Jacob Gordin

Directed by Nigel Maister
Set Design by Nigel Maister and Holly Laws
Costume Design by Holly Laws
Lighting Design by Peter Dusaitis
Sound Design and Musical Score by Obadiah Eaves

The Wild Man has one intermission and runs approximately 2 hours and 15 minutes

Special Thanks:
Professor David Bleich
Greg at Flatiron Antiques
Steve Crowley
Judy Wertheimer at Tradition
Jenny Romaine at Yivo
Alicia Duenas
Gail Argetsinger - SUNY Brockport
Karen Hall - Monroe Community College
Herb Katz - Jewish Community Center
Norma Stahlman - Pittsford Musicals
Peg Webber - Rochester Community Players
Barbara Williams - Opera Theater of Rochester
Jim Ouiette at The Lighting Store
Annette, Gary and Martha at Antiques & Old Lace
Willard and Louise Espy
Rob Mendel - Twelve Corners Klezmer Band
Jocelyn Swigger
The Characters:

SHMUL LEIBLICH, a wheat merchant  JASON POTZ
ZELDA, his second wife  LESA BOETTCHER
SHIMON, Shmul’s son, a student  DAVID McINTIRE
ALEXANDER, Shmul’s son, also a wheat merchant  PATRICK McMENAMIN
LEMECH, Shmul’s son, an idiot  DENVER NASH
LISA, Shmul’s daughter  LAUREN EVANCIE
VLADIMIR VORABEYTCHEK  DALEEP AKOI
SHIFRAH, the housekeeper  JEAN MARIE SULLIVAN
FEIVEL GOLDSTEIN, the former valet  DANIEL WEINBERG

The Setting:

Odessa, Ukraine and the Lower East Side, New York City

Running Crew

Stage Managers  SARAH EISEL  SARAH OTTO  TESSA FARMER
Light Board Operator  JOHN GILFUS
Sound Board Operator  RICHARD CASSARA

Artists

HOWARD MARC SOLOMON (Playwright) holds an MFA in playwriting from Carnegie Mellon University. He has extensive experience in film and television production, and is the author of plays and translations produced in New York and Pittsburgh, as well as several screenplays and a television pilot.

HOLLY LAWS (Costumes & Co-Set Design) is a sculptor who has been creating unique objects for theatre and film for a dozen years. Previous stage productions include The Enchanted Pig at the Sundance Institute, and The Harlot’s Progress performed at The Kitchen, NYC during the 1998 Henson Foundation’s International Puppetry Festival. Her film credits include Last of the Mohicans, The Crucible, the BBC/PBS co-production of The Buccaneers and several upcoming films including The Ciderhouse Rules and In Dreams. She has an MFA in sculpture from Tyler School of Art, Temple University.

PETER DUSAITIS (Lighting Design) is a lighting designer who has worked extensively at the University of Rochester and Eastman School. He has designed for dance, musicals, and concerts in New Hampshire. He has also assisted in lighting design for several productions at Todd Theater.

OBADIAH EAVES (Music and Sound Design) recently composed the music and sound score for Arcadia, The House of Bernarda Alba, Death of a Salesman, 70 Scenes of Halloween, and The Refreshment of the Spirit. He just finished working on a stage version of Oedipus with Frances McDormand and Billy Crudup. Obadiah performs with his band Big Hair, and his music will be used on the upcoming HBO Family Channel this fall.

Production Team

Wardrobe Supervisor  Evanna DiSalvo
Production Stage Manager  Sarah Eisel
Stage Managers  John Gilfus  Sarah Otto  Tessa Farmer  Sarah Keroff  Richard Cassara
Master Electrician  Mona Arriola
Props Masters  Rae Eun Lee  Sarah Lee

Special Goodbye

The UR International Theatre Program extends a special thank you and farewell to Sarah Eisel for her dedication and passionate commitment to the work in Todd Theatre.
For the UR International Theater Program:

Artistic Director: Mervyn Willis
Associate Director: Nigel Maister
Production Manager: Steve Johnson
Administrator: Sangita Gopal
Theater Intern: Denver Nash
Accounts Coordinator: Laura Scuderi

Production Crew

WARDROBE: Gittens
Tareema Joseph
Rochelle Raphael
Dana Russell
Shani Palmer
Chalice Averett
Kofi Asante

LIGHTING: Todd Aiello
Brian Mampe
Steven Johnson
Raymond Santiago
Larry Brown
Miriam Haile

SCENERY & PAINT:
Michael Aronson
Jennifer Farmer
Charles Graham
Bilal Khan
Melinda Lawrence
James Lyles
Miguel Suarez
Shantell Wray

Joan Chamberlin
Isabel Fernandez
Andrew Kramer
Rachael Nohow
Tesfa Myrie
Fannie Williams
Binoy Shah

SOUND: Shadan Deleaveaux
Manny Nakanant

PROPS: Ahmet Guler
Rae Eun Lee
Matt Kasper
Sarah Lee
Justin Pryor

This production of *The Wild Man* is made possible through the efforts of the plays in Production class, ENGLISH 385/386.

A Note From the Writer

I first stumbled upon *Der Wilder Mensch* while reading a biography of the great Yiddish actor, Jacob Adler. A brief synopsis described a violent story of love and passion, and a family consumed by the flames of impossible longings. I was hooked. I called Nigel Maister and read him the synopsis over the phone. That was it. We had to find a copy of this play.

I had never heard of *Der Wilder Mensch*, it had been a huge success in its day, in New York and abroad, but I had never heard of the play or its maker, Jacob Gordin. Finding the play then, became a lesson in the history of Yiddish theater, and ultimately, because no English translation of the play existed, a lesson in the Yiddish language. If I wanted to read *Der Wilder Mensch*, I had to translate *Der Wilder Mensch*. It took nearly a year to finish and the result was, in a word, disappointing. Gordin's play, perhaps moving and engaging in his time, seemed to me a collection of wooden stereotypes and predictable melodrama. All the passion and longing I was hoping to find just wasn't there. I put the play aside and moved on to other things.

But *Der Wilder Mensch* wouldn't let me go. There was something there in the essence of the story, something about this family, this world of Odessa that eventually led me to rewrite the play. The production at the University of Rochester has been a process of finding what that "something there" is. Bolstered by the enthusiasm of the cast and production team, I have altered characters, I have restructured the story, and after so much work, we have all arrived at this new production called *The Wild Man*.

The founding of modern, professional Yiddish theater -- which has its roots in traditional Purim festival plays -- dates to the 1870's, when traveling troupes of singers in Russia and Romania incorporated dialogue in their presentations. Jacob Gordin was born in Russia in 1853 and came to New York City in 1891. He is considered the first important serious Yiddish playwright, ushering in what came to be known as the "golden epoch" of socially aware, realistic plays in Yiddish theater.

Some Yiddish Terms Used In *The Wild Man*

chupah - wedding canopy under which stand the bride and groom
Kol Nidre - eve of Yom Kippur, the Day of Repentance
shofar - ram's horn blown during the High Holidays
mashug - crazy
nebech - a weak or helpless loser
nu - so; well; anyway
punum - face
shande - shame, sin
shmutz - dirt
tchotchke - a little plaything velvelle goneif - velvet thief