

Center for the Arts, Wesleyan University, Middletown, Connecticut

Sponsored by the Wesleyan Theater Department

Presented in partial fulfillment for Honors in Theater, 2017

Through Everchanging Tracks of Neverchanging Space

Directed by May Treuhaft-Ali



Thursday April 13 at 8pm

Friday April 14 at 8pm

Saturday April 15 at 2pm and 8pm

All performances are held in **Olin Memorial Library**.

The performance will begin in the lobby on the first floor. Tickets are free and can be obtained at the Box Office.

Adapted from James Joyce's *Ulysses* by May Treuhaft-Ali and the Cast

CAST

Gabe Brosius
Jacob Casel
Rebecca Wei Hsieh
Joy Ming King
Shana Laski
Maggie Rothberg

Thesis AdvisorCláudia Tatinge Nascimento
Design Advisor.....Marcela Oteíza
Production Manager.....Rebecca Foster

PRODUCTION TEAM

Director.....May Treuhaft-Ali
Stage Manager.....Samuel Morreale
Assistant Stage Manager.....Lucy de Lotbinière
Music Director.....Phillip Heilbron
Designer.....Eli McClintock-Shapiro
Designer.....Emma Johnson
Designer.....Hope Fourie
Designer.....Ryan Dobrin
Movement Director.....Shana Laski
Poster Designer.....Haenah Kwon
Program Editors.....Ryan Dobrin, Rachel Sobelsohn

Run Crew
David Caruso, Zurich Deleon, Rose Johnson-Brown, Marcos Plaud Rivera

Costume Crew
Wei-Ling Carrigan, Jordan Roe

DIRECTOR'S NOTE

Nothing extraordinary happens in *Ulysses*. James Joyce's novel follows three unremarkable people—a young artist named Stephen Dedalus, a middle-aged Jewish man named Leopold Bloom, and his wife Molly—as they go about their lives in Dublin over the course of a day like any other, June 16, 1904. And yet, *Ulysses* superimposes the structure of Homer's epic poem onto the mundane events of this day. In the novel, each hour of the day corresponds to an episode from *The Odyssey*, and the three main characters, Leopold Bloom, Molly Bloom, and Stephen Dedalus, loosely correspond to Odysseus, Penelope, and Telemachus respectively. None of these Dubliners are particularly noteworthy, and yet they unknowingly play the roles of heroes and heroines. Joyce shows his readers that the extraordinary exists within the everyday, and that any person, event, or place, no matter how ordinary, has the potential to spark an epic journey.

When I began to imagine a staging of *Ulysses*, I knew it had to be a site-specific piece. If *Ulysses* investigates how the extraordinary manifests itself in everyday spaces—homes, a school, a maternity hospital, a red light district, and several pubs, to name a few—then I wanted to stage this story in a space that Wesleyan students use every day. For most, what happens in a performance is fictional, distinct, and separate from what happens in daily life. The theater is the home of the former, libraries belong to the latter. By putting the text of *Ulysses* in Olin Memorial Library, we hope to blend the real and the fictional, the familiar and the unfamiliar, everyday life and performance. *Through Everchanging Tracks of Neverchanging Space* is a laboratory experiment. I am using it to test the hypothesis that when bodies move through a real space and a fictional narrative concurrently, their sensitivity to the people and environment around them becomes heightened and thus opens up an extra-daily connection among them.

Ulysses raises questions about what it means to call a place home and participate in a community. In transposing *Ulysses* onto one of the most central spaces on campus, I ended up writing my love letter to Wesleyan. As I prepare to graduate, this project has allowed me to reflect on the temporary home I have made here. A particular blend of playfulness, spontaneity, and intellectual generosity has characterized our rehearsal process. To me, this blend represents Wesleyan at its best. My journey with this ensemble has been an incredibly joyful one—and now I invite you to take part in that journey.

- May Treuhaft-Ali

THEATER DEPARTMENT

Dawn Alger.....Administrative Assistant
Calvin Anderson.....Visiting Assistant Professor
Katherine Brewer Ball.....Visiting Assistant Professor
Rebecca Foster.....Visiting Assistant Professor of Theater
Quiara Alegría Hudes.....Shapiro Distinguished Professor of Writing
Ronald S. Jenkins.....Professor of Theater
Christian L. Milik.....Visiting Instructor in Theater
Cybele Moon.....Visiting Assistant Professor of Theater
Cláudia Tatinge Nascimento.....Professor of Theater
Edward Torres.....Visiting Assistant Professor of Theater
Kim Weild.....Visiting Associate Professor of Theater
John F. Carr.....Professor of Theater, Emeritus
William H. Francisco.....Professor of Theater, Emeritus
Gay Smith.....Professor of Theater, Emerita
Leslie A. Weinberg.....Retired Artist-in-Residence, Theater

Office Staff

Jess Cummings, Cheyanne Williams, Ryan Dobrin

Costume Shop Staff

Celina Bernstein, Connie Des Marais, Hope Fourie, Susana Hair,
Erin Hussey, Dominoe Jones, Regina Melady, Sofia Navarrete Zur,
Sofie Somoroff

Technical Staff

Chloe Briskin, Devon Cooper, Jess Cummings, Anthony Dean,
Thomas Fischer, Anna Fox, Daniel Gordon, Claire Graham, Sofia Kinney,
Amanda Larsen, Maia Nelles-Sager, Laura Pérez Maquedano,
Destiny Polk, Blake Pritchard, Amanda Rose, Olivia Riddick, Jamie Shi, Rose
Shuker-Haines, Avi Stein, Sydney Taylor-Klaus, Jordan Tragash,
Max Weiner, Andrea Weires, Nola Werlinich, Cheyanne Williams,
Jejomar Erln Ysit

Production Lab

Ray Achan, Shiri Benmoshe, Gabe Brosius, Ramsay Burgess, Jacob Casel,
Zurich Deleon, Griffin Godsick, Isaac Gotterer, Max Halperin,
Vienna Kaylan, Pryor Krugman, Ella Larsen, Madison McClain-Frederick,
Nathan Mullen, Teresa Naval, Naomi Okada, Alex O'Shea, Elizabeth Phan,
Katherine Puntiel, Maggie Rothberg, Gabriel Smith,
Unique Wenxuan Xue

CENTER FOR THE ARTS

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Assistant Technical Director/Scenery Specialist.....	Charles Carroll
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Art Studio Technician, Assistant Professor of Art.....	Kate TenEyck
Campus and Community Engagement Manager.....	Rani Arbo

Upcoming Events

Faculty Theater Production

Islands

Friday, April 21, 8pm, Saturday, April 22, 2pm & 8pm

CFA Theater

Written and Directed by Ronald Jenkins, Professor of Theater
“Islands” is a play celebrating the arts as a means of resistance to colonialism, slavery and injustice. The story begins with two seventeenth century European superpowers trading Manhattan for an East Indies spice island, without the consent of their inhabitants, and moves through the history of other islands of oppression from Malcolm X in solitary confinement to Nelson Mandela’s Robben Island to Aung San Suu Kyi in Myanmar to contemporary Puerto Rico to African Immigrants in refugee camps on Lampedusa.

SPECIAL THANKS TO

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Key Session, Jonah Toussaint,
& the Olin Library Faculty, Staff, and Administration