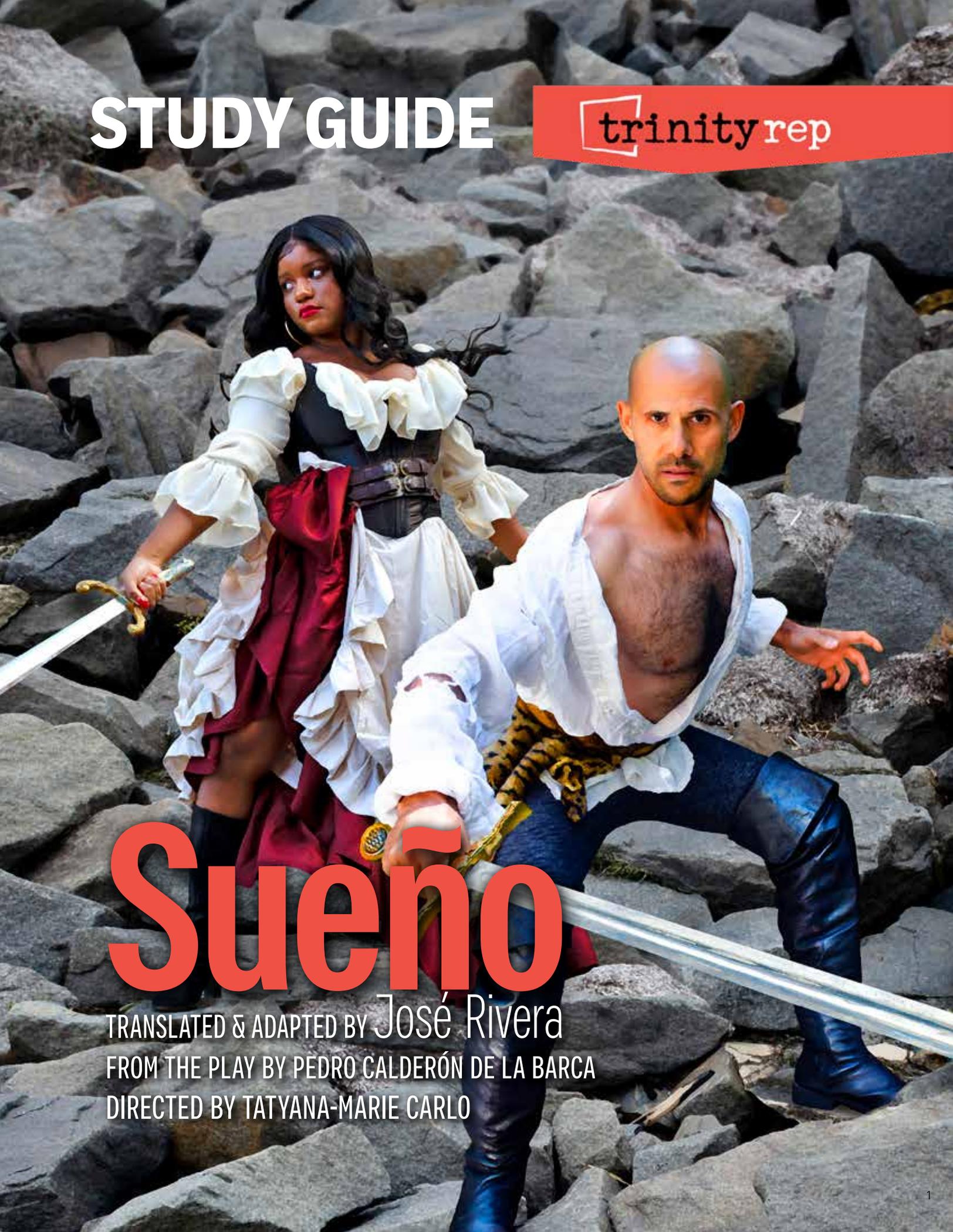


# STUDY GUIDE

trinity rep



# Sueño

TRANSLATED & ADAPTED BY José Rivera

FROM THE PLAY BY PEDRO CALDERÓN DE LA BARCA

DIRECTED BY TATYANA-MARIE CARLO



# Education

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Support for Trinity Rep's education programs comes from the Dexter Donation Trust, The Norman and Rosalie Fain Family Foundation, Phyllis Kimball Johnstone & H. Earl Kimball Foundation, Mary Dexter Chafee Fund, The McAdams Charitable Foundation, Rhode Island State Council on the Arts, Shakespeare in American Communities, Textron Charitable Foundation, Theatre Forward, The Yawkey Foundation, Otto H. York Foundation, and many individual donors

Prepared by Joi Wright & Trinity Rep's Education Department  
Designed by Jessica Thomas

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# Theater Audience Etiquette & Discussion

**PLEASE READ CAREFULLY AND GO OVER WITH YOUR CLASSES BEFORE THE SHOW**

## **TEACHERS**

Speaking to your students about theater etiquette is **ESSENTIAL**. Students should be aware that this is a live performance and that they should not talk during the show. If you do nothing else to prepare your students to see the play, please take some time to talk to them about theater etiquette in an effort to help the students better appreciate their experience. It will enhance their enjoyment of the show and allow other audience members to enjoy the experience. The questions below can help guide your discussions. Thank you for your help and enjoy the show!

## **ETIQUETTE**

What is the role of an audience in a live performance? How is it different from seeing a film? Why can't you chew gum or eat popcorn at a live theater performance? Why can't you talk? What can happen at a live theater performance that can't happen in cinema? Reiterate that students may not chew gum or talk during the performance. Please make sure all cell phones or other devices that may create sound are off. Recording devices and cameras are strictly prohibited. If there is a disturbance, they will be asked to leave and the class will not be invited back to the theater. Students are not permitted to leave the building during intermission.

## **DISCUSSION QUESTIONS BEFORE SEEING THE SHOW AT TRINITY REP**

What are the differences between live theater and cinema? (Two dimensional vs. three dimensional; larger than life on the screen vs. life-size; recorded vs. live, etc.) Discuss the nature of film as mass-produced, versus the one-time only nature of live performances. Talk about original art works vs. posters. Which do they feel is more valuable? Why? What is the responsibility of an audience when watching a play? What is the responsibility of an audience when watching a Shakespeare play?

### **Observation #1**

When you get into the theater, look around. What do you see? Observe the lighting instruments around the room and on the ceiling. Look at the set. Does it look realistic or abstract? Try to guess how the set will be used during the show.

### **Observation #2**

Discuss the elements that go into producing a live performance: The lights, set, props, costumes, and stage direction. All the people involved in the "behind the scenes" elements of the theater are working backstage as the play unfolds before the students' eyes. Tell them to be aware of this as they watch the show. Observe the lighting cues. How do special effects work? How do the actors change costumes so fast?

Pay attention to when you're excited about something on stage. What excited you? Pay attention to when you're bored. Why were you bored? What would you have done differently to make the play more interesting? Actors in a live performance are very attuned to the audience and are interested in the students' reactions to the play. Ask the students to write letters to the actors about the characters they played and to ask questions of the actors.

*Send these letters to:* Trinity Repertory Company, c/o Education, 201 Washington St., Providence, RI 02903 or email to: [education@trinityrep.com](mailto:education@trinityrep.com).

# USING THIS STUDY GUIDE IN YOUR CLASSROOM

## A Letter from Associate Education Director Matt Tibbs

### Welcome

to Trinity Rep and the 55th season of Project Discovery! The education staff at Trinity Rep had a lot of fun preparing this study guide and hope that the activities included will help you incorporate the play into your academic study. It is also structured to help you to introduce performance into your classroom through the following elements:

- **COMMUNITY BUILDING IN YOUR CLASSROOM**
- **INSPIRATION AND BACKGROUND ON THE ARTIST**
- **ENTERING AND COMPREHENDING TEXT**
- **CREATING TEXT FOR PERFORMANCE**
- **PERFORMING IN YOUR CLASS**
- **REFLECTING ON YOUR PERFORMANCE**

### Trinity Rep's

Project Discovery student matinées help high school students in the following common core areas (for more information on the National Core Arts Standards, visit <http://nationalartsstandards.org/>):

- Initiate and participate effectively in a ranges of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively (CCS.ELA-LITERACY.SL.9-10.1)
- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme (CCSS.RL.9-10.3)
- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (CCSS.RL.9-10.4)
- Investigate how cultural perspectives, community ideas, and personal beliefs impact a drama/theatre work (TH: Cn10.1.I.)
- Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works (TH: Re8.1.I.)
- Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices (TH: Re7.1.I.)
- Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective (TH: Re9.1.I.)

### *Enjoy the show!*

Matt Tibbs, Associate Education Director



# A Dance with Calderón

By José Rivera

*José Rivera adapted Sueño from Pedro Calderón de la Barca's 1635 play Life Is a Dream, titled La vida es sueño in its original Spanish. Rivera shares his process adapting the over 300-year-old play for modern audiences, how his version differs from the original, and the similarities shared by both in what was originally published as a prelude to the actors' script.*

## This is the story of a relationship.

I knew very little about *Life Is a Dream* when I got a call from the Hartford Stage Company asking if I had any interest in adapting the play for "next season." In fact, I hadn't even read the play by the time I called the theatre a few weeks later to say I'd do it. A month later, when I stopped procrastinating and finally did read *Life Is a Dream*, I understood why this great play — written by one of the most gifted and prolific dramatists in history — is so rarely performed in North America.

Something in its stubborn density, its enigmatic elegance, its obsessions, the odd codes of human behavior embedded in its verse... something about this story of a resurrected prince who questions the nature of existence... something in this marvelous, sprawling, insanely technical play seemed more distant, more difficult, more untranslatable than anything I knew from Aeschylus. Remote and modern, dark and wacky, poetic and pungent, stuffy and sexy. *Life Is a Dream* terrified me. I wanted to call Hartford Stage and suggest another playwright for the job.

But at the same time that the play spooked me, it attracted me. There's greatness in this awesome tale. There's beauty in Segismundo's fierce search for the meaning of life. There's dignity in Rosaura's cross-dressing, cross-European pursuit of justice. There's something sobering and moving in Basilio's attempt to come to a redemptive peace between the dictates of the stars and his love for his son. This is a play full of Big Questions. What is honor? What separates man from animals? If life is a dream, what happens to free will? If life is a dream, who's dreaming it? I knew I couldn't pass the job on to another writer. I did the next best thing. I procrastinated for another six months. "Next season" at Hartford Stage came

and went.

When I actually did start to write, I was faced with an undeniable fact: I had never adapted a play before and I didn't know where to start. I asked myself: What do I have to contribute to *Life Is a Dream*? The obvious answer was: Nothing. I was stuck (again) until I shifted the question slightly: What do I have to contribute to a modern North American audience's appreciation of *Life Is a Dream*? That was the shift in perspective that finally got me going.

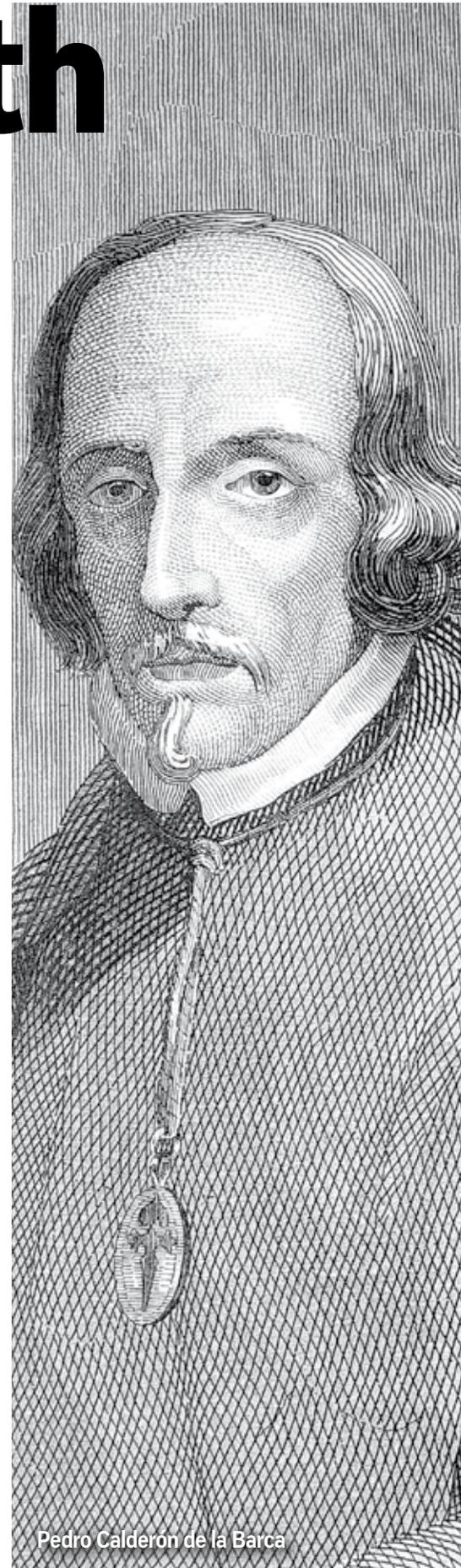
Practical questions asserted themselves right away. Do I change the play's time and location? Do I set it in Pinochet's Chile? Franco's Spain? Castro's Cuba? Clinton's America? I rejected these ideas as too gimmicky. The original play is set in Poland — a choice akin to Shakespeare setting his play about two gentlemen in Verona. I opted to set the play in Spain in 1635, the time and place of its creation. As a Latino writer aware of the relationship between ancient Spain and the New World, it was exciting to me to imagine this play springing from a society simultaneously obsessed with honor at home and genocide and conquest of indigenous people abroad. When I began to imagine the characters of this play in relation to the New World, I felt I had a "way into" the play that a contemporary audience might appreciate.

I then turned my attention to the play's bizarre plot. That was easy. I imagined that most theatregoers had a right to know and enjoy Calderón's narrative. So I decided to be faithful to the original story, almost moment by moment, with only a couple of structural changes, and some (potentially radical) re-examining of the ending of the play.

The bulk of my work centered around an article I read which said that Calderón wasn't interested in writing characters as we understand that word today. Calderón (according to the article) wrote archetypes, walking mouthpieces without full-blown psychologies. So I tried to recreate Calderón's play with 20th-century characterizations. I asked myself fundamental questions about Segismundo's internal reality. Did he ever hallucinate while in isolation? Was he ever baptized? Has he ever felt love? Did Basilio ever visit him? How did the King keep his son's identity a secret for 25 years? Has the Prince ever seen his own face?

Calderón never answers these questions. In

*continued on next page*



Pedro Calderon de la Barca

attempting to invent an internal reality for all the characters, I reconstructed the language of the play. I cut the lengthy asides; I trimmed the long speeches. And I did away with most of Calderón's metaphors and created new imagery with a contemporary feel.

Segismundo's jail cell is now a "sewer pipe," he refers to himself as "a storm of chemical responses pretending to have a soul," and as "the soul of anthrax and polio." Basilio calls the stars "secrets of the universe written in nightly Braille" and "the dandruff of Zeus." Estrella tells Rosaura that Astolfo's manliness "does something truly wacky to my personal chemistry." Rosaura refers to her horse — a "violent Hippogriff" in some translations — as an "instinct-challenged freak." She calls Spain "morbid and feisty all at the same time." Her servant Clarín asks, when they arrive in Spain: "What contaminated mirage, I wonder, will come along to pick our pockets and flog our imaginations?"

*"...when it was all said and done, I returned to a newborn respect and came back full circle to true awe..."*

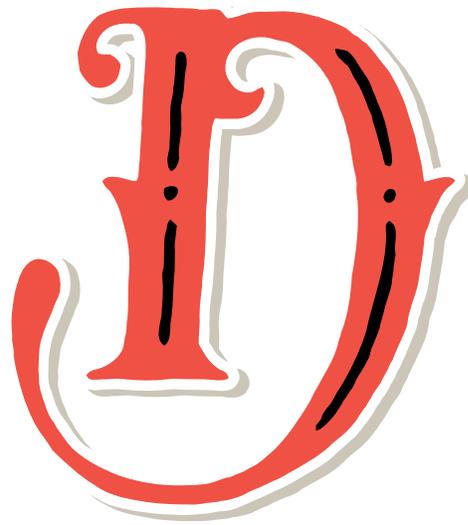
And the famous end-of-act-two speech now reflects a contemporary world's end-of-century skepticism — a point of view unthinkable in Calderón's very Catholic Spain. Segismundo says: "What is life? A frenzy. What is living? An illusion, a shadow, a fiction. The greatest good is nothing but a weightless idea. To live is to sleep, to live is to dream, all who live are dreamers, all dreamers are the dreams of God — and what is God Himself, but the greatest dream of all?"

As the months went by, I found my relationship to Calderón changing. Someone once told me that to write an adaptation is to serve an apprenticeship with a master. Like any good apprentice, I approached the Old Man with awe mixed with fear. This was followed by familiarity as I chipped away at the many translations of this play in pursuit of its beating heart. This was followed by a strange irritation at Calderón's repetitions, his limited vocabulary, his recycled metaphors, his slavish devotion to the conventions of his time, his unwieldy subplot, and his obstinate championing of the status quo. This was followed by a truly Oedipal desire to kill the old bastard. But eventually, when it was all said and done, I returned to a newborn respect and came back full circle to true awe; that is, awe without fear.

For ultimately the story of an adaptation is the story of a relationship. It's either a dance, a dialogue, a duet, or a duel between you the adaptor and the original creator — for Calderón and me, it's been all of the above. ■

# The Wonderful World of TELENOVÉLAS

By Laura Weick



irector Tatyana-Marie Carlo based this staging of *Sueño* on a telenovela set. But what exactly is a telenovela — and why set a Spanish Golden Age adventure tale on the set of one?

At their most basic definition, telenovelas are a style of serialized dramas produced in Latin American countries. Telenovelas can span a range of genres from romantic comedies to historical dramas to thrilling mysteries, but what they all tend to have in common are melodramatic storylines and multiple plots that may or may not intertwine. While the theatricality and exaggerated situations of telenovelas often lead to comparisons to English-language soap operas, telenovelas tend to have short runs of only a few seasons, compared to the decades-long legacies of American soaps like

*General Hospital* or *Days of Our Lives*. Telenovelas also air during primetime instead of daytime, and tend to target a broader demographic than soap operas.

Some popular telenovelas have been adapted for the English-speaking audiences too: the ABC sitcom *Ugly Betty* is based on the Colombian telenovela *Yo soy Betty, la fea*, and the CW's *Jane the Virgin* is an adaptation of Venezuela's *Juana la Virgen*. And with a rise in streaming and easier access to subtitles, it's easier than ever to watch telenovelas in their original language.

Like telenovelas, *Sueño* has melodrama in spades. Plot points like Rosaura's search for her long-lost father; Segismundo reuniting with his family after being locked away for decades; the love square between Segismundo, Rosaura, Estrella, and Astolfo; and the dramatic climax of the play are all things that wouldn't be surprising to find in a telenovela.

One telenovela Tatyana cites as a major inspiration for her direction of *Sueño* is Telemundo's *El Zorro, la espada y la rosa* (*Zorro, the Sword and the Rose*). Based on the classic fictional character Zorro, a swashbuckling masked vigilante, this telenovela specifically inspired *Sueño*'s action and period-setting.

Another one of Tatyana's favorites is *Luz Clarita*, a Mexican telenovela about an orphan adopted by a wealthy family who still searches for her believed-to-be-deceased mother, impacting the lives and drama of those around her. She's also a fan of Mexican singer and actress Thalia, who most famously starred in *María la del barrio*, known as *Humble María* in English. One of the most popular telenovelas of all time, *María la del barrio* also followed a girl who goes from rags to riches, but focused more on romance the between her and a wealthy man, with a woman also in love with him attempting to drive a wedge between the two. Despite the melodrama within telenovelas, it's the human connections fostered that make the medium so relevant — and Tatyana hopes this translates to *Sueño* on the stage. ■

# Meet José Rivera

*The author of Sueño talks about playwriting and Latin artists*

By Laura Weick

Brown University's John Hay Library recently acquired a selection of José Rivera's bibliography for its special collections, so the playwright will be in Providence to celebrate — and to see Trinity Rep's production of his adaptation of *Sueño*. He previously stopped by in 2019 to see Trinity Rep's production of his play *Marisol*.



José Rivera

When told about Trinity Rep's vision for *Sueño*, he found director Tatyana-Marie Carlo's telenovela-inspired vision particularly interesting.

"It's funny they're doing that because there's a line that Rosaura says at one point

calling her situation a 'tortured soap opera,'" he recalled. "I think that's great, and it's so funny because even in the original, the relationship between Estrella and the Duke Astolfo really feels like an old-school Latin soap opera: He's a cheater, and she wants to make sure he's faithful. And there's just a lot of the common tropes of soap operas in this story."

Originally published in 1999, José wrote *Sueño* for Hartford Stage as a modernized adaptation of Pedro Calderón de la Barca's Spanish Golden Age play, *La vida es sueño*, or *Life Is a Dream*. You can read more about the playwriting process in José's own words on page 7.

"The original is kind of a timeless classic that people have loved for centuries," José said. "I think the adaptation was meant to be very modern in terms of language, but the plot of the adaptation is basically the same as the original plot and characters. But I really sort of worked hard on creating the metaphors in a way that resonated with contemporary audience."

Yet more than 20 years later, the show's themes remain more relevant than ever. In fact, José thinks that audiences will connect with some of the show's themes better in 2022 than 1999.

"Interestingly enough, some references in the play to plagues and disease I think may resonate more today than it did 20 years ago," José noted. "But I think beyond that, the same issues apply. Rosaura is a very strong woman fighting to find her own voice and power in a very male world, and that's certainly not changed at all,

it's still relevant. Some of the political issues are kind of timeless: Spain, at the time the play was written, was colonizing the New World. The idea of how people are colonized, and what happens in that relationship between the very powerful and the very weak, I think that is pretty resonant today."

José's been doing work on the small screen too, though not necessarily telenovelas. He's currently working with Netflix on a television adaptation of Colombian author Gabriel García Márquez's 1967 novel *One Hundred Years of Solitude*. The show is currently in pre-production, with José writing 16 episodes. At the time of the writing of this article, José expects the show to go into production next year.

Other screenplays José wrote include multiple episodes of the TV show *Eerie, Indiana*, which he co-created with Karl Schaefer, and the film *The Motorcycle Diaries*, which was nominated for an Academy Award for Best Adapted Screenplay.

"I think playwriting for me is a more natural process," he said. "Plays and drama are a group of people sitting around telling stories, and that that's pretty primitive. I think we're hardwired to be a playwrights for that reason. Screenwriting is not a natural thing. Films didn't exist 2,000 years ago, so, I felt I had to really learn the craft of screenwriting, whereas I sort of naturally understood the craft of playwriting. I tell students that you write a screenplay with your eyes, and you write a play with your ears since the plays more language based, and the film is based in imagery."

On both stage and screen, José has been a long-time advocate of Latinx representation. He said that while opportunities for Latinx artists have improved since early in his career, Latinx artists and works still tend to be tokenized. *Sueño* doesn't require certain ethnicities in its cast, but in Trinity Rep's production multiple cast members and members of the artistic team identify as Latinx.

"I'm more optimistic, certainly," José said. "When I first started there were so few Latin directors, playwrights, actors, anyone. I have very few role models growing up. And in the time since, from my 20s, to now I've seen a huge growth in the number of well-trained, highly-skilled, and educated Latin artists working in theater. But we still have a long way to go. I find that if I have a play at a regional theater, they're not going to do another Latin play that season, they're not going to do more than one per season. And that's a drag, but hopefully that will change." ■



## Dancing with Rivera at Trinity Rep

Previous productions of plays by José Rivera at Trinity Rep were *Marisol*, part of Trinity Rep's 2018-19 Season, featuring Octavia Chavez-Richmond as *Marisol* (above left) and Mia Ellis as *The Angel*, directed by Brian Mertes; and *References to Salvador Dalí Make Me Hot*, a 2019 Brown/Trinity Rep MFA thesis production directed by Tatyana-Marie Carlo '20, featuring, from top Michael Rosas, Danielle Dorfman, Kalyne Coleman & Ricardy Fabre. PHOTOS BY MARK TUREK



# A Conversation With the Director

## Tatyana-Marie Carlo

By Gia Yarn, Assistant Director

**Gia Yarn:** What has it been like to return to Trinity since directing *Fade*?

**Tatyana-Marie Carlo:** Unlike *Fade*, fortunately, I had more time to prep which made this a more fun and less stressful experience because last time I had 48-hours to prep and step-in as director for Diane Rodriguez, may she rest in peace. I'm thrilled that with *Sueño*, I was able to have peace, time and the ability to choose the performers and designers I wanted to work with. I truly got to be a part of the process from conception to execution. It's also a pleasure to be able to work with people I've worked with in the past!

**GY:** What excites you most about this production of *Sueño*?

**TMC:** I'm excited I got to collaborate and be in conversations with the three very important aspects of my life which is company, Brown/Trinity and Teatro en El Verano as we all get to come together and make a play. I'm also excited to be working on another José Rivera play as I directed *Marisol* at Emerson College and *References to Salvador Dali Make Me Hot* as my MFA thesis project while attending Brown/Trinity for directing.

**GY:** Out of all the characters, who do you say you identify the most or least with?

**TMC:** I identify with Rosaura the most because she's powerful, doesn't take anything from anyone and has learned to code-switch in order to survive, which we all hopefully won't have to do forever. I identify with Astolfo the least because he is a jerk! He's everything I would never want in a partner, or a friend, because he is conceited, self-involved, an opportunist, selfish, entitled, breaks promises and he abuses his privilege and power.

**GY:** What is the biggest difference between *Life is a Dream* by Pedro Calderón de la Barca and *Sueño*, translated and adapted by José Rivera?

**TMC:** *Sueño's* text is more contemporary, has less Old English and was generated from José Rivera reading the various adaptations of *Life is a Dream* which has multiple translations. Therefore, depending on the copy of text you receive, *Life is a Dream* always be slightly different while Jose Rivera's play remains the same. The biggest difference between the two plays is that *Life is a Dream* is set in Poland where Rosaura and Clarin come from Muscovy which is now modern-day Russia.

**GY:** What are some things you would like student audiences to take away from in this production of *Sueño*?

**TMC:** This play is full of so many themes! *Sueño* explores pre-destiny versus free-will that consumes Segismundo's life. I love how the play examines the expectations our parents, and society, has for us versus the idea of who we are organically and who we naturally chose to be. At the end of the day, you are going to have to do what's in your heart and not worry about what others think you can or cannot do. I also it to be clear about the harms of a solely patriarchal society as Rosaura has been told she can't do anything because she's a woman. This play is set in a time where men controlled all political and legal processes and still today, women continue to challenge the societal structures that hold them back. That being said, I hope audiences take a little Rosaura with them!

**GY:** Is there anything else you'd like student audiences to know about your work?

**TMC:** I want student audiences to experience the play however they want to watch a play. Laugh if you feel like laughing or whisper to your neighbor if you really enjoyed a certain moment. No one will tell you that you are too loud or too quiet. Enjoy the show however you want to enjoy it!

Daniel Duque-Estrada as Segismundo and Alfredo Antillon as Astolfo



# The Power of Bilingual Theater

By Tatyana-Marie Carlo, director of Sueño

*The following was originally published in spring/summer 2021 issue of the SDC Journal, the official trade publication of the Stage Directors and Choreographers Society.*

As a bilingual theatermaker from Miami, my heart beats in service to the community that shaped me. Some of my most lasting artistic and cultural influences come from the people around me and those I've worked with. Growing up in Miami, I was surrounded by an environment that relished life and celebrated who I was, making me feel I could live without compromising my cultural identity. This freedom and assurance of self was further encouraged by my grandmother, who was a major influence in my upbringing. Orphaned at age five, she was a strong, playfully serious woman who always emphasized the importance of family, education, and how we should each work to improve "our little slice of the world." Her perseverance, hope, and indomitable spirit gave me life, and her tenacity was something I sought to emulate in my work.

Initially, my journey into theater began as a joyful escape and a way to connect with others, an avenue for making my own "little slice of the world" a better place, and a space to celebrate what, and who, I loved. My grandmother made sure to never miss one of my plays, no matter the distance. Although my work was primarily in English — and she spoke very little of it — she always made an effort to congratulate me, commenting on the costumes or how handsome an actor was. I sadly knew, though, that however much she wanted to support me, she wasn't able to fully participate in the theatrical event or engage with the thematic material itself. It was my desire to bridge this linguistic gap with my grandmother, and connect with her through an art form that I felt was so powerful, that was the primary catalyst for my interest in bilingual theater.

That catalyst eventually sparked an opportunity to join the creative team at MicroTheater Miami, a primarily Spanish-language theater housed in El Centro Cultural Español (CCE Miami), a cultural center that serves the surrounding Hispanic community. There, in collaboration with Executive Director Jorge Monje, I not only developed the theater's first English-language season but also uncovered and expanded my own understanding of Spanish-language theater. In the process of developing work in both Spanish and English, MicroTheater Miami showed me bilingual theater's wider outreach. By adding an English season, our audience grew, with more multigenerational families coming together to watch plays and connecting afterward because of it. I saw the potential bilingual work has for both increasing theater's cultural impact and facilitating human connections within my own community. As a director and theatermaker, I felt this was a true light bulb moment and an affirmation for me on my artistic journey to keep moving forward in a way that served my people.

In addition to witnessing the reach and impact of bilingual theater firsthand, I found that working in MicroTheater Miami came with unexpected serendipity. The open floor plan and open work culture of CCE led to opportunities to work with the glorious women who ran that organization: Mayte de la Torre, Mildred Cabezas, Veronica C. Alvarez, and Ena Columbie. In a predomi

*continued on next page*

# El Poder del Teatro Bilingüe

de Tatyana-Marie Carlo, la directora de Sueño

*El siguiente fue originalmente publicado en el diario SDC edición de primavera/verano del 2021, la publicación comercial oficial del Stage Directors and Choreographers Society.*

Como una teatrera bilingüe de Miami, mi corazón late al servicio de la comunidad que me formó. Algunas de mis influencias artísticas y culturales más duraderas provienen de personas que me rodean y con quienes he trabajado. En Miami, donde me crié, estuve rodeada de un ambiente que disfruta la vida y celebra quién soy, permitiéndome vivir sin sacrificar mi identidad cultural. Esta libertad y sentido de confianza en mí fue inculcado y animado por mi abuela, quien fue gran influencia en mi crianza. Huérfana a los cinco años de edad, era una mujer fuerte, con un humor juguetón pero serio, y que siempre enfatizó la importancia de la familia, la educación, y cómo deberíamos trabajar para mejorar nuestro "pedacito del mundo". Su perseverancia, esperanza y espíritu indomable me dieron vida, y su tenacidad es algo que intento emular en mi trabajo.

Mi trayectoria en el teatro comenzó como un escape lleno de alegría, y una forma de conectar con otros, una ruta para hacer de mi "pedacito de mundo" un mejor lugar y un espacio que celebra qué, y a quién, amo. Mi abuela se aseguró de nunca faltar a una de mis obras, sin importar la distancia. Aunque mi trabajo era primordialmente en inglés—y ella lo hablaba muy poco—siempre hacía el esfuerzo de felicitarme, comentando sobre los vestuarios o cuán guapo era un actor. Tristemente, siempre supe que por más apoyo que me quería dar, ella no era capaz de participar por completo del evento teatral, o de entrar de lleno en la temática del material. Era mi deseo cerrar la brecha lingüística con mi abuela y conectar con ella a través de la forma artística que consideraba tan poderosa. Este fue el primer catalizador de mi interés por el teatro bilingüe.

Este catalizador eventualmente me brindó la oportunidad de ser parte del equipo creativo de MicroTheater Miami, un teatro primordialmente en español, albergado por el Centro Cultural Español (CCE Miami), un centro cultural que está al servicio de la comunidad hispana circundante. Allí, en colaboración con el director ejecutivo Jorge Monje, no sólo desarrollé su primera temporada en inglés, sino que también descubrí y amplí mi propio entendimiento del teatro en español. En el proceso de crear trabajos tanto en inglés como en español, MicroTheater Miami me enseñó el amplio alcance que ofrece el teatro bilingüe. Añadir una temporada en inglés, hizo crecer nuestra audiencia, y más familias multigeneracionales comenzaron a ver nuestras obras juntas y a conectar al salir. Vi el potencial que tiene el trabajo bilingüe para aumentar el impacto cultural de un teatro, y facilitar conexiones humanas con mi propia comunidad. Como directora y teatrera, siento que esto fue un momento de esclarecimiento y afirmación en mi travesía artística para continuar en ella al servicio de mi gente.

Además de presenciar de primera mano el alcance e impacto del teatro bilingüe, encontré que trabajar con MicroTheater Miami me ofreció momentos de serendipia. La apertura de los espacios y la cultura de trabajo en el CCE, condujo a oportunidades de trabajo con las mujeres magníficas que operan la organización: Mayte de la Torre, Mildred Cabezas, Verónica C. Álvarez y

*continúa en la página siguiente*



Tatyana-Marie Carlo & her grandmother

**Bilingual** *continued from previous page*

nantly female space, I saw empowered women leading compassionately and effectively, and excelling in their fields, all while making space for others. These brilliant, powerful women worked with one another seamlessly, considering every idea in a room, including my own, and I didn't even work for them! They had a way of making everyone feel heard and valued, and I was inspired after seeing the benefits of this trust in their nonjudgmental collaborative process. I sought to emulate the way they ran their organization in my own artistic process by guiding creative spaces as a director with an openness, vulnerability, and safety that allowed ideas to thrive.

With respect to my own theatermaking, I believe that every voice matters. Trust matters. By trusting every idea, impulse, or glimmer of a suggestion from my community of collaborators, I seek to embrace a process that allows every artist the space and time to exist in the rehearsal space, creating a nuanced perspective about the work. As a director, my role is to filter these ideas in a coherent and meaningful way. This approach is particularly effective when producing bilingual theater, where it is imperative to create a space where each person has a personal stake in the production, particularly if we're doing work that will reflect a greater community. The creative process is just as important as the end product and is inextricable from the experience of theater as a

**Bilingüe** *continuación de la página anterior*

Ena Columbine. En un espacio predominantemente femenino, vi a mujeres empoderadas liderar con compasión, eficacia, y triunfando en sus respectivas áreas, mientras abrían camino para otros. Estas mujeres brillantes y poderosas, trabajaban unas con otras de forma impecable, tomando en consideración cada idea ofrecida, incluyendo las mías cuando ni siquiera trabajaba para ellas. Tenían la habilidad de hacer sentir a todos escuchados y valorados, y me sentí inspirada al presenciar los beneficios de esta confianza en su proceso colaborativo, sin juicios. Busco emular la forma en que manejaban la organización en mi propio proceso creativo al guiar, como directora, espacios creativos con la receptividad, vulnerabilidad y seguridad que permiten que las ideas florezcan.

En cuanto a mi propio quehacer teatral, creo que cada voz importa. La confianza importa. Confiar en cada idea, cada impulso, o hasta el destello de una sugerencia de mis colaboradores, busco acoger un proceso que ofrezca a cada artista el espacio y el tiempo de existir en un lugar de ensayo para crear una perspectiva de trabajo matizada. Como directora, mi rol es eventualmente filtrar estas ideas de forma eficaz y coherente. Este acercamiento es especialmente eficaz al producir teatro bilingüe donde es imperativo crear un espacio donde cada persona tiene un interés personal en la producción, particularmente si hacemos trabajo que refleja a una comunidad mayor. El



*Vanessa Elise, Amber-Lynn Benson, Rei Capote, Marcela Paguaga + Icela Marlice in REAL WOMEN HAVE CURVES at Main Street Players, directed by Tatyana-Marie Carlo. Photo by Ashton Rey.*

whole, especially in light of how a particular community receives the work. If we take care of the culture we are inhabiting and sharing with our audience, respect its customs and traditions, the art we create resonates more deeply than something with no flexibility for inside perspectives. Work that is more in tune with a community's pulse allows for deeper and more relevant discussions to be had, especially about particularly difficult issues. By creating work that is intimately of the people, you allow for a vulnerability that breaks down walls, helps us explore taboo cultural subjects, encourages personal investigation, and challenges our assumptions in the context of our community.

On a larger scale, I also see bilingualism as a rebuttal to the dominant cultural hegemony that has historically policed people like me. Though the United States doesn't have an official language, speaking a foreign language in public was once considered dangerous and even illegal. Growing up, my own mother would receive letters from her school expressing the harm that speaking Spanish in the home could cause. And while we've begun moving forward, vestiges of a system imbued with censorship and discrimination still manifest to this day. Policing language, whether it's intentionally systemic or through unexamined assumptions, is a form of erasure that denies people their culture and heritage, and, sadly, is usually a symptom of a more deep-seated prejudice. However, I saw how I could challenge this prejudice through supporting and creating work that uplifts my community, and with the foundations I built at MicroTheater and CCE, I was determined to pursue a career that centered

proceso creativo es tan importante como el producto final, y es inextricable de la experiencia teatral completa, especialmente al tomar en cuenta cómo una comunidad particular recibe y responde al trabajo. Si cuidamos la cultura que habitamos y presentamos a nuestra audiencia, con respeto a sus costumbres y tradiciones, creamos arte que resuena con mayor profundidad que algo sin flexibilidad para perspectivas internas. Un trabajo que está en armonía con el pulso de una comunidad, da paso a discusiones más profundas y relevantes, en especial sobre asuntos difíciles. Al crear trabajo que es de la gente, damos paso a una vulnerabilidad que derriba muros, a explorar temas culturalmente tabús, incentiva la investigación personal, y reta suposiciones en el contexto de nuestra comunidad.

A gran escala, también veo el bilingüismo como una refutación a la hegemonía de la cultura dominante que, históricamente, ha controlado personas como yo. Aunque Estados Unidos no tiene un idioma oficial, hablar un idioma extranjero en público, en algún momento, se consideró peligroso y hasta ilegal. Mi propia madre recibía cartas de la escuela hablando del daño que puede causar hablar español en el hogar. Aunque hemos comenzado a avanzar, los vestigios de un sistema empapado de censura y discriminación aún se manifiestan al día de hoy. Monitorear el lenguaje, sea intencionalmente sistémico o a través de suposiciones examinadas es una forma de borradura que niega a la gente su cultura y herencia y es, tristemente, síntoma de un prejuicio mucho más arraigado. Sin embargo, puedo retar este prejuicio al

apoyar y crear trabajo que eleva a mi comunidad. Con los cimientos que construí en MicroTheater y CCE, estaba determinada a perseguir una carrera que ponga enfoque a artistas Latinx bilingües.

Durante mis estudios de maestría en Brown/ Trinity, expresé mis intenciones artísticas y finalmente me encontré en contacto con Marta Martínez, la Directora Ejecutiva de Rhode Island Latino Arts (RILA) y el, entonces, Director Artístico Asociado de Trinity Rep, Tyler Dobrowsky. Juntos, tanto RILA como Trinity Rep estaban rediseñando su programa de colaboración, Teatro en El Verano, una producción rodante de verano bilingüe para la que terminé dirigiendo. Aquí, practique el espíritu que cultivé en Miami y descubrí una vez más que la experiencia única, el sentido de sí mismo, la comprensión cultural y las contribuciones artísticas de cada colaborador dan paso a un teatro más sólido y matizado.

Fui particularmente inspirada al ver cómo el dominio cultural en el trabajo de Marta como historiadora oral abrió paso a que un teatro bilingüe de comunidad fuera próspero. Como alguien profundamente conectada a la ciudad de Providence, ella fue alguien que resonó con el alma de la comunidad y facilitó la creación de arte realmente transformador. Esto impulsó aún más mi creencia en que, por naturaleza, el teatro bilingüe debe trabajarse en colaboración. A menudo, confiar en la comprensión limitada o parcial de un autor institucional para guiar un espectáculo resulta como una muestra superficial o auto engrandecedora de diversidad para una audiencia que ve de manera transparente un barniz de cultura sin un verdadero compromiso con esa comunidad. Es difícil presentar una obra de teatro bilingüe Latinx de manera auténtica sin involucrar a personas Latinx. Más bien, al emplear un foro democrático de ideas, guiado y dirigido por un director culto, paciente e intencional, se crea un espacio seguro para realizar un trabajo íntimo. Creo que este tipo de trabajo no es solo un esfuerzo artístico, sino también esencial para nuestra supervivencia.

Aunque era esencialmente una forastera, la comunidad Latinx de Providence me acogió como a uno de los suyos, y esa solidaridad es la razón por la que me quedé en Rhode Island después de mi maestría. Me hizo reflexionar sobre cómo sobrevivimos como comunidad. Hay algo que decir acerca de tener un espacio seguro en un mundo en el que constantemente estás "ajeno". No tengo ninguna duda de que la experiencia comunitaria de la "otredad" es también parte del motivo de la solidaridad. Sé que mi abuela debe haber sentido eso, y tal vez por eso mantuvo un hogar abierto para todos en su comunidad, a pesar de su propia lucha. Su compasión fue informada por un mundo con mucho sufrimiento, y al cuidar su propio "pedacito del mundo", buscó sanar a su comunidad. Supongo que esto es también lo que estoy tratando, de hacer de alguna manera, con mi propio arte. Mi teatro es tanto una expresión de esperanza como una extensión del amor sacrificado de mi abuela por su comunidad. De la misma manera que ella buscó traer gente a su hogar y crear una familia, yo busco traer gente al proceso artístico y crear algo que contribuya a la sanación comunitaria. Más satisfactorio que el trabajo en sí, las amistades y las relaciones que construí en RILA hicieron que Rhode Island se sintiera como estar en casa para mí. Así se sentía estar con mi abuela. Podríamos estar en cualquier parte del mundo y ella siempre me hacía sentir como en casa.

Lamentablemente, el 16 de noviembre de 2020, perdimos a la matriarca de nuestra familia. Aunque solo había completado el segundo grado, ella nos brindó la mejor educación que pudimos haber recibido. Nos enseñó que la comunidad es un esfuerzo colectivo, una lucha para hacer de nuestro "pedacito del mundo" un lugar mejor. Se trata de escuchar todas las voces, no solo las más fuertes, o las que tienen el asiento más grande en la mesa. La comunidad es saber que no estás solo, y es más que participación: se trata de compromiso. Compromiso con el cambio, compromiso con el crecimiento y compromiso de unir nuestros caminos individuales hacia un objetivo común. El teatro puede ser una celebración de la vida y la alegría. Mi objetivo es mejorar, descubrir y desafiar las convenciones culturales; despertar el cambio, gritar y hacer ruido en espacios donde personas que nunca se han cruzado antes comiencen a rozar los hombros y entablar un diálogo profundo en torno a sus esperanzas, sueños y aspiraciones. Y al continuar con mi trabajo y mejorar mi "pedacito del mundo", sé que mi abuela todavía está en casa conmigo.

¡Sí Se Puede! 



Tatyana-Marie Carlo ensayando *LOS ÚLTIMOS DÍAS DE JUDAS ISCARIOTE (THE LAST DAYS OF JUDAS ISCARIOT)* en Brown/Trinity Rep

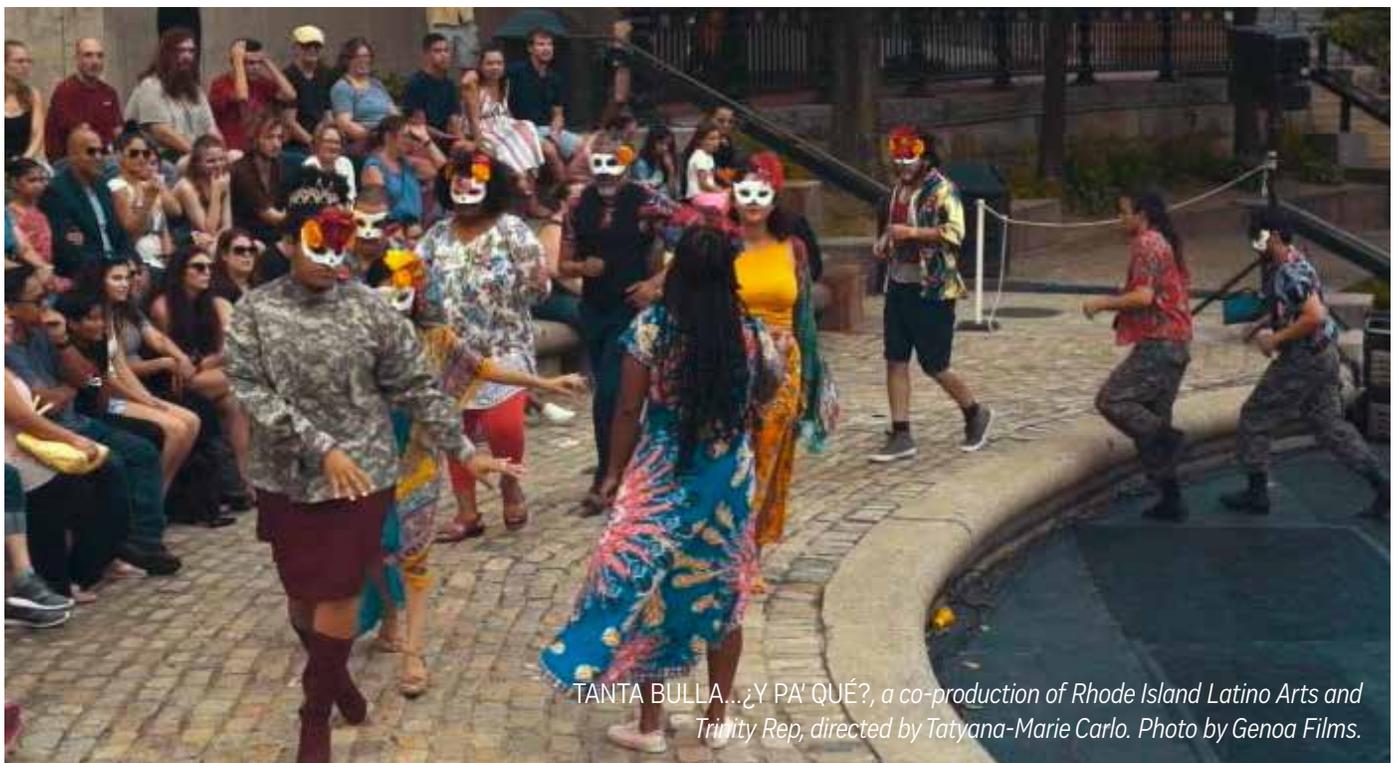
Latinx bilingual artists. During my graduate school journey at Brown/Trinity Rep, I was vocal about my artistic intentions and eventually found myself in contact with Marta Martinez, the Executive Director of Rhode Island Latino Arts (RILA), and the former Associate Artistic Director of Trinity Rep, Tyler Dobrowsky. Together, both RILA and Trinity Rep were re-envisioning their Teatro en El Verano partnership program, a touring, bilingual summer production that I ended up directing. Here, I applied the ethos I cultivated in Miami and found once again that each collaborator's unique expertise, sense of self, cultural understanding, and artistic contributions allowed for more robust and nuanced theater.

I was particularly inspired to see how cultural expertise in Marta's oral historianship enabled community-specific bilingual theater to thrive. As someone deeply tapped into Providence, she resonated with the soul of that community and facilitated the creation of truly transformational art. This furthered my belief in how bilingual theater must be approached collaboratively by its very nature. Oftentimes, relying on an institutional auteur's limited or biased understanding to guide a show comes off as a shallow or self-aggrandizing display of diversity to an audience who transparently sees a veneer of culture without a true commitment to that community. It is difficult to put on a Latinx bilingual play authentically without involving Latinx people. Rather, by employing a democratic forum of ideas, guided and led by a cultured, patient, and intentional director, a safe space is created for intimate work to be done. I believe this type of work is not only an artistic endeavor but also essential for our survival.

Though I was essentially an outsider, the Latinx Providence community took me in as one of their own, and that solidarity is the reason I stayed in Rhode Island after graduate school. It made me reflect on how we survive as a community. There is something to be said about having a safe space in a world where you are constantly "othered." There's no doubt in my mind that the communal experience of "othering" is also part of the reason for solidarity. I know my grandmother must have felt that, and perhaps this is why she kept an open home to all in her community, despite struggling herself. Her compassion was informed by a world with much suffering, and by caring for her own "little slice of the world," she sought to heal her community. I guess this is also what I am trying to do in a way, with my own art. My theatermaking is both an expression of hope and an extension of my grandmother's sacrificial love for her community. In the same way she sought to bring people into her home and create a family, I seek to bring people into the artistic process and create something that contributes to communal healing. More satisfying than the work itself, the friendships and relationships I built at RILA made Rhode Island feel like home for me. That is how being with my grandmother felt. We could be anywhere in the world, and she always felt like home to me.

Sadly, on November 16, 2020, we lost our family's matriarch. While having only completed second grade herself, she gave us the greatest education we could've received. She taught us that community is a collective striving, a fight to make our little slice of the world a better place. It's listening to all the voices, not just the loudest ones in the room or those with the largest seat at the table. Community is knowing that you aren't alone, and it's more than engagement: it's about commitment. Commitment to change, commitment to growth, and commitment to uniting our individual paths toward a common goal. Theater can be a celebration of life and joy. I've made it my goal to uplift, uncover, and challenge cultural conventions; to awaken change, to yell out loud, and to make noise in spaces where people who have never crossed paths before begin to brush shoulders and engage in deep dialogue around their hopes, dreams, and aspirations. And by carrying on my work and bettering my "little slice of the world," I know my grandma is still home with me.

¡Sí Se Puede! 



TANTA BULLA...¿Y PA' QUÉ?, a co-production of Rhode Island Latino Arts and Trinity Rep, directed by Tatyana-Marie Carlo. Photo by Genoa Films.

# PLOT SYNOPSIS

## ACT ONE

The play begins with King Basilo awaiting the birth of his son. The stars have foretold that this baby will be a ruthless monster, a danger to his family & his country. Basilo consults with his advisor Clotaldo about what to do. When a servant brings in the newborn baby, Segismundo, the king is given the tragic news that the queen died giving birth.

In the next scene 25 years have passed. We meet Rosuara, disguised as a man, & her servant, Clarín. They have gotten lost on a long journey from Poland to Spain, intending to take revenge on someone who has wronged Rosuara. As night falls, they discover a tower & go there for shelter. Inside they meet Segismundo who has been imprisoned his whole life knowing nothing of his true identity or history. Rosuara is moved to pity but, as the three speak, they are interrupted by Clotaldo & Basilo's soldiers. They have standing orders to kill anyone who discovers the tower but, just as he is about to seal Rosuara & Clarín's fates, he notices Rosuara's ornate sword, recognizes it as his own & arrests the two travelers instead of killing them.

Back at the palace, we meet Astolfo who is wooing his cousin Estrella. We learn that the world believes King Basilo's son died in childbirth along with the queen. Astolfo & Estrella, who are Basilo's niece & nephew, appear to be the only heirs to the throne. Astolfo, who has arrived from his home in Poland, wants to marry Estrella to solidify this claim. She is about to accept when she notices a small portrait of a woman which Astolfo is wearing on a chain around his neck & becomes angry & jealous.

Next Basilo enters & reveals to Estrella & Astolfo the truth about Segismundo. He tells them of his plan—to drug Segismundo, bring him back to the castle while he is sleeping, make him king, & see if, given the opportunity, he is truly the monster the stars foretold. If he is, he will be returned to the tower & Astolfo & Estrella will become King & Queen. However, if he proves to be a good & just person, he will permanently take Basilo's place as King.

Clotaldo arrives, pleading for Rosuara & Clarín's pardon & Basilo grants it. Rosuara reveals her gender to Clotaldo, along with the truth of why she is in Spain—to take revenge

on Astolfo, who had raped & dishonored her back in Poland.

The act ends with Clotaldo returning to the tower & giving Segismundo the sleeping drug that will allow him to be returned, sleeping, to the castle.

## ACT TWO

Act Two begins with Basilo explaining to Clotaldo the reasoning behind drugging Segismundo before moving him to the castle—if he fails the test, he will be drugged again, returned to the tower & wake up there, more easily believing that the whole experience had only been a dream.

Rosuara enters, now dressed as a woman but still hiding her true identity—she has told everyone that she is Clotaldo's niece Astrea & has become a lady-in-waiting to Estrella. Her plan is to wait for the perfect moment to kill Astolfo with the help of Clarín & Clotaldo.

Clotaldo gives Segismundo the information about his true identity. Segismundo becomes furious with Clotaldo, calls him a traitor & sentences him to death—but Clotaldo escapes. Alfonso & Estrella enter, flattering Segismundo attempting to win his favor. When Segismundo becomes aroused by Estrella's beauty a servant steps in, telling him that she is off limits since she is betrothed to Astolfo. This sends Segismundo into a terrible rage, & he puts out the servant's eyes with his own hands.

Just then, King Basilo enters, hoping to embrace his son & confirm that the prophecy about his dark nature was false. Instead, he discovers the violent scene, the servant's blood still on Segismundo's hands. Segismundo defies him angrily for imprisoning him & treating him as an animal his whole life. He tells Basilo that, by law, he is the next king & that there is nothing he can do about it. Basilo, enraged, tells him to be careful or he might discover that this whole transformation has only been a dream.

Rosuara enters looking for Estrella, sees Segismundo & the two of them recognize each other from their meeting in the tower. Segismundo is awed by her beauty & attempts to seduce her. When she resists him, he begins assaulting her. Clotaldo enters, tries to intervene & the two men fight. Astolfo enters &, in turn, begins dueling Segismundo

attempting to defend Clotaldo. Basilo enters & says that Segismundo will soon learn that his whole experience of transformation was imaginary.

In the next scene, Estrella demands that Astolfo give her the picture he wears around his neck—which we now understand to be a picture of Rosuara—so she can destroy it in jealousy. When he leaves, Estrella asks Rosuara to receive the portrait on her behalf to spare her embarrassment. When Astolfo returns, he immediately recognizes Rosuara & tries to seduce her. She resists, insisting that he give her the portrait. They struggle over it &, just then, Estrella returns. Rosuara quickly invents the story that the portrait Astolfo is now trying to give Estrella is Rosuara's personal property which he has stolen & plans to give to Estrella, so he doesn't have to surrender the portrait of his true lover. Estrella believes this story & remains angry at Astolfo.

Next, we return to the tower, finding Segismundo asleep, clothed & chained as he was at the beginning of the play. Clotaldo, who has brought him back, orders the guards to lock Clarín up as well so he won't reveal any of the secrets he has been witness to. When Segismundo wakes up, he vows to bury his "animal" side & meditates on the difference between real life & dreams.

### **ACT THREE**

An army of soldiers breaks into the tower to free Segismundo. They are angry that Basilo plans to hand the rule of Spain over to Astolfo, who is a foreigner. They tell him that what happened at the castle was real, not a dream, & that they want to fight for Segismundo & see him crowned instead. Clotaldo enters & Segismundo greets him as his "true father", asking him to fight with him against King Basilo. When Clotaldo refuses out of loyalty & friendship to the king, Segismundo finds he can control his rage & allows Clotaldo to leave with his love & respect, vowing to meet him on the battlefield. It seems Segismundo has truly transformed & is choosing to act honorably.

The kingdom is at war. Back at the castle, Basilo prepares to fight Segismundo's army.

At Segismundo's camp, Rosuara arrives, offers to fight for Segismundo & reveals her whole story. Her

mother had been abandoned—unwed & pregnant—by her father. All Rosuara knew about him growing up was that he was gone & he had left his ornate sword behind—the sword she now carries to avenge both her mother & herself by killing Astolfo. She will fight for Segismundo but is clear that if he tries to seduce her again she will kill him. Segismundo accepts her offer & vows to help restore her honor.

The battle between the two forces begins. Clarín, believing that war is stupid, hides behind some rocks, hoping to save himself. However, as Basilo's weakened army retreats, Clarín is caught in the crossfire & is mortally wounded.

Rosuara enters & fights with Astolfo, stabbing him with her father's sword.

Segismundo's army surrounds Basilo's & he surrenders to his son, expecting a swift revenge. Instead, Segismundo surrenders to his father, attesting that revenge & injustice can never over power fate. Moved by his son's transformation, wisdom & mercy, Basilo declares Segismundo the legitimate & true King of Spain. Segismundo's first acts as King are to pardon Clotaldo, allow Astolfo & Estrella to wed, bury Clarín with military honors & destroy the tower.

Segismundo's transformation also moves Rosuara to love him. Clotaldo admits that he is in fact Rosuara's father, making her of noble birth & therefore able to wed Segismundo & become the Queen of Spain.

# Meet the Creative Team and Cast

## **JOSÉ RIVERA**

### **Playwright**

José Rivera is a recipient of two Obie Awards for playwriting for *Marisol* and *References to Salvador Dalí Make Me Hot*, which were both produced by The Public Theater in New York. His plays — *Cloud Tectonics*, *Boleros for the Disenchanted*, *Sueño*, *Sonnets for an Old Century*, *School of the Americas*, *Massacre (Sing to Your Children)*, *Brainpeople*, *Adoration of the Old Woman*, *The House of Ramon Iglesia*, *Lovesong (Imperfect)*, *Your Name Means Dream*, and others — have been produced around the world. Mr. Rivera's screenplay *The Motorcycle Diaries* was nominated for a Best Adapted Screenplay Oscar in 2005. Other films include *On the Road*, *Trade*, and *The 33*. He is the writer/director of the short films *Fall of a Sparrow* and *The Civet*. Honors include grants from the National Endowment for the Arts, Rockefeller Foundation, New York Foundation for the Arts, a Fulbright Fellowship in Playwriting, and a Whiting Foundation Writers' Award. In 1991, he co-created and produced the critically acclaimed TV series *Eerie, Indiana*. He was a staff writer on *Penny Dreadful: City of Angels* (Showtime) in 2019 and is currently writing all 16 episodes of the Netflix series based on *One Hundred Years of Solitude*.

## **TATYANA-MARIE CARLO** ‡ she/her

### **Director**

Tatyana-Marie Carlo (ella/she) is a proud Puerto Rican director from Miami, Florida who received her MFA in Directing from Brown University and her BFA in Acting from New World School of the Arts. As the former Artistic Director of Micro Theater Miami, Tatyana integrated English-language plays where previously all the plays were performed in Spanish. While leading the creation process of 15-minute plays in 20' X 8' shipping containers, she was also able to establish Micro-theater for Kids, which was never before seen in the United States. Soon after she became the Associate Director of Seminole Theatre, a performing arts center in Homestead Florida. In her role she aided in the reopening of the theater after a 40-year closure. She has directed a diverse body of work including: *Subliminal* by Ren Dara Santiago, *Fade* by Tanya Saracho, *The Last Days of Judas Iscariot* by Stephen Adly Guirgis, *She Kills Monsters* by Qui Nguyen, *Real Women Have Curves* by Josefina Lopez, *References to Salvador Dalí Make Me Hot* by José Rivera, *Clybourne Park* by Bruce Norris, *A Little Less Lonely* at Dallas Theater Center, and several bilingual adaptations of Shakespeare with La Bulla Collective. Most

recently she directed *Behold, A Negress* at Everyman Theatre in Baltimore. 2019 Matt Harris Directing Fellow at Williamstown Theater Festival. 2021 Drama League Public Works Fellow. Member SDC. [www.tatyanamariecarlo.com](http://www.tatyanamariecarlo.com)

## **GIA YARN** she/her

### **Assistant Director**

Gia Yarn is so thrilled to be part of the *Sueño* team as Assistant Director and is thankful to Tatyana-Marie Carlo for the opportunity to do so. Gia currently works at Trinity Rep as the Artistic Assistant and works across artistic, production, EDIA, education, and community engagement. Gia is passionate about how we can utilize theater for social change, access, and as a tool to aid in adolescent development. Gia has enjoyed being a teaching artist at Harbor Creative Arts and the Gamm Theatre. Gia's experience in non-profit administration includes working for Providence After School Alliance and internships at Imagination Stage, The Provincetown Tennessee Williams Festival, Festival Ballet Providence, and Courthouse Center for the Arts. She studied at Columbia College Chicago before transferring to Dean College where she graduated with a B.A. in Art and Entertainment Management with a theater concentration. Gia was born in Rhode Island and mostly raised in North Kingstown, RI, and is appreciative of her parents, family, friends, and the local theater programs for helping shape who she is today

## **PATRICK LYNCH**

### **Set Designer**

**Trinity Rep:** *A Flea in Her Ear*, *Veronica Meadows*, *Intimate Apparel*, *Boeing-Boeing*, *A Christmas Carol* (2010, 2014, and 2019), *Shooting Star*. **Brown/Trinity Rep:** *Four In Rep*, *References to Salvador Dalí Make Me Hot*, *The Good Person of Szechwan*, *Neva*, *In The Next Room or The Vibrator Play*, *The Skin of Our Teeth*, *Middletown*, *Marisol*, *Rhinoceros*, *Waiting for Godot*, *Venus*, *Uncle Vanya*, *The Duchess of Malfi*, *Woyzeck*, *Much Ado About Nothing*, *The Learned Ladies*, *Figaro*, *The Cure at Troy*, *Elektra*. **Other Theaters:** *Smart People*, Long Wharf Theatre; *Cymbeline*, *Othello*, Commonwealth Shakespeare Company; *A Lie Agreed Upon*, *Admissions*, *A Doll's House Part 2*, *The Night of the Iguana*, *The Importance of Being Earnest*, *The Children's Hour*, *American Buffalo*, *The Winter's Tale*, *The Rant*, *The House of Blue Leaves*, *Macbeth*, *The Real Thing*, *After the Revolution*, *Boom*, *Hamlet*,

*A Doll's House*, *Glengarry Glen Ross*, *The Glass Menagerie*, and *Mother Courage*, Gamm Theatre.

**TV:** *Saturday Night Live*. **Other:** MFA from Carnegie Mellon. Member of USA Local 829. Assistant designer for Eugene Lee for 21 years.

## **SHAHZRAD MAZAHARI** she/her

### **Costume Designer**

Before moving to The United States, Shahrzad Mazaheri worked professionally as a costume designer and associate designer for theatre and movies in Iran for more than seven years. Her most recent designs in Dallas-Fort Worth were costumes for the production of *A Little Less Lonely* with Dallas Public Works at Dallas Theatre Center; *A Midsummer Night's Dream* at Southern Methodist University's Meadows School of the Arts, the world premiere of *The Merit System* at Teatro Dallas; and the world premiere of *The Pleasure Trials* at Amphibian Stage. She is currently a graduate student at Southern Methodist University in Theatre Stage Design. She also holds an MFA in Textile and Fashion Design.

## **CHRISTINA WATANABE** she/her

### **Lighting Designer**

Christina is an award-winning designer and educator for theatre, dance, music, and events. With Ms. Carlo: *References to Salvador Dalí Make Me Hot*, Brown/Trinity Rep. **Other Brown/Trinity Rep:** *Marie Antoinette*. **Recent:** *The 39 Steps*, Rep St. Louis; *Elf*, Pioneer Theatre Company; *Carla's Quince*, virtual, Drama League nomination; *Where We Stand*, WP Theatre; *Guys and Dolls*, Virginia Stage Company; *As You Like It*, Oregon Shakespeare Festival; *The Wild Party*, Post Theatre Company; *Peer Gynt*, Barnard; *Heartbreak House*, Gingold Theatrical Group; *A Christmas Carol*, FL Rep; *Into the Woods*, Charlottesville Opera; *Peter and the Starcatcher*, White Heron Theatre Company; *Scissoring*, INTAR; *Dido of Idaho*, Ensemble Studio Theatre; *Small World: a fantasia*, 59E59; *Daniel's Husband*, Primary Stages/Cherry Lane; *I Will Look Forward to This Later*, New Ohio. **TV:** *Colin Quinn: Red State Blue State* (co-design, CNN). USITT Gateway Mentor. Knights of Illumination winner. **Faculty:** Sargent Conservatory at Webster University. **MFA:** NYU. Member USA 829. [www.StarryEyedLighting.com](http://www.StarryEyedLighting.com).

## **GERMÁN MARTÍNEZ**

### **Sound Designer**

Germán Martínez is a NYC based sound designer and audio engineer. He currently is the Eastern

Representative for the TSDCA (Theatrical Sound Designer and Composers Association). A Montclair State University alum (2018, his work has been featured at American Repertory Theatre, GALA Hispanic, George Street Playhouse, and Two River Theater. Upcoming projects will be at Houston Stages, and the ASU Gammage Theatre. Germán is motivated to uplift stories that explore the topics of, queer experiences, immigrant and first generation stories, and BIPOC narratives. He invites any like minded artists to collaborate. You can keep up with his work on Instagram: @GermanTheSoundDesigner

**MARK A. ROSE** *he/him*  
**Fight Choreographer**

Mark Rose is a New York-based fight choreographer and stuntman who was born and raised in Barrington, RI. He choreographed the violence for Trinity Rep's *A Tale of Two Cities* in 2020 and was in rehearsal for their production of *Sweat* when the pandemic hit. His other fight choreography credits include: *Into the Breeches*, *Lifespan of a Fact*, and *Rhinoceros* at Asolo Rep; *Pirates of Penzance* at Opera North; and *The Frontier Follies Stunt Show* at the Idlewild Theme Park in Pennsylvania. He is also the resident fight choreographer and for the Sparta, NJ Ren Faire. Mark is thrilled to be returning to Trinity Rep to work with this amazing cast and crew.

**ADDITIONAL STAFF**

**Olivia Tellier** .....Production Assistant  
**Erin Riley** .....Assistant Lighting Designer  
**Andrew Gombas** .....Fight Captain

**THE CAST**

**ALFREDO ANTILLON\***  
**Astolfo**



**Trinity Rep:** Oscar, *Sweat* (pandemic interrupted); Abel (understudy), *Fade*; Scrooge (understudy), *A Christmas Carol* (2019). **Brown/Trinity Rep:** Han and others, *The Late Wedding*; *Macbeth*, *Macbeth*; Rev. Winemiller/Papa

Gonzales, *Summer and Smoke*. **Teatro en El Verano:** Don John, *Much Ado About Nothing/Tanta Bulla...¿Y Pa Que?* **Other Theaters:** Jacob, *Someone Like Me*, Jay, *Jay and E and The Zigzag Sea*, Kaiser Permanente's Educational Theatre; Principal, *Meet Me at The Expo*, World Expo Shanghai China; Ken, *The Waiting Room*, Juan Julian, *Anna in the Tropics*, CSUN. **Film/Television:** Guest, *Dead of Night*; Supporting, *The Kiss*. **Other:** Alfredo is a fourth-year student in the Brown/Trinity Rep MFA Acting program. He has a BA in Theatre from Cal State University, Northridge.

**RUDY CABRERA\***  
**Clotaldo**



**Trinity Rep:** Ensemble, *A Tale of Two Cities*. **Teatro en El Verano:** Claudio, *Much Ado About Nothing/Tanta Bulla...¿Y Pa Que?*, Ariel, *The Tempest/La Tempestad*. **Other Theaters:** Angel, *Jesus Hopped the A Train*, Cory, *Fences*, Victor, *Frankenstein*,

Mixed Magic; Booth, *TopDog UnderDog*, Eddy, *Isabella*, Counter Productions; Jackie, *The Motherf\*\*ker with a Hat*, Epic. **Film/Television:** Jason Myers, *Deep Redd*; Dimitrius, *The Pineapple Diaries*. **Other:** Rudy assistant directed in the summer of 2019 at AS220's youth program in preparation for their multimedia event *Futureworlds: Escape from Jollyworld*. Also, Rudy is an accomplished spoken word artist, having performed his work in national competitions.

**CATIA**  
**Rosaura**



**Trinity Rep:** Debut. **Brown/Trinity Rep:** Narrator, Others, *The Late Wedding*.

**Teatro en el Verano:** Benny, *Much Ado About Nothing/Tanta Bulla... ¿Y Pa' Qué?*

**Other Theaters:** Burbage Theatre: Elizabeth, *In the Next Room*; Gaveston, *Edward II*; Celimene, *The School for Lies*; Eurydice, *Polaroid Stories*. Amina, *Dance Nation*; Martirio, *House of Bernarda Alba*; King Henry, *Henry IV, Part One*; Mercutio, *Romeo and Juliet*; Adlean, *Barbecue*.

**Directing:** *Our Dear Dead Drug Lord* (upcoming RI premiere). **Other:** Catia is a prominent artist in Rhode Island theatre. She obtained her BFA in Acting from the University of Rhode Island and is a resident artist at the Burbage Theatre Co. and Rhode Island Latino Arts. Rhode Island is the only place she has ever called home. In her free time she dabbles in cosplay, drawing, and writing, and she's currently workshopping two plays of her own: *Good* and a bilingual adaptation of the classic *The Great Gatsby*. She is very proud of her Dominican roots and her Afro-Latinidad and wants all the Black and Hispanic girls watching to know que, "SI SE PUEDE, COÑO"

**DANIEL DUQUE-ESTRADA\*‡** *he/him*  
**Segismundo**



**Trinity Rep:** Sydney Carton, *A Tale of Two Cities*, Abel, *Fade*, Pablo Del Valle, *Native Gardens*; Lodovico, *Othello*; Alonso/King Ferdinand of Aragon, *Like Sheep to Water*, or *Fuente Ovejuna*; Lysander, *A Midsummer Night's Dream*;

*A Christmas Carol*. **Off-Broadway:** WP Theater, Second Stage, PlayCo. **Other Theaters:** Oregon Shakespeare Festival, Dallas Theater Center (former Brierly Resident Acting Co. member), Shakespeare Dallas, Brown/Trinity Playwright's Rep, California Shakespeare Theater, Shakespeare Santa Cruz, The Shotgun Players, Intersection for the Arts/Campo Santo, The Cutting Ball Theater, Magic Theatre, Marin Theatre Company. **TV:** *Second Chance*. **Other:** Daniel has been a counselor and teaching artist with Trinity Rep's Young Actor's Summer Institute. He is also an associate producing artist at the Magic Theater in San Francisco. Graduate of the Brown/Trinity Rep MFA Acting program; BA from UC Berkeley.

**ANDREW GOMBAS\*** *he/him*  
**Clarín, Fight Captain**



**Trinity Rep:** Jason, *Sweat* (pandemic interrupted); Fred/Bob Cratchit (understudy), *A Christmas Carol* (2019). **Brown/Trinity Rep:** Sailor/others, *The Late Wedding*, Gus, *Dumb Waiter*, Head Witch/Duncan/Malcolm, *Macbeth!*; Dr.

Buchanan, *Summer and Smoke*. **Other Theaters:** Ensemble, *Tomorrow Will Be Sunday*, Chautauqua Theatre Festival; Feste, *Twelfth Night*, Romeo, *Romeo and Juliet*, Stephano, *The Tempest*, Bryant Park Shakespeare; David, *The Revisionist*, John, *COCK*, Dobama Theatre; Martin, *Seminar*, Beck Center for the Arts; Guiderius, *Cymbeline*, Ohio Shakespeare Festival; Angelo, *Measure for Measure*, Michael Chekhov Theatre Festival. **Composer:** *Macbeth!*, Brown/Trinity MFA; *Iphigenia 2.0*, Cleveland Public Theatre; *Twelfth Night*, *The Tempest*, *Much Ado About Nothing*, Bryant Park Shakespeare; *Merchant of Venice*, *As You Like It*, Shakespeare in the Parking Lot. **Other:** Andrew is a fourth-year student in the Brown/Trinity Rep MFA Acting program. He has a BA from Oberlin College.

**JIHAN HADDAD\*** *she/her*  
**Estrella**



**Trinity Rep:** Lucia (understudy), *Fade*; Lydia (understudy), Lady Catherine (understudy), Mr. Darcy (understudy), Mr. Wickham (understudy), *Pride and Prejudice*. **Brown/Trinity Rep:** Eleanor and others, *The Late Wedding*; Miranda and others, *The Tempest*; Nellie Ewell/Rosa Gonzalez, *Summer and Smoke*; Golf Girl, *Golf Girl*, Susan/Ida, *The Executrix*, Writing is Live. **TV/Film:** *Salvation*

**Other Theaters:** Soothsayer, *Julius Caesar*, The Hanover Theatre; Béatrice, *from*, National Black Theatre; Helen, *Helen*, Willamette University; Chorus, *The Trojan Women*, Willamette University.

**Other:** Jihan is a fourth-year student in the Brown/Trinity MFA Acting Program. She has a BA in Acting and French and Francophone Studies from Willamette University.

**VICTOR NETO** *he/him*  
**Soldier**



**Teatro en El Verano:** *Much Ado About Nothing/Tanta Bulla... ¿Y Pa' Qué?* **Other Theaters:** Victor has been resident actor of the Burbage Theatre Company since 2019. Highlights include *Philinte, School for Lies; G, Polaroid Stories*. He appeared in *Lifted* and *Dance Nation* at the Wilbury Theatre. **Film/Television:** *Macbeth*. **Other:** Victor is first-generation Brazilian and fluent in Portuguese. Victor holds a BFA in acting from Rhode Island College.

**ARTURO PUENTES** *he/him*  
**Soldier**



**Trinity Rep:** *Julio, America Too: Just Like Us* (stage read). **Teatro en El Verano:** *Virgo/Balthasar, Much Ado About Nothing/Tanta Bulla...¿Y Pa Que?; Sebastian, The Tempest/La Tempestad; Samson/Ensemble, Romeo & Juliet.* **Other Theaters:** *Jesus, A Brief History of the Earth and Everything In It..., Gatsby* (understudy), *The Great Gatsby, Claudio, Measure for Measure, Mr. Hopper, Lady Windermere's Fan*, The University of Rhode Island. **Other:** Arturo holds a BFA in Theatre with an acting concentration and a BA in English from the University of Rhode Island.

**ANNE SCURRIA\*‡** *she/her*  
**Basilio**



**Trinity Rep:** This is Ms. Scurria's 43rd season. Her first production at Trinity Rep was 1979's *A Christmas Carol*. Highlights from over 100 productions include *Mrs. C, The Song of the Summer; Marion, Faithful Cheaters; Grendel's Mother, Beowulf: A Thousand Years of Baggage; Espanta, The Hunchback of Seville; Julius Caesar, Julius Caesar; Amanda, The Glass Menagerie; Meg, A Lie of the Mind; Ma Joad, The Grapes of Wrath; Marion, Absurd Person Singular; Elizabeth, The Syringa Tree; Homebody, Homebody/Kabul;*

*Vivian Bearing, Wit; Martha, Who's Afraid of Virginia Woolf?; Lady Macbeth, Macbeth; Lil Bit, How I Learned to Drive; Scrooge, A Christmas Carol; Mary Tyrone, Long Day's Journey Into Night.* **Other Theaters:** Public Theater, Circle Rep, Intiman Theatre, Arena Stage, Actors Theatre of Louisville, Pittsburgh Public Theater, Long Wharf Theatre, Williamstown Theatre Festival, Lyric Stage, SpeakEasy Stage, New Century Theater, Perseverance Theatre. **Other:** Anne was a Kaplan Fellow and a graduate of the Trinity Rep Conservatory. She teaches acting in the Brown/Trinity Rep MFA Program.

**ANAÍS BUSTOS\*** *she/her*  
**Production Stage Manager\***

**Trinity Rep:** Assistant Stage Manager, *A Christmas Carol* (2021); Production Assistant, *A Christmas Carol* (2019), *A Tale of Two Cities, Sweat*. **Other Theaters:** The Gamm Theatre: *An Octoroon* (Assistant Stage Manager); Barrington Stage Company: *Andy Warhol in Iran* (Stage Manager); Cleveland Play House: *Sweat, A Christmas Story, Native Gardens* (Stage Management Apprentice), *Hay Fever* (Assistant Stage Manager). **Other:** Anaís is a proud Latina stage manager, having started her career at age 15 in San Diego, California. During the summer seasons she dabbles in production management. Anaís graduated from the University of California, Los Angeles with a BA in Theatre with an emphasis in Stage Management.

**MIRIAM HYFLER\***  
**Assistant Stage Manager**

**Recent credits:** *Whisper House, The Civilians; Twelfth Night, Music Theatre Wichita; hang, Shakespeare & Company; Shanghai Sonatas, Master Players Concert Series; In The Heights, Park Playhouse; Death of a Driver, Urban Stages; On Blueberry Hill, Maz and Bricks, Origin Theatre/Fishamble; Three Small Irish Masterpieces, It's A Wonderful Life, Woman and Scarecrow, Irish Repertory Theatre; The Dingdong, Pearl Theatre Company; author Directing author, La MaMa; How to Break, HERE; Henry V, New York Classical Theatre; Cymbeline, Capsule 33, Barrow Street Theater; I Call My Brothers, The Sonic Life of a Giant Tortoise, Ludic Proxy, The Play Company. Several seasons with Phoenix Theatre Ensemble, Pan Asian Rep, and New Century Theatre. Love to @orangefreddy.*

**UNDERSTUDIES** Michael Greene, Marina Tejada

*Understudies never substitute for a listed player unless a specific announcement is made at the time of performance.*

\* Denotes member of Actors' Equity Association, the union of professional actors and stage managers.

‡ Trinity Rep Resident Company member

## LEADERSHIP FOR TRINITY REP

**CURT COLUMBUS,** *he/him/her*

**The Arthur P. Solomon and Sally E. Lapides Artistic Director**



Curt Columbus became Trinity Rep's fifth artistic director in January 2006. He is also the artistic director of the Brown/Trinity Rep MFA programs in Acting and Directing. His directing credits for Trinity include *Macbeth, Ragtime, Beowulf: A Thousand Years of Baggage, Middletown, Vanya and Sonia and Masha and Spike, The Merchant of Venice, His Girl Friday, Camelot, Cabaret, Blithe Spirit, A Christmas Carol, Cherry Orchard*, and the world premieres of *The Completely Fictional—Utterly True—Final Strange Tale of Edgar Allen Poe* and *Social Creatures*. Trinity Rep has been home to the world premieres of three of his plays, *Paris by Night, The Dreams of Antigone, and Sparrow Grass*, and produced his translations of Chekhov's *Cherry Orchard* and *Ivanov*, as well as Feydeau's *A Flea in Her Ear* and Lope de Vega's *Like Sheep to Water (Fuente Ovejuna)*. Curt's adaptation of Dostoevsky's *Crime and Punishment* (with Marilyn Campbell) has won awards and accolades around the United States, the United Kingdom, and Australia. His translation of Chekhov's *Three Sisters*, developed at Philadelphia's Arden Theatre, is published by Dramatists Play Service, as is *Sparrow Grass* and his translations of Chekhov's *Seagull, Uncle Vanya, Cherry Orchard*, and *Ivanov*. Curt lives in Providence, Rhode Island with his husband, Nate Watson.

**JENNIFER CANOLE,** *she/her*

**Interim Executive Director and Director of Development**



Jen has worked in development and external relations at Trinity Rep since 1999 and has been director of development since 2016. She was appointed to serve as interim executive director in October, as the theater engages in a national search for its next administrative leader. Over Jen's 22 years with the theater, she secured the seed money that launched Trinity Rep's Young Actors Studio (after-school and summer programs), Project Discovery Plus (in-school residencies supporting student matinee attendance), Trinity Rep Active Imagination Network (programs for children and adults with autism, cognitive, and psychiatric disabilities), and Open Access Theater; served on the board of Rhode Island Citizens for the Arts; worked on multiple capital campaigns and dozens of special events; and has raised millions of dollars for the theater's operations, facilities, programs, and endowment. She was recognized for her work with a Providence Business News 40 Under Forty Award in 2013. Jen is a graduate of Ithaca College, and lives in Lincoln, Rhode Island with her husband and two sons. ■





Daniel Duque-Estrada as Segismundo and Alfredo Antillon as Astolfo

# Unit 2 Entering the Text

## Major Themes

### HONOR, REPUTATION, AND MORALITY

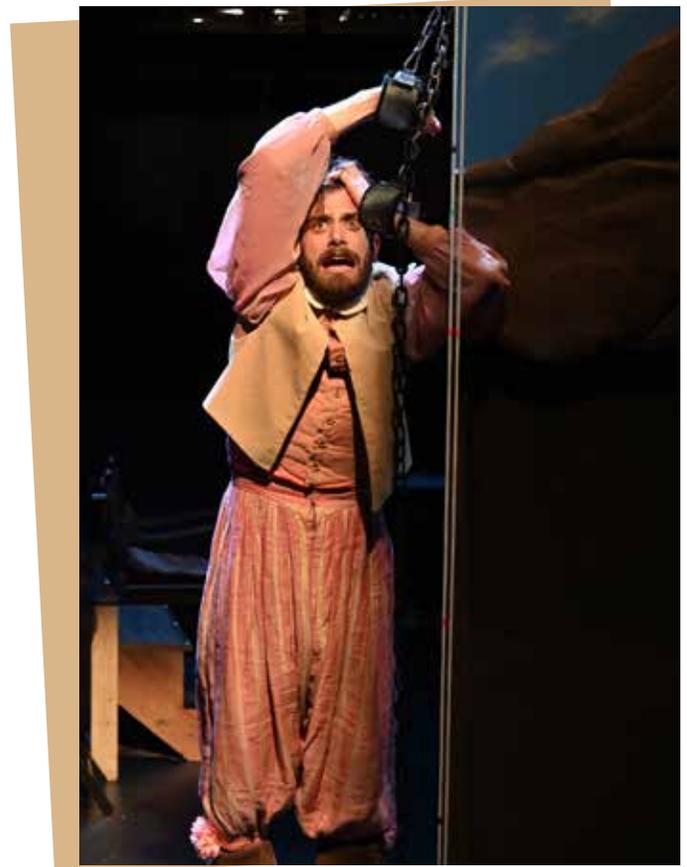
This play examines the importance of reputation and how it may differ between men and women. Some characters at times even lose their honor and are faced with moral dilemmas. Rosaura claims she has come to win her honor, but she is also a trespasser. As Segismundo's guardian, Clotaldo has to punish Rosaura for trespassing, but once Clotaldo realizes she has his sword and that they may be related, Clotaldo feels the need to help Rosaura. Rosaura's honor as a "man" differs from her honor as a "woman". As a man, Clotaldo defends honor in that may have been lost in a way that no one could have prevented and decides to ask the King to make the final decision to help Rosaura.

### LIBERTY

The state of being free within society from oppressive restrictions imposed by authority on one's way of life, behavior, and political views is often a theme examined. Not only is Segismundo imprisoned, but also so is Clarin. The people seek to liberate Segismundo so that he will lead the revolution. Rosaura feels herself the prisoner of her dishonor and is not free to pursue her life otherwise. Basilio seems to believe that the good of the kingdom should be placed above Segismundo's liberty based on the predictions about Segismundo. Is freedom a natural human right? Is it ever appropriate for a person, government, or society to take away a citizen's liberty?

### FATE VS. FREE WILL

The idea of destiny, the assumption that one's life could be pre-determined on a path or that one may be able to freely choose a path from multiple courses of action are two conflicts examined in the play. Nature vs. nature. Was Segismundo meant to be like this, or did he become like this because of the circumstances he was given? The characters consistently challenge fate and attempt to switch the trajectory of their lives.



# Vocabulary

**Usurp:** to seize and hold (a position, office, power, etc.) by force or without legal right.

**Astrologer:** a person who practices astrology which is the divination of the supposed influences of the stars and planets on human affairs and terrestrial events by their positions and aspects

**Labyrinth:** a place constructed of or full of intricate passageways and blind alleys; something extremely complex or tortuous in structure, arrangement, or character

**Courtship:** the act, process, or period of seeking the affections and pledge of marriage from

**Corpuscles:** a minute particle of matter or an unattached cell, especially of a kind that floats freely, such as a blood or lymph cell

**Baroque:** an artistic expression prevalent especially in the 17th century that is marked generally by use of complex, bold and contrasting elements to convey a sense of drama, movement or tension

**Sovereign:** an acknowledged leader possessing supreme political power and authority within a limited sphere

**Prophecies:** a prediction of what will happen in the future from someone gifted with moral and spiritual insight

**Pillager:** to steal, ravage or loot goods, especially during times of war

**Barbarian:** a person from a land, culture, or group believed to be inferior, uncivilized, or violent —used chiefly in historical references

**Tussle:** a physical contest or struggle

**Guerrilla Army:** to actions or activities performed in an impromptu way, often without authorization; a small independent group taking part in irregular fighting, typically against larger regular forces.

**Incogitant:** thoughtless and inconsiderate

**Paupers:** a person lacking possessions, resources and suffering from extreme poverty

**Machismo:** a strong sense of masculine pride; an exaggerated masculinity

**Bestial:** of or relating to beasts; lacking intelligence or reason

**Consign:** to give over to another's care

**Subduer of the Maya:** The Maya Empire, centered in the tropical lowlands of what is now Guatemala, reached the peak of its power and influence around the sixth century A.D.

**Caligula:** A Roman emperor from 37 to 41 CE where his personal and financial indulgences led him to be the first Roman emperor to be assassinated

**Orpheus:** A poet and musician in Greek mythology with superhuman musical skills

**Tamer of the Taino:** Arawakan-speaking people who inhabited what is currently Cuba, Jamaica, Hispaniola (Haiti and the Dominican Republic), Puerto Rico, and the Virgin Islands.

**Subduer of the Maya:** The Maya Empire, centered in the tropical lowlands of what is now Guatemala, reached the peak of its power and influence around the sixth century A.D.

**Creation:** theological notion or position in many religions or religious myths which teaches that a single God, or a group of gods or deities, is responsible for creating the universe

**Resurrection:** the state of one risen from the dead

**Disembowel:** when a person or animal's internal organs, especially their stomach and intestines are removed

**Numerologist:** the study of particular numbers, such as a person's birthday, in the belief that they the numbers have special significance in a person's life

**Viper:** a small poisonous snake found mainly in Europe or a malicious, spiteful or treacherous person

**Canary:** a small, yellow bird which sing beautifully and are often kept as pets

**Languished:** a fail in health, becoming weak, to live under distressing conditions in a continued state of suffering, to lose intensity, to suffer with longing to be or become weak or feeble, or undergo neglect or experience prolonged inactivity, suffer hardship and distress

**Constellations:** the grouping of stars in the sky, usually named after some object, animal or mythological being it resembles or suggests. In astrology, it's the grouping of celestial bodies at the time of a person's birth

**Visionary:** a person of strong and creative imaginative power and, often, the ability to inspire others

**Celestial:** of or relating to the sky; heavenly; divine; spiritual

**Horoscope:** forecast of events which some people believe will happen to you in the future, based on the position of the stars when you were born.

**Simpleton:** a person easily deceived, foolish, ignorant or lacking intelligence

**Anarchist:** a person who rebels against any authority, established order, or ruling power

**Pious:** having or showing religious devotion and wishes to fulfill religious obligations

**Martyr:** a person who is tortured or killed on behalf of their belief, principle or cause; a person who undergoes severe or constant suffering for their religious or political beliefs

**Sycophants:** a person who seeks favor by flattering people of wealth or influence

**Coronation Day:** the act or ceremony of crowing a king, queen or other sovereign

**Proliferation:** a rapid growth or reproduction of new parts or cells; increase in numbers

**Accomplice:** a person who helps another in committing a crime

**Eclipse:** when the moon is between the earth and the sun, so that for a short time you cannot see part or all of the sun or when when the earth is between the sun and the moon, so that for a short time you cannot see part or all of the moon.

**Treasonous:** the offense of acting to overthrow one's government or to harm or kill its sovereign

**Helen:** a Greek legend known for her beauty and is the indirect cause of the Trojan War

**Aphrodite:** Ancient Greek goddess of love, beauty, pleasure and procreation

**Joshua Tree:** seen as symbol faith, hope, survival and resilience through perseverance; having long twisted branches

**Socrates,:** an ancient Greek philosopher whose way of life, character, and thought profoundly influenced Western philosophy.

# Activity: Word Search

N Y X L T Q L W R Y X V G E E H I I C V M H R I L T R G E V  
O O W K G R J Q N U V S C D E E R T A U H S O J A A T P I G  
I J I D C N E W J X F I D D Q L C T A E E J M Z I L O V P P  
T Z O T M Y P A U G L H P J O E R D R Z Z G R E T C X W I Y  
A O C B A Y A Y S P N U Y E S N O I T A L L E T S N O C O S  
R G O E U E Y D M O O N M F R A N Z Q X M V C O E A S F U R  
E B C S H I R O N N N W P F J Y B E C N M M R C L Q T V S S  
F D Q D P P C C O O F O F K T E S C G G C O F S E S Y R R M  
I B J R Y C O T I S I S U M T T G D A L H B M Z C C N T T L  
L N B A A Q E Z T Z F T A S N V Z S W S X F A H A G Q A E C  
O O H V R V O Q C N G R A T P C Y R V K E T T M G O Z W R I  
R X H P D C Y V E L T K S N J Z K F X C P T N F W C O X W T  
P E U U G L J O R Y B I J A O X A D N K H R A D F B E G D J  
V W T E Q Y Y D R I W Y W D N R U W F B A V W R M Y M M Z B  
X V X H B I L H U G N F P G V A O M I Y U T V E C D G T D H  
Y R L T T V T G S I S J P R I T R C O N Y E S K M O B G R F  
Y V A Y T N U Y E J D I S S Z E Q C G M G I I B Q A S A W J  
P F D O A P R D R Y K F V K I V Q F H B D E C L I P S E T A  
B V P R I J Z X C A S I M P L E T O N I D K F Q T P B I P J  
T L U Y Z C F U Q Z N L Y R S A P T U M S J W U H U L H S U  
R S J X A U R T Y R C O K W W Y E K V Q J T Q R K A R I Z C  
N U M E R O L O G I S T I U Q S A T H J O G G D N O G B G B  
E V O L E H I W T W I I C S T N A H P O C Y S G D X E L D D  
G W W X G B C D S A S F A P I Q X Y I H M Z U I Q H H Y P K  
R Y Q L C W A R Y V Z B N W B V K V D Z D I T P C M E Y Z O  
W P M U R E E Y R H X E A A T W Q T K Z S E Q A C Z P O O J  
I K P L X R M I N F M L R R E Q L U N H D X P B E X Q J H M  
B F T O Y W P A R Q W V Y P J A B F E Z X A W M S G J T Z S  
L X V W V D X Q A W I G T K I Q E D T K N N J G Y N R W L U  
Q L B B X U A B Q S P V F D N R E I R V H M O V D N Q B G Z



## Exercise 1: Google Translate

Translating, as discussed in the article, is an interesting art form. For this exercise, choose one of the monologues from Curt Columbus' *Fuente Ovejuna*. Have each student put the monologue through Google Translate (as many times as they would like, with as many languages or just Spanish) and rewrite the monologue. Try to make the monologue make as much sense as possible, and allow your own creativity to shine through. Once each student has finished the monologue, get in groups of three with each person having translated the same monologue. What was similar? What was different? How much ownership do you feel over this monologue, especially comparing your version to others? How close to you think this is to what Lope de Vega intended? How much did you think about Lope de Vega or Curt Columbus and their thoughts in writing this?

## Exercise 2: Grandma is Baking a Cake

This game needs between four and six volunteers to act out the following scene.

CAST LIST: Grandma/Grandpa, The Little Son/Daughter, The Brother/Sister, The Ambulance (can be two people) The Doctor.

SCRIPT: (Grandpa is mixing cake batter, sitting on a chair. The Little Daughter comes in)

Daughter: What are you doing, Grandpa?

Grandpa: Baking a cake!

Daughter: Can I have some?

Grandpa: Sure! (The daughter takes a bite, and then falls over dead. The sister then enters.) Sister: Oh no! Someone call a doctor! DOCTOR!!!!

(The ambulance enters the scene, sirens blaring)

Ambulance: WHOO-hooo, WHOO-hoo.

(The doctor climbs out, checks the pulse of the daughter)

Doctor: She's dead.

The teacher then asks the rest of the class to come up with different ways the scene can be done, without changing the dialogue. Think of emotions: mad, angry, sad, excited, happy. Think of genres: western, musical, opera, dance. Think of speeds: fast, slow. Have the students repeat this three or four times in different styles, taking suggestions from the audience each time. Think of different environments, such as outer space, the desert, etc.

Discussion Questions: Changing something as simple as the style can change the meaning of a whole piece, what changes could you have made to *Sueño*? How do you think the music changed the message of the story? How do you think the translation changed the story? How do you think the casting or the actors changed the story?





### ***Exercise 3: Alone in a Sea***

Have the class walk around the room neutrally. Try to keep the space balanced. Do not touch each other or talk to each other. As the class walks around, give them directions on how to change and alter their movements. Encourage them to stay with the directions and listen carefully. Have the class walk as love, not interacting with anyone. How does love walk, where are love's eyes, how does love breathe? From there have the class walk as hate and "ambivalence" with the same directions.

Once you have gone through these, choose one student to walk as love in a sea of hate. The students can now interact, encourage them not to touch, but they can look at each other and communicate. All the hate should hate the same thing. Encourage them to follow the movement of the group and for the one love to explore the group. From there, have:

1. 1 student as love walk in a sea of hate
2. 1 student as ambivalence walk in a sea of hate
3. 1 student as hate walk in a sea of love
4. 1 student as ambivalence walk in a sea of love
5. 1 student as love walk in a sea of hate
6. 1 student as love walk in a sea of ambivalence

Explore how the relationships change as you add more students to the minority side. What happens to the group if there are two students walking as love in a sea of hate. What happens if the group is split in half, 50% are love and 50% are hate?

Discussion Questions: What did your body tell you? Which felt the most comfortable? Which was the hardest to keep up? Which was the hardest to stay in it? What was the difference in numbers and how did that change your relationships? What does this tell you about the power of each of these things? How do you see these relationships played out today? What interactions were the most interesting? What were the differences physically between these feelings and the differences in interactions between these feelings?

### ***Exercise 4: The Great Game of Power***

You will need: a table, six chairs and a bottle.

Participants are asked to arrange the objects so as to make one chair become the most powerful object, in relation to the other chairs, the table and the bottle. The group will run through a great number of variations in the arrangement. Then, when a suitable arrangement has been arrived at, an arrangement which the group feels is the most powerful, a participant is asked to enter the space and take up the most powerful position, without moving anything. Have students comment on what makes a powerful position. Do they think that the participant succeeded in taking the most powerful position – why or why not?

# Scenes



Tonia Jackson as Mame Wilks

## Act One, Scene One

*SETTING: King Basilio's castle. Midday. The sun and the moon are about to achieve a total eclipse.*

*AT RISE: BASILIO and his advisor CLOTALDO are in their 40s. BASILIO looks over the sheets of parchment he's holding in his hands.*

**BASILIO:** His horoscope tells us he'll be born a monster.

**CLOTALDO:** And if the stars are wrong, Your Majesty - ?

**BASILIO:** Wrong? The sun itself weeps blood! It fights for its life against a ferocious moon. See for yourself: it's the worst eclipse since the Crucifixion! Buildings shake. Rocks fall from the clouds. Trees spontaneously burn. Night lasts forty-eight hours. Strange new constellations pollute the night sky with unreadable portents. Have you ever seen anything like it?.

**CLOTALDO:** Only in my dreams.

**BASILIO:** Every astrologer in the kingdom predicts my son will grow up to be a cruel, tyrannical, and outrageous prince. He'll cut the kingdom in two in an endless and tragic civil war. And he'll trample my dishonored corpse on his way to the throne!

**CLOTALDO:** But stars can only point the way to the future, sire, they can't create it. They can bend the will but they can't force-.

(A SERVANT enters carrying a BABY wrapped in a bloody blanket.)

**SERVANT:** King Basilio. Your son.

**BASILIO:** The queen?

**SERVANT:** Dead.

**BASILIO:** Dead!

**SERVANT:** The boy burst through her body, cutting her off from the living world.

**BASILIO:** She's killed by her son! He's baptized in her blood! This creature is already a man, Clotaldo. He's repaid

goodness with cruelty. His first living act was murder. What do you say now?

**CLOTALDO:** He has your eyes, sire.

**BASILIO:** God of Love, how do I solve this? How do I rewrite is creature's destiny? How do I save Spain – and myself? (BASILIO exits. The BABY cries.)

**CLOTALDO:** Is there any milk in the castle?

(A total eclipse plunges the stage into darkness.)

### **Act One Scene Three**

**CLOTALDO:** A moment, dear sovereign?

**BASILIO:** A moment for you, old friend? A lifetime! Speak.

**CLOTALDO:** Countless times I've come to you full of joy, and today, of all days, could've been my happiest.

**BASILIO :** Why is it we old men are always on the verge of crying.

**CLOTALDO:** That handsome boy has entered the forbidden tower and he's seen Segismundo. I know that means certain death. But he showed me an ancient sword which I have given my dear Violante before I left her and broke her heart – I have an overwhelming feeling this boy is my...

**BASILIO:** You're a lucky man, Clotaldo! If this crime had occurred twenty-four hours ago it would have meant the death of your friends. But today the sad secret of my unfortunate boy has been revealed. It doesn't matter who knows it now. See me later. There's much I must tell you. There's much you must do for me. You'll be my right-hand man in the most mazing act of government the world has ever seen. These friends you bring before me? Pardoned unconditionally. CLOTALDO. May they praise your merciful name for a thousand years! (BASILIO exits. CLOTALDO goes to ROSAURA and CLARÍN.) Friends, you are free. (ROSAURA kneels at CLOTALDO's feet).

**ROSAURA:** I kiss these feet a thousand times! I mean

that sincerely. (CLARÍN doesn't move.) Clarín?

**CLARÍN:** I'm still deciding.

**ROSAURA:** Get down and start kissing! (CLARÍN kisses CLOTALDO's feet.) You've given me new life, sir. Please give your lifelong slave your first command!

**CLOTALDO:** No, I haven't given you a life. Any young man of breeding, once he's been offended as you have, has stopped living. You have no life until you've regained your honor – which can be done – honor can be cleaned spotless – but it's something only you can do.

**ROSAURA:** What I must do is resurrect my fortunes is find swift, final, and if necessary deadly revenge. Once my honor is cleaned in the blood of my enemy, my life will



return to its former glory.

**CLOTALDO:** Take your sword. A sword that was once mine – I mean, mine while I had it in my hands today – knows how to avenge a wrong. (ROSAURA gratefully takes the sword.) Your enemy, is he a great man?

**ROSAURA:** He's so great, in fact, I can't repeat his name.

**CLOTALDO:** But if you tell me his name you'll inspire me to fight with you..

**ROSAURA:** As I don't want you to think I undervalue your courageous offer to fight with me, I'll tell you. The man who wronged me – correction, ruined me – is no, less than the great Astolfo, Duke of Warsaw.

### **Act Two Scene One**

**SEGISMUNDO:** Stay, lady stay!

**ROSAURA:** I can't.

**SEGISMUNDO:** Don't bring in the sunlight of your presence only to flee and leave me in the cold shadow of night.

**ROSAURA:** Sunlight? Shadow? I don't know these words...

**SEGISMUNDO:** I don't believe what I see...

**ROSAURA:** Neither do I, sire! Good-bye!

**SEGISMUNDO:** I've seen your face before, Lady.

**ROSAURA:** No, I don't think that's possible. (To CLARÍN.) Is it, you worthless peasant slave.

**CLARÍN:** Impossible! Sire, have you seen the beautiful girls who live in the West Wing of the palace?

**SEGISMUNDO:** But I'm looking at you as if I'm looking at my own redemption, my own life.

**ROSAURA:** I have a job to do, my prince.

**SEGISMUNDO:** Dear woman – the two most excellent words a man may see in a lifetime of speaking – dear woman: who are you? Without knowing anything about you, I know I love you. I know it because, somehow, we've met before – maybe in a dream, in one of my few dreams

of happiness! Please don't leave without telling me your name.

**ROSAURA:** It's...

**CLARÍN & ROSAURA:** Agnes/Astrea.

**ROSAURA:** Astrea. I belong to Princess Estrella. I am her servant, a low and miniscule working woman with a busy schedule... (ROSAURA tries to leave. SEGISMUNDO stops her).

**SEGISMUNDO:** Don't tell me you're a servant. Tell me the truth instead.

**ROSAURA:** The truth?



**SEGISMUNDO:** I just don't understand how you – the obviously superior light, the greater beauty – should serve and honor that fading ragwoman Estrella. You, the real woman, should be the empress here, not that counterfeit, pretending, transparent forgery of a woman. (SEGISMUNDO touches her face. ROSAURA is frozen).

**ROSAURA:** Since I crave your respect, sire, please let silence be my eloquent reply. (She pushes his hand away and starts to leave.)

**SEGISMUNDO:** But you don't have to leave me! You understand what I'm trying to tell you!

**ROSAURA :** I understand it too well!

**SEGISMUNDO:** Then understand that all this coyness does nothing but provoke my anger, Lady! Any resistance from you makes me insane...

**ROSAURA:** Even if fury overcomes you, it can't destroy the respect and honor convention demands you have for me.

**SEGISMUNDO :** Convention! I blinded a man today, a nice man, a family man, probably had a house full of grandkids – kids he'll never see again – just to prove that I could do it! (SEGISMUNDO grabs ROSAURA.)

**ROSAURA:** Bring someone, fool!

**CLARÍN :** Help!

**SEGISMUNDO:** I did it with these fingers! Fingers more than capable of stealing your precious chastity!

**CLARÍN :** Help!

**ROSAURA:** Now I understand why the horoscopes said you'd desolate this kingdom and bring disgrace to your family and misery to your people! But what can the world expect from you? You're not really a man, except in name. Without a soul, without a heart, without reason, a language of curses, an appetite for slaughter – you're more animal than man...

**CLARÍN :** Help!

**SEGISMUNDO:** I spoke to you kindly! I used civilized phrases! I expect kindness and civility in return! Insult me and I have no choice but to answer you with the ultimate insult...

**CLARÍN:** Help! (SEGISMUNDO starts to tear at ROSAURA's clothes.)

**ROSAURA :** God help me!

(CLOTALDO enters.)

**SEGISMUNDO:** In this room, I am God and animal!

**CLOTALDO:** I must stop you, Prince, even if it means my death!

(CLOTALDO grabs ROSAURA from SEGISMUNDO. ROSAURA runs to CLARÍN who holds her.)

### **Act Three Scene One**



(Sound of doors being burst open. 1st, 2nd, 3rd SOLDIERS enter and see CLARÍN.)

**1st SOLDIER:** There he is!

**CLARÍN:** No he isn't! Please! Don't torture me! I know you Spanish excel at it! But I hate the smell of my flesh burning! And please don't hurt my testicles. (The SOLDIERS bow to CLARÍN.)

**1st SOLDIER:** Your mighty Lordship!

**CLARÍN:** Oh, great, they're drunk too!

**1st SOLDIER:** Prince of Spain! We will fight and die under the banner of a native-born Prince of Spain... but never under the colors of a foreigner! Men, kiss his feet. (The SOLDIERS kiss CLARÍN's feet.)

**CLARÍN:** Stop it, that's really disgusting.

**SOLDIERS:** Long live our glorious prince!

**CLARÍN:** So let me get this straight. It's actually a tradition in Spain to take wretched prisoners out of jail and make them Head of State?

**1st SOLDIER:** We've told your father the king that we'll recognize only you as our sovereign leader – not that foreign usurper Astolfo, Duke of Warsaw.

**CLARÍN:** My father's the king?

**1st SOLDIER:** He's delirious from the constant torture and bad food... and being in this tower has aged him badly. Those criminals in Basilio's gang will pay for this, Your Lordship. Long live Prince Segismundo!

**SOLDIERS:** Long live Prince Segismundo! (The SOLDIERS break CLARÍN's chains and set him free.)

**CLARÍN:** I get it now. Every guy you do this to is renamed Segismundo. Okay! I love that name!

(SEGISMUNDO enters, his arms and legs chained.)

**SEGISMUNDO:** Who calls my name? Who calls Segismundo?

**CLARÍN:** Oh shit.

**1st SOLDIER:** Wait a minute. Will the real Segismundo please make yourself known to us.

**SEGISMUNDO:** I am Segismundo.

**CLARÍN:** Ay Dios, I'm screwed.

**1st SOLDIER:** How dare you impersonate the Prince of Spain!

**CLARÍN:** Me? You're the one who re-baptized me Segismundo!

**1st SOLDIER:** Fair prince. Your father lied to you. You were not dreaming when you were in that palace. They drugged you and dragged you out of prison and put you on the throne denied to you by the vicious ignorance of the stars. When they didn't like what happened they drugged you again and re-imprisoned you. Now the incogitant king and his senile staff wish to give our fair Castile to foreigners! To Polacks! But the people, hearing that a true native-born prince exists, have risen up against your father. We have come in vast numbers, a true guerrilla army of bandits and peasants, to give you freedom and fight at your side.



Joe Wilson, Jr. as Harmond Wilks

**VOICES :** Long live Prince Segismundo!

**SEGISMUNDO:** ¿Otra vez? ¿Que es esto, Cielo? God, am I dreaming again? Must I suffer this recurring dream, over and over until I die? Am I to be overjoyed by the promise of great power and fame – only to lose it all again? No, you can't make me hope again, only to take it away. In a prison like this, in a life like this, hope is too risky. I know that life is a dream. I know that you floating, insubstantial men are the shades and handpuppets of an evil Dreamer – a God determined to make me crazy! Yes, I know you well. And I know myself: I'm a sleeping man sick of pretended sovereignty and make-believe fame and simulations and masks. I'm wise now and you can't deceive me anymore!

### Act Three Scene Three

**SEGISMUNDO:** How is it possible for you to know so much about my dream? All those things you mentioned were the shadows of my sleeping life – impossible for you to know – unless, it had never been a dream...

**ROSAURA :** It was all true. I was there.

**CLARÍN:** So was I.

**SEGISMUNDO:** I'll help you restore your honor, by the God of Love, I will! Sound the alarms!

*(Sound of trumpets)*

**SEGISMUNDO:** Ultimately, we can't know what's real and what isn't. How do we know that every past moment of happiness and glory wasn't dreamed? How do we know that all happiness will not end in disenchantment? How do we know that death isn't the final awakening? And when we fully awaken and look into the face of the Dreamer who made us all, what will we see there? All questions are unanswerable. All truths are unknowable. All is confusion and chaos! In this anarchy of the mind, let's try to find some hope and happiness and love. Let's do it before love turns to sorrow. Let's do it before love turns to sorrow. Let's do it in the brief time we have on earth. Above all let's try to win

some glory and let's hope it lasts a few good moments, if not forever!

**ROSAURA :** Segismundo! I'll fight with you!

**SEGISMUNDO:** Dear woman, I'll avenge your honor before I seize the crown.

*(Trumpets. SEGISMUNDO and SOLDIERS exit. Before she can exit, ROSAURA is stopped by CLARÍN.)*

**CLARÍN :** Before you go, madam, I have to tell you what I've learned. I know a secret! I know who you are! I know Clotaldo is – *(Battle sounds: trumpets, cannons, shots, screams.)*

**ROSAURA:** Segismundo's being attacked! He's surrounded! I can't be afraid, Clarín! I must be at his side! *(Exits.)*

**VOICES:** Long live Astolfo!

**VOICES :** Long live Segismundo!

**CLARÍN:** Long live Astolfo and Segismundo! Long live everybody! Stop fighting, you assholes! Ugh, look at yourselves. All that waste. Shame on all of you! *(A bullet whizzes over CLARÍN's head and he hits the ground.)* I better shut up and get my ass to some safe hiding place – away from all this unrestricted hooliganism and machismo! Some place where Death will never find me!

*(CLARÍN crawls to the upstage rocks and hides behind them. SOLDIERS from both armies enter and fight. SOLDIERS exit. BASILIO, CLOTALDO, ASTOLFO, and ESTRELLA enter – all are bloody.)*

**BASILIO:** Has there ever been an unhappier king? A more disrespected father?

**CLOTALDO :** Your army's in full retreat...

**ASTOLFO:** The traitors are winning!

**ESTRELLA:** Loyalists and patriots are the ones who win wars. We're the traitors now, Astolfo...

**BASILIO :** We must escape to the New World before Segismundo finds me.

*(Shots are fired. CLARÍN falls from behind the rocks. He staggers downstage, mortally wounded.)*

**CLARÍN:** Fucking great! Oh this is bloody brilliant!

**ASTOLFO :** Who is this clown?

**ASTOLFO:** Oh, just some joker who thought he could run away from Death and ran smack into it. Oh, this hurts. This is mortal! I have some advice. Next time you want to avoid dying in war, run smack into the middle of the battlefield. Don't go hiding behind tons of protective granite. 'Cause, I'll tell you, if God really wants your ass, He's gonna get your ass... (CLARÍN dies.)

(BASILIO stands. SEGISMUNDO kneels at BASILIO's feet.)

**CLARÍN:** Herman's got a place in the Caribbean. You can go down there for a few days. Play some golf. Go sailing. Just get your mind off everything. I can deal with things till you get back.

(BASILIO stands. SEGISMUNDO kneels at BASILIO's feet.)

**BASILIO :** You're my son. Such incredible mercy and wisdom – you're my proper son – again! You've conquered this nation in legitimate battle – and pardoned me in a noble act of compassion – you've truly earned the right to be called King of Spain.

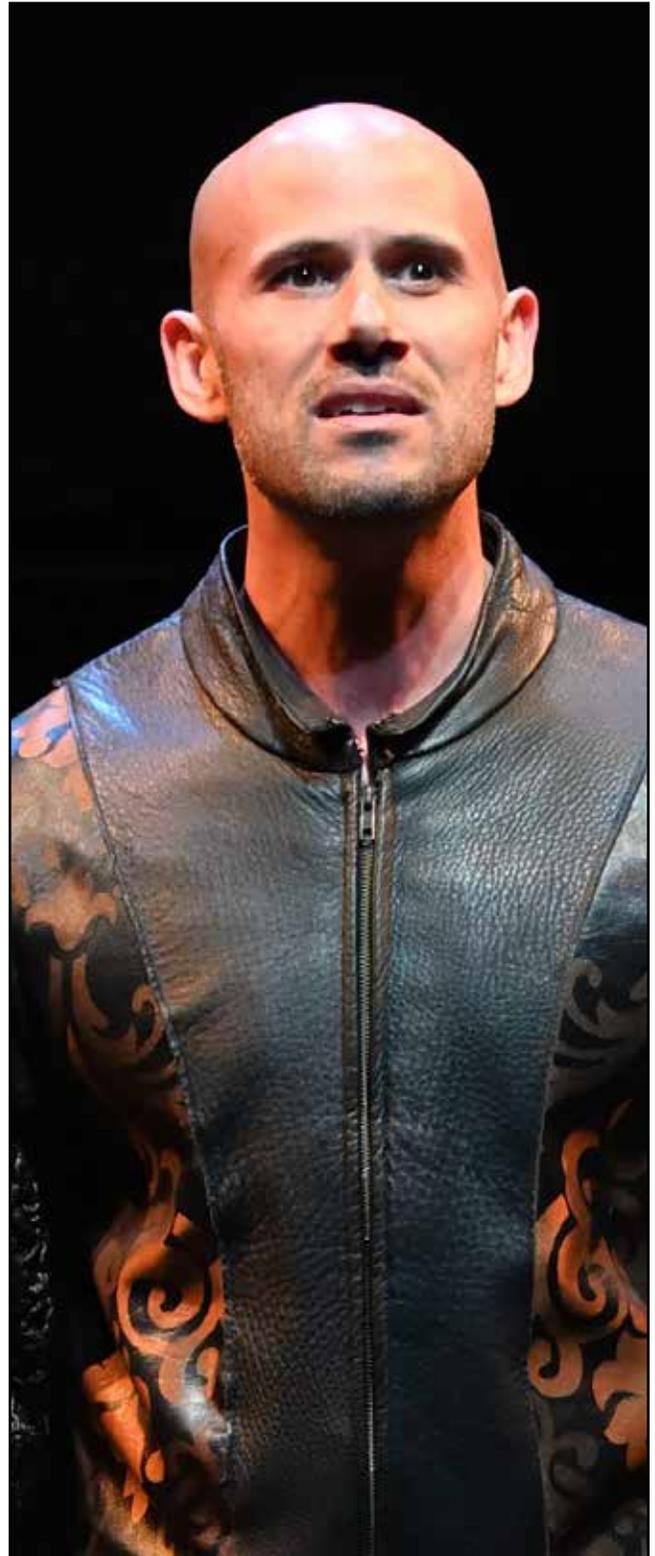
**ALL:** Long live King Segismundo!



# Monologues

## SEGISMUNDO

This box is my crib and my grave. This sewer pipe is all I've ever known. I've been a bag of guts, a storm of chemical responses pretending to have a soul, eating and shitting and waiting to die! All this time I've spoken to one person. A dark man whose face I've never seen. Clotaldo gives me advice – he tells me how to hold my dick so I don't piss on myself! He tries to describe women to me! And courtship. And violin playing. And government. And honor. He tells me of the wonders of an Eden discovered beyond the Ocean Sea. I dream some day I'll be exiled to that New World, to live among my kind, the noble savages at one with nature, on pure land ten times the size of Europe! Clotaldo hears all my thoughts. He's my silent diary, taking in all my dreams, my confessions and worries. He teaches me to read the Bible! He tells me, there, between the lines, there is the flickering light, the shining residue of God's glory. God's actual fingerprints are there in the space between Psalms, between the screaming heartbeats of the suffering Christ on the cross. Yes! And I've learned my language by listening to those delicious words: "glory," "grace," "resurrection," "redemption," – gentle words that soothed my wrists and ankles, when I was a boy, like pure water poured on bloody wounds. Yes! But the years have passed so slowly. And that black book has taught me a world I would never see beyond this black box. One day I grabbed the book from Clotaldo and I tore its pages and I put them in my mouth and I ate them. I ate them! Chapter and verse! I chewed those holy, phony sentiments, swallowed them whole, and shit them out again. I've been eating Bibles and shitting Gospels all my life. The words are written in my tissues now. In the blood vessels of my brain. In the hollow rooms of my mind, lining the walls with lies and promises. (SEGISMUNDO grabs his head as if experiencing searing pain. Subsiding, he looks at ROSAURA.) Sir, your voice has quieted those cunning words. Your skin is the only texture these depleted fingers have ever enjoyed. My thirsty eyes know it's poison to drink you in but they can't help themselves. They are dying to see which will kill them to see. But I don't care! Let me look at you-more natural than all the Nature I've seen fornicating from my narrow window – you, the gift of life- and let me die!



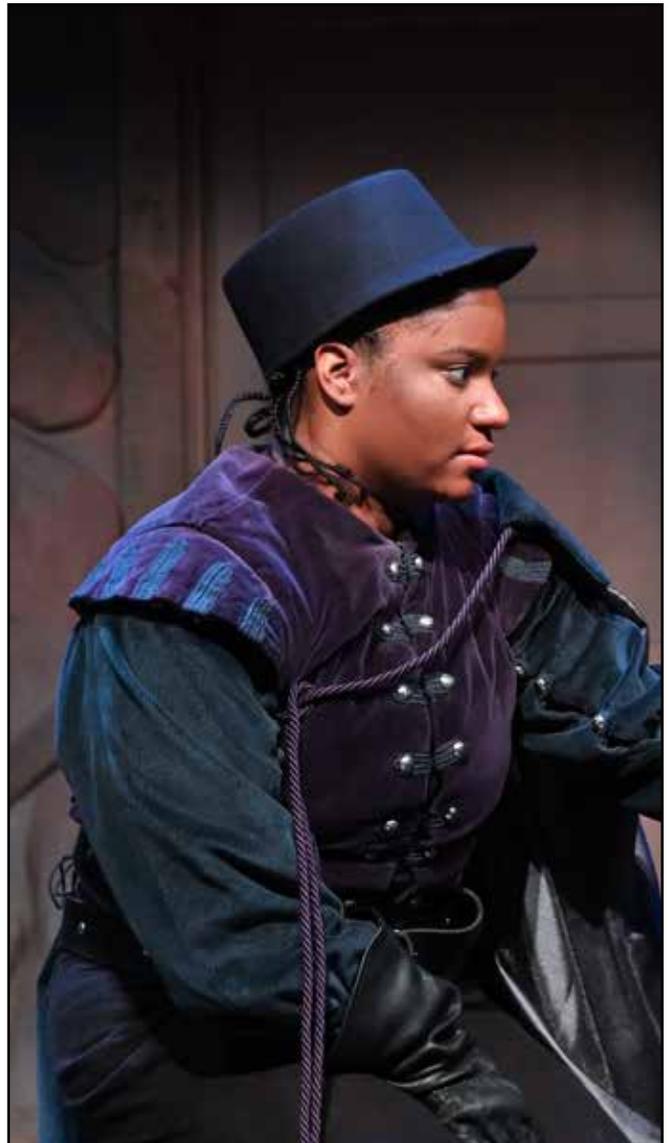
## BASILIO

My son, my prince... oh, the suffering you've already caused me! I came here expecting, hoping, that your good behavior would finally silence the arrogant stars... instead I walk in on a house of broken hearts and torment... a servant blinded... the blood on your indifferent hands still warm. With what love can I touch you, my son, knowing the pain those fingers have caused? I tremble knowing your hands are the instruments of torture, the articulators of blind fury. Don't touch me. I came here with my arms out, hoping to embrace you, to welcome you to the society of men, to give a father's love, to energize our nation with a swift reunion, and to finally thwart the jealous untrue constellations... no, son... now I am afraid to look at you.



## ROSAURA

Sir, my father left Poland, and my beautiful mother Violante, years ago – leaving behind only his sparking sword and her shattered hope. He dishonored her by leaving her, despite his many promises, unwed, and pregnant with me. I was the result of a young man's charming words and a young woman's willingness to believe, and if I haven't inherited my mother's beauty, I have inherited her luck: I too have been dishonored by a man. It was the Duke Astolfo of Warsaw. Just saying that faithless name – look at me! – is enough to inspire tears of hatred. Indeed, for a long time, after he loved me and left me to colonize his cousin, I went insane. I'd swear I'd hear my thoughts spoken aloud by village savants who had kidnapped my mind. I ate dirt. I cut my arms. I lay in bed counting spiders. I developed a hatred of even numbers. If I counted an even number of spiders, I'd eat one. I tried to kill myself several times. I lost the power to speak! It was my mother who brought me back from the dead: my mother told me her own pitiful story and that's when I decided to live – and to avenge her honor as well as mine – that's when I decided this cycle of rape and abandonment would end with me. Shielded with my mother's blessings and armed with my father's sword, I came to Spain and now I've come to you. You are justified in the eyes of God and man. I ask you to let me stand at your side, to fight at your side, and let me find my revenge, let the field of combat be the site of my life's recovery. Sir, you know it's vital to both of us that Astolfo and Estrella not marry. I've come here to serve you with my woman's spirit and my manly sword, but if you try to seduce me as a woman, I'll cut your throat as a man. If that's understood, generous Segismundo, let's proceed into battle and win this war of love.



## SEGISMUNDO

Listen to me, all of you. Whatever God writes in the book of destiny is final. It can't be rewritten.. It can only be misinterpreted. My father tried to save himself from the words of destiny and, in so doing, turned me into an animal – though it was possible, had I had a normal childhood and had I been able to cherish my natural gifts and sharpen my intelligence I would have grown up to be a fair and tolerant monarch. We'll never know. By trying to keep me from being wild, he made me wild! If someone told you this sword would kill you, would you deliberately put it to your throat? Injustice and revenge will not help you overcome your fate – only reason, tolerance, and tranquility of spirit will. Let all of you who are watching this conquest remember it as the illustration of the astrologers' predictions: a kingdom left bleeding, a royal family compromised, and a good king reduced to slavery. All of it has come to pass. How am I, who am younger, and spiritually weaker than this man, able to overcome the fate he could not? (Beat.) King Basilio, stand. Let me take your hand, dear father. Now that you're enlightened and know your errors – here I am – I kneel before you and surrender myself and my treasonous armies to your authority – take your revenge on us as you see fit.

## ESTRELLA

Cry. Fine. Good way to stop the bloodletting, Uncle! Stop that! I've got such a headache. Today was supposed to be my wedding day. I was supposed to be crowned Queen today. Instead I'm watching effigies of myself burning all over Madrid! Christ, do something! I'm watching eyes being torn out of faces. I'm seeing common street corners turning into instant graves. I'm seeing the proliferation of orphans and ghosts. Every flower in the kingdom covers someone's tomb. Every citizen is an accomplice to murder. Those not killed in the fire of this civil war are choked by the smoke of unbearable sorrow...

## ROSAURA

Don't say it. Don't question it. Just let it happen to you. If it's a dream, good. Perhaps I'll wake up myself. Perhaps all this is my dream, with you in it. Either way we can let our dreams teach us about the brevity of life and the fleeting nature of happiness. If life isn't a dream – and I don't think it is – even better. We make it what we want. We stay and build on the past. Or we forego royalty and go to the New World to start over. If la vida no es sueño... that means this is it, my prince, my love. This is the one. This is the only life there is.



# Behind-the-Scenes of Sueño

## Welcome to the technical side of creating a theatrical show!

A production team includes lighting, costume, set, prop, and sound designers, builders (carpenters), painters (scenic artists), electricians, sound and wardrobe technicians. Every person on the production team plays a part in shaping and supporting the show's vision. On the following pages you'll see how the scenic and costume designers built Sueño. Below is a list of short descriptions for job titles you may find around our production.

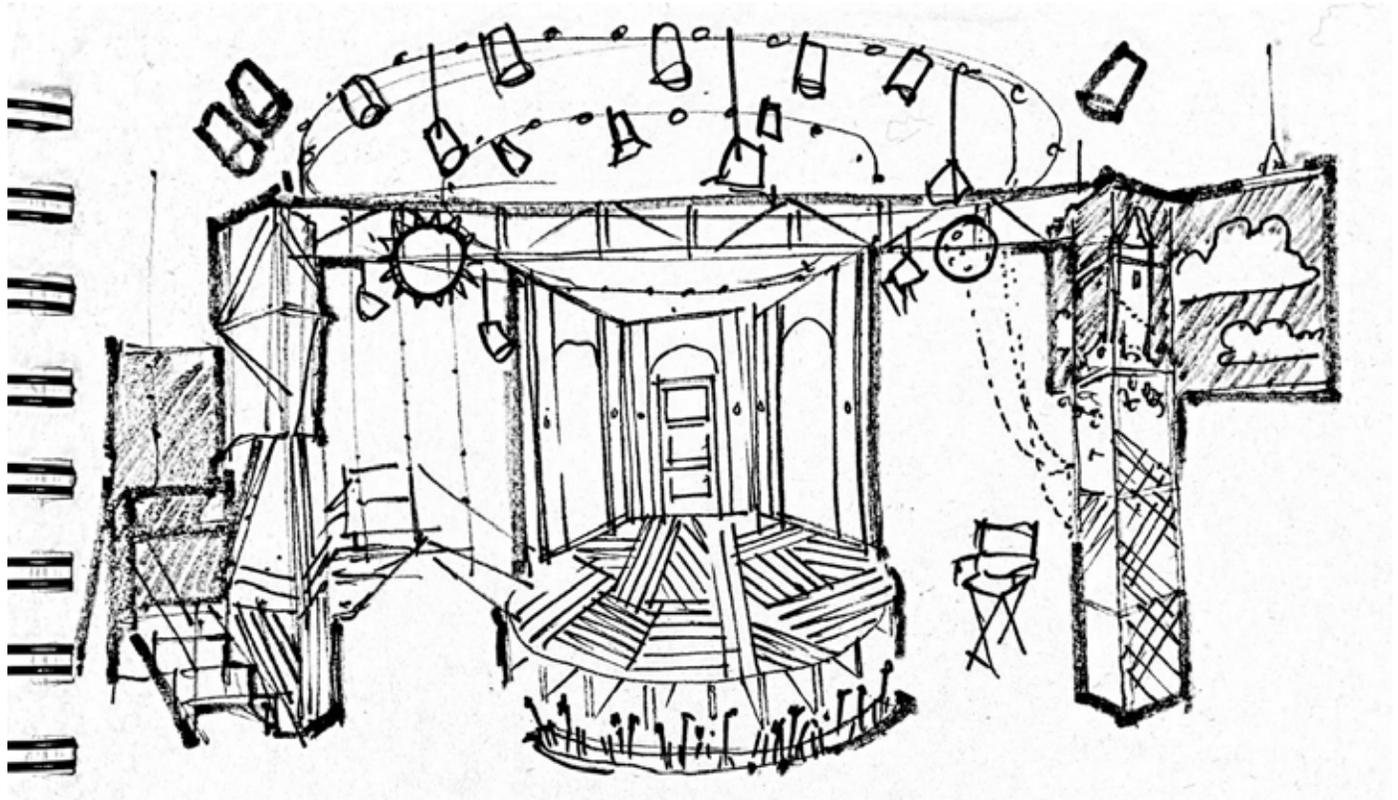


## Production Jobs and Careers

- **Artistic Director:** Chooses the play, director and (sometimes) designers for a production
- **Production Director:** Hires and oversees the production team and staff
- **Scenic Designer:** Designs the set based on the show's vision, theme and script details
- **Carpenter:** Constructs and builds the set based on blueprints and scale models
- **Lighting Designer:** Creates lighting concepts for each moment/scene in the show
- **Costume Designer:** Designs costumes and communicates needs to the wardrobe team
- **Sound Designer:** Creates, or curates, music, noises and sounds digitally or manually
- **Movement Director:** Teaches dances or choreography to an ensemble
- **Stage Manager:** Supports/organizes the day-to-day running of rehearsals and production
- **Production Assistant:** Responsible for placing and moving props and set pieces
- **Electrician:** Places lighting equipment in the location based on designs
- **Sound Board Operator:** Tests and adjusts microphone volumes and plays sound cues
- **Costume Technician:** Sews costumes and tends to backstage wardrobe needs

# Set Design

By Patrick Lynch



## What is most interesting to you about the Sueño set?

It feels like a sidestep to say this, but I like the whole thing; the way all of the smaller bits and pieces come together to create the "scenery" in a studio look. If I had to single out specific elements, I would say the moving ring of scenery (affectionately called "the donut") is pretty fun, and I also like the scale model bits of the set. Those are always very cute in person.

## What do you hope student audiences take away from the set?

I hope the set lets audiences into the history of the play, but I also want it to let them fill in some of the details with their imagination. It should provide enough clues and information that they can focus on the story, but it also needs to support the magical realism and humor of the piece.





**What skills are necessary for a person in your position? (both "soft" and "hard" skills is great)?**

Oh boy. You need to do a little bit of everything: drawing, model making, drafting, engineering, reading, research, etc. But then you also have to interpret the text, the director's conceptual ideas, the other collaborators' thoughts and design contributions, be able to imagine different solutions that aren't necessarily clear or apparent - the list goes on and on. I think of myself as a little bit of many things: architect, interior designer, audience member, psychologist, detective, and interpreter.

**What advice do you have for students that are into art and design?**

I came to set design as an "art kid" in high school. It was a great way to apply my art skills in something practical, something that wasn't painting for the sake of painting (which is fine if that's what you're into). My advice to students into art and design who might want to design scenery is draw every day, pay attention to everything you see (on tv, on instagram, in magazines, on the sidewalk, etc), read as much as you can (about anything, not just plays), and learn about as many non-art subjects as you can. I wish I paid more attention in every history class I ever took.

**Is there anything else you'd like student audiences to know about your work?**

Set designers only design the scenery. There are so many wonderful artisans who build it, paint it, engineer it, and handle it and they are the ones who should get most of the credit for making the world of the play. I'm the idea person and the problem solver (and also the problem maker); but the other folks in the departments that support the designer are just as valuable to the process.

# Costume Design

By Shahrzad Mazaheri

## What is your favorite costume design or piece in Sueño?

Starting with the hardest question! I feel like costumes become like my children and I adore them equally! Especially in Sueño, we, the costume team, and the actors, are all very excited about every piece, because we do not get to do period pieces very often. However, If I must choose, I love Rosaura's second look, the fuchsia costume with chevron trimming on the bodice, with her glamorous wig. Among all the looks in the show that I adore, this one is the one that I think about constantly!

## What do you hope student audiences notice or take away about the costumes?

I hope everyone could see how much work and skill it takes to build each costume. Here at Trinity Rep, I had the opportunity to work with a magnificent costume team. Every one of them is so talented and skilled in their craft and it would not be possible to create this world without their hard work. Researching, designing and drawing are just the first step. Taking the abstract idea and making it into real, wearable, beautiful garments take so much effort and requires very special skills that each member of the costume department had spent years of their lives acquiring.

## What skills are necessary for a person in your position to have? (both "soft" and "hard" skills is great!)

Thorough is the first step, even if you are not planning to do historically accurate pieces, you still need to have enough visual and written research to build your world on. The internet is a great start but there is also value in going through books and museums and seeing each detail on paper or in real life. Drawing, either by hand or digitally, is very important. Clear drawings that can both convey your ideas to the director and artistic department, and are easy to read for the production team, are of high importance. Knowing fabrics, their behavior, handling, flow, and how they behave in light is also part of the knowledge that a designer should have. Basic sewing and draping skills are always valuable in our jobs, and they help to communicate better with the production team. Knowing a few crafts has its own merits as well. When it comes to soft skills, I believe communication, kindness and respecting each individual and their skills and craft are the most important ones. We should know and remember that everyone is beautiful and talented, everyone should be respected, and our job is to help actors find the means and looks to build their characters and tell a story. Being open to criticism and new ideas and being prepared to change and modify your ideas is another quality to have. Theatre is a live being. It changes every day, and we sometimes should be able to let some ideas go and replace them with new ones to help with the integrity and the story we are trying to tell.



**What advice do you have for students that are into art, costume or fashion design?**

Everything has become digital now. COVID obviously took us further in communicating via digital means. That's why it is necessary to learn the digital tools that we have. Knowing Photoshop, Illustrator, Sync-on-Set (if you are interested in designing for the screen), etc. not only are important, but also make your job as a designer faster and sometimes easier. The Internet is an amazing and endless resource for inspiration. I personally go through my Pinterest home page for a few minutes every morning just to be exposed to a portion of creativity.

However, one can find inspiration in literally everything. Walking around, watching the architecture, talking to people, and asking for help from all the artists you will work with, will only help you become a better artist yourself.

**Is there anything else you'd like student audiences to know about your work?**

I started off studying fashion and moved on to theatre and there I realized I want to do this every day of my life. We are working in a very hard field. There are many moments or periods of burnout, but when I see an actor being so excited about their costume, and suddenly finding themselves in the character, I remember the reason we are doing this, because we are all telling a story.

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