

The Bucknell Department of Theatre & Dance Presents

WILLIAM SHAKESPEARE'S
The Winter's Tale

Directed by Bill & Dean Badolato



1, 2, 3, 4 October 1993 8:00 pm
University Theatre, Coleman Hall

Adapted & Directed by Bill and Dean J. Badolato
Scene Design by F. Elaine Williams
Lighting Designer & Sound Coordination by Steven A. Draheim
Costume Design by Deborah A. Brothers

The Cast (in alphabetical order)

Khalid Ansari	Vittorio/Servant	Taylor Loeb	Branka
Stacy Ayrton	Karishka	Liz Maccie	Emilia
Shadric Baker	Rafello/Mariner	Mark Minsavage	Antigonus
Jennifer Berkenstock	Rosa	Caesar Samayoa	Leontes
Ashlynn Billingsley	Hermione	Amy Sass	Cleomenesa
Paula Byrd	Camilla	David Sawyer	Clovis
Alexa Davis	Marla	Audrey Schmidt	Nina
Aram Demirjian	Carlo/Gaoler	Nicky Sirianni	Mopsha
Larissa Grason	Jenetka	Erik Stieler	Florizel
Kristin Gray	Dorcash	Kate Strauch	Archidamia
Jessica Herbster	Paulina	Brian Vettoso	Autolycus
Mandy Kalish	Perdita	Alex Yastremski	Mamilius
Kevin Klaus	Shepherd	Kimberly Young	Lucia/Officer
Michael Kochkodin	Polixenes		

The Winter's Tale is performed with a fifteen minute intermission.
Smoking, the taking of photographs, and the use of recording devices are strictly prohibited.

Directors' Notes

How did the Kings Men present *The Winter's Tale* in its very first performance at the Globe Theatre? Was it a Bergman-esque study of a dysfunctional family, topped with a vaudevillian dessert? Or was it performed more like Jackie Gleason's *The Honeymooners*, with Leontes, Hermione, Camillo, and Paulina played like Ralph, Alice, Ed Norton, and Trixie, forming a lighter and more seamless fabric of wry humor and bittersweet observation than we usually imagine? Besides the problem of the second half of the play being so different in flavor from the first half, one of the curious difficulties of the play's construction is that Leontes gets angry after the audience has known him for only two minutes—a playwright's stroke as daring and contemporary as *Darkman*.

From a theatrical point of view, staging this play in a futuristic setting ala *Star Trek: The Next Generation*, with Cardasians and Romulans rather than Sicilians and Bohemians, could help the audience to enter a world where gods play with mortals' lives, our own present culture being probably equidistant in time from ancient Greece and "close encounters." But the real matter is Shakespeare's portrayal of human behavior under conditions of extreme stress.

The clue in the script that we have chosen to focus on is the location of Sicily, with it's tortured political history and passionate people. This lens reveals a core of the play; in a violent world, time will sometimes heal wounds, passion will find a place to flare, and new life will burst up amidst tragedy. With *The Winter's Tale*, Shakespeare pushed beyond the envelope of his own successful forms into operatic scope with a speeding plot that yet boils with arias of agonizing circumstance and ecstatic reconciliation.

So let us take you, dear viewer, to the mountain stronghold of Sicily, where our good king Leontes with his loyal partizans has bravely held his ground against invasion all his life, as have his ancestors for seven generations. The partizans have a powerful long-term ally: king Polixenes of Bohemia, who, as our play begins, has just spent nine months visiting his childhood chum, Leontes.

Bill Badolato (director) received his training in directing and Shakespeare from Dr. Leland Roloff and Dr. Wallace Bacon, respectively, at Northwestern University. Bill has directed plays, musicals, and full length ballets in the New York, Chicago, St. Louis, and Detroit areas. In 1970, with his brother Dean, Bill co-produced and directed one of the first productions in this hemisphere of the rock opera *Tommy*. He was principal dancer and choreographer for the Metropolitan Opera for eight years, and with Dean produced entertainment for Hospital Audiences, Inc., and for the Theatre of the Riverside Church in New York, including an anti-smoking ballet entitled *Lung*, for the UN's International Year of the Child. Last season Bill played Father Max in the acclaimed production of *The Most Happy Fella*, directed by Gerald Gutierrez, and is currently performing in, and on the administrative staff of the Broadway revival of *She Loves Me*.

Dean J. Badolato (director/choreographer) has recently directed and choreographed original productions of *Carmen Miranda—The Musical* and Jerome Kern's *Oh! Boy!*, as well as Equity productions of *Evita*, *The Man of La Mancha*, *A Day in Hollywood/A Night in the Ukraine*, and *Oklahoma*. Co-directing with his brother Bill, their ballets have toured coast-to-coast as well as in New York City where Dean “Dance-Captain-ed” the original Linda Ronstadt *Pirates of Penzance* production for Joseph Papp. Dean has directed, choreographed, and performed for television and film and appears live in the PBS Great Performances showing of the New York Metropolitan Opera world-premiere *The Ghosts of Versailles*. Dean hails from Oak Park, Illinois, and studied liberal arts at the University of Illinois. His professional career began in Chicago dancing for Ruth Page, Bentley Stone, and Walter Camryn.

Deborah A. Brothers (costume designer) designs costumes for both theatre and dance. Most recently she designed the costumes for the US premiere of *Ines De Castro* for Mad Moon Stage Productions in Hilton Head, South Carolina. She has designed for such theatres as the Williamstown Theatre Festival (MA), *Man in his Underwear*; Berkeley Repertory Theatre (CA), *Tonight at 8:30*, *The Showoff*, *As You Like It*; Shakespeare and Company (MA), *Maisie*, Faeries for *A Midsummer Night's Dream*. Her dance designs include Reeves and Jones Performance Group (NY), *Wolves at the Door*, *Methods of Passing*, *Last Waltz on the Titanic*; Wendy Perron Dance Company (NY), *Squall Recycled* (Costume Co-Collaborator). She is currently the costume designer and a lecturer in theatre at Williams College and has designed costumes for productions such as *Hamlet*, *The Trojan Women*, *The Seagull*, *Oh What a Lovely War*, *Abduction from the Seraglio* and *Cloud Nine*. She holds a Master of Fine Arts from the California Institute of the Arts and is originally from New Orleans.

Production Staff

Technical Director	Steven A. Draheim
Assistant Technical Director	Tim Steimle
Stage Manager	Nicole Cobban
Assistant Stage Mangers	Amy E. Gallagher, Laura Payonzeck
Lighting TA's	Andre Fuqua, Eric Youtz
Electrics Crew	Eric Marthinsen
Sound TA	James Springer
Props TA's	Donna Carter, Andrea Preschle, Amy Sass
Costumer	Pam Miller
Costume Design Assistant	Katie Levine
Costume TA's	Jennifer DeCamp, Bernadette Finnican, Mark Minsavage, Laura Pye, Crystal Theesfeld
Costume Construction	Sara Christensen Julie Cooling, Kim Domanski, Sloane Fleckman, Leigh Hadtke, Brenda Hayduk,Suzanne Heydt, Rose Maguire, Catherine Mountford
Scene Shop TA's	Peter Conn, Chris Fronheiser, Sean Spade, Chris Williamson, Adam Zonder
Set Construction	Clifford Barneman, Melissa Burke, Brien Davis, Abraham Chong, Carrie Goldwein, Stephen Noteboom, Jason Ostrowski,Matthew Rhoads, John Sakonski, John Thonet
Publicity & Box Office	Nicole Cobban, Bridgette Mayer, Michael Moore
Light Board Operator	George Love
Running Crew	Drew Edwards, Shannon Kearns, Kelly Peet, Derek Powell
House Manager	Denise Duhemle
Ushers	Provided by Cap & Dagger

Faculty of the Department of Theatre and Dance

Shellie Cash-Muller, acting director of dance	Dance technique and theory,
Steven A. Draheim	Technical direction, lighting
Danna Frangione (on leave fall semester)	Technique and theory
Christine Fry	Secréтары
Robert Gainer, chair	Acting and directing
Gary Grant (on leave fall semester)	Theatre history, theory, directing
Joel Gori	Acting
Laurie McCants (fall semester)	Introduction to theatre
Todd Rosenlieb (fall semester)	Dance technique and theory
Tim Steimle	Assistant technical direction
F. Elaine Williams, director of theatre	Design

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