

Director's Notes

Close the Language-Door

“Like This” by Mevlana Jalaluddin Rumi
translated by Coleman Banks

There is some kiss we want
with our whole lives,
the touch of Spirit on the body.

Seawater begs the pearl
to break its shell.

And the lily, how passionately
it needs some wild Darling!

At night, I open the window
and ask the moon to come
and press its face against mine.
Breathe into me.

Close the language-door,
and open the love-window

The moon won't use the door,
only the window.

Please Remember....

Latecomers will be seated at the discretion of the management.

Turn off all electronic devices. Cell phones should be turned off, as the light emitted from your phone is discourteous to other guests and distracting to the performers.

Photography and video recording are not permitted. Food and drink are not permitted in the theatre.

Special Thanks

Julie Blissert, Director and Tim Nekritz, Public Affairs; Alfred D'Amico, Seneca Warehouse; Sam Sheehan, Syracuse Stage and Turkish Cultural Center of Syracuse.



The Kennedy Center American College Theater Festival-
XXXVIII

Presented and Produced by
The John F. Kennedy Center for the Performing Arts

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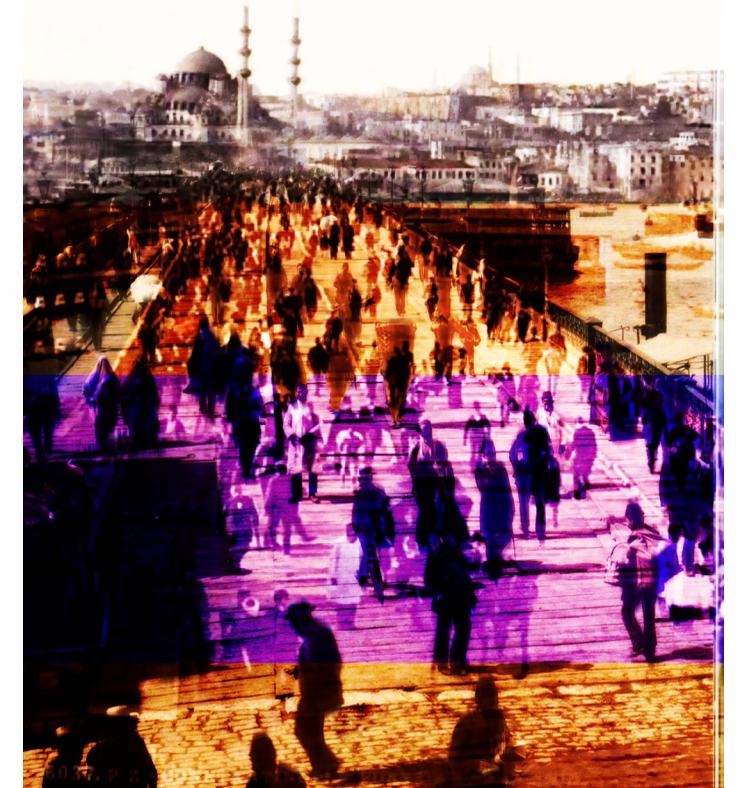
This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2006.

Last year more than 1,400 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

The Oswego State Theatre Department
presents

PERA PALAS



written by Sinan Ünel
directed by Deanna Downes

February 24 - March 1, 2009
Waterman Theatre, Tyler Hall



PERA PALAS

written by Sinan Ünel

| | |
|--------------------------|--------------------------|
| Director | Deanna Downes |
| Scene Designer | Timothy Baumgartener |
| Lighting Designer | Christopher Verschneider |
| Costume Designer | Katherine Macey |
| Sound Designer | Steven Shull |
| Technical Director | Johan Godwalt |
| Costume Shop Supervisor | Judith McCabe |
| Stage Manager | Keegan Bushey * |
| Assistant Director | Teresa Kaczorowski* |
| Assistant Sound Designer | Jenn Poplarski |
| Assistant Stage Manager | Aaron Locke Londrville |
| Dramaturg | Dr. Jessica Hester |
| Assistant Dramaturg | Teresa Kaczorowski |
| House Manager | Jessica Montgomery |

The Cast

| | |
|-----------------------------------|--------------------|
| Evelyn/Sema | Ariel Marcus |
| Murat | Josh Gadek |
| Brian/Cavid | Todd Backus |
| Adalet/Old Bedia/Old Orhan | Sarah Sterling |
| Ayse/Old Cavid/Old Kathy | Katherine Boswell |
| Bedia/Kathy | Jessica Quindlen |
| Harem Woman/Orhan/Porter | Charles S. Smith* |
| Neyime/Anne/Osman | Kimberley Saunders |
| Melek/Kiraz | Kim Greenawalt |
| Ali Riza Efendi / Sir Robert Cave | Dan Williams* |
| Joe | Jake Luria |
| Ipek/Servant | John Wolfson |
| HAREM ENSEMBLE: | Maura Koenig |
| | Stephanie Martinez |
| | Marianne Natoli |
| | Elena Schermerhorn |
| | Courtney Bennett |

*denotes membership in the Mu Iota Cast of Alpha Psi Omega, the national honorary dramatics fraternity.

Production and Run Crews

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|----------------------------|--|
| Sound Board Operator: | Tim Duffy* |
| Light Board Operator: | Desiree Kavanaugh* |
| Costume Construction Crew: | Students in THT 110, THT 150 and THT 300 Stephanie Martinez Christina Strass Elias Gutierrez* Leah Fox Abby Jenkins* Riva Kline Brittany Patterson |
| Set Painting: | Courtney Bennett Daryl Daghita Melissa Schreyer Charles S. Smith Matthew Wexler Aleesha Knopic Kala Louie Kristine Bishal* Maura Koenig Courtney Benett |
| Prop Crew: | Jeremy Waterman Kevin Hollenback Lindsey Giarrosso Julia Dorsey Cast of Pera Palas John McCoy Matthew Wexler Students in THT 110 and THT 300 Maura Koenig |
| Deck/Fly Crew: | Keegan Bushey Angela Kowinsky Christine Duval* Stephanie Martinez Alaina Parness |
| Prop Mistress: | Sarah Long |
| Stage Combat: | Joannie Anderson |
| Wardrobe Head: | Alagia Cornwell |
| Wardrobe Crew: | Dr. Jessica Hester Teresa Kaczorowski |
| Make Up Crew: | |
| Lobby Display: | |

The Setting

Hotel Pera Palas

Istanbul, Turkey



Dramaturgy

Pera Palas moves fluidly between three time periods: the end of the Ottoman Empire in the early 20th century; the 1950s after Turkey joined NATO; and the mid-1990s, which is when the play was written. As you watch the play unfold, only seconds will separate one time period from another, and similarly, the actors will move between characters. All but two of them play multiple characters, with no restrictions on gender. This continual shift between time and character reveals a key underlying meaning – we are connected to other eras and other people in unexpected ways, and our individual histories follow patterns created by those who came before us. We learn patterns through this play only by witnessing people and their actions appearing, reappearing, and shifting across personal and temporal spaces.

