
[Programs 1995-1996 Season](#)[Theatre Programs 1990-2000](#)

Spring 3-1996

La Ronde Program [1996]

University of Southern Maine Department of Theatre

Follow this and additional works at: <https://digitalcommons.usm.maine.edu/theatre-programs-1995-1996>

 Part of the [Theatre History Commons](#)

Recommended Citation

University of Southern Maine Department of Theatre, "La Ronde Program [1996]" (1996). *Programs 1995-1996 Season*. 6.

<https://digitalcommons.usm.maine.edu/theatre-programs-1995-1996/6>

This Program is brought to you for free and open access by the Theatre Programs 1990-2000 at USM Digital Commons. It has been accepted for inclusion in Programs 1995-1996 Season by an authorized administrator of USM Digital Commons. For more information, please contact jessica.c.hovey@maine.edu.

The University of Southern Maine
Department of Theatre
presents

La Ronde

by Arthur Schnitzler

directed by Walter Stump
assistant director/stage manager Brian Cote

*Thursday, March 14 through
Monday, March 18, 1996*

Main Stage, Russell Hall
University of Southern Maine
Gorham Campus

Director's Notes:

Arthur Schnitzler spent his whole life in Vienna. His father, who was Jewish, was a famous throat specialist and the founder of one of the leading medical journals of the day. Schnitzler followed his father's lead and, along with Sigmund Freud, received his medical degree at the University of Vienna in 1885 with a thesis on the hypnotic treatment of neurosis. He was one of the first writers to embody the findings of modern psychiatric investigations such as hysteria, hypnosis and sexual disorders in his creative works. He had a genuine sympathy for human suffering and a pervasive melancholy at the disintegration of the human spirit which he saw taking place. He sensed that there was a general absorption of the individual in the pleasures of the moment which he saw as an instinctive effort to escape from the certainty of an impending disaster at the *fin de siecle*.

La Ronde was written in the winter of 1896-97 and then set aside-- (this was his playwriting custom.) In 1900 Schnitzler had 200 copies of the play printed to be distributed to his friends. The play was a sensation among the intellectual society. In 1903 the publisher brought out a regular edition. At once it was condemned as a subversive and obscene work and many critics would not review it. The police stopped a public reading in Vienna and in Germany the play was confiscated and banned. For many years Schnitzler refused to authorize its performance. It was first produced in Budapest in 1912 against the author's wishes. Indications are that the performance was tactless and offensive, with intentional focus on the sexuality. The police banned the play two days later.

After World War I, the play was first produced in Vienna in February of 1921. It is almost incredible now to look back on the riots in Munich and Berlin, the sensational trial, and the stormy scenes in the Austrian parliament produced by the play. Max Reinhardt's company attempted to give the play a serious artistic performance, but the effort ended in the courts after hostile spectators hurled stinkbombs in the theatre. Angry denunciations of *La Ronde* as "Jewish filth" followed in the press, and after a few performances 600 members of the proto-Nazi Deutsche Volkspartei stormed the theatre and wrecked it. The event was hailed in the nationalistic press as "A Triumph of Viennese Christian Youth."

The play, in fact, can be offensive in the hands of tactless and insensitive actors. As Schnitzler wrote it however, it is a very somber and melancholy portrayal of the manners and morals of his countrymen and women. It is a play which accurately depicts the deterioration of values both from a personal and social level. The

relegation of the sexual act to mere gratification mirrored the dehumanization of the Viennese society. In mirroring the corruption of his generation, Schnitzler refused to sentimentalize "love" or to idealize it with a false luster. His is uncompromisingly frank, yet he depicts his characters with a verve and humor that makes for exhilarating and thoughtful humor. It is fitting that the last scene depicts the end result of a society imploding into itself. The final "Good Morning!" is in effect an invitation to the Viennese to "wake up" and see themselves as they really are... or what they would become.

Schnitzler always thought of himself as a German rather than a Jewish writer, but he suffered from anti-Semitism all his life, and once barely escaped injury in Prague at the hands of Jew-baiting thugs. His plays were banned by the Nazis and he was generally ostracized from pre-World War II Germany. It is this rather bizarre and ironic relationship between Schnitzler, *La Ronde* and the total collapse and moral degeneration of a society, that we have chosen to follow in our production.

Because of the unfortunate accident that has kept me from a number of rehearsals, this cast and crew has had to fashion a performance from their own considerable talent and professionalism. They have been directed and motivated by my Assistant Director, student Brian D. Cote. Brian has performed in an exemplar manner and in the giving of his time and energy has demonstrated skills and artistry which belie his years. He has gained my respect and gratitude as well as that of the cast and Theatre faculty. He certainly has proven that USM has some of the most bright and talented students to be found anywhere.

La Ronde

Written by Arthur Schnitzler
Translated by Eric Bentley
Directed by Dr. Walter Stump

Setting: The play begins in Vienna, Austria around the turn of the century and progresses in time with each scene, so by the end of the play we are in the late 1920's

Act I Scene 1 The Whore and The Soldier
Scene 2 The Soldier and The Parlor Maid
Scene 3 The Parlor Maid and The Young Gentleman
Scene 4 The Young Gentleman and The Young Wife
Scene 5 The Young Wife and The Husband

INTERMISSION

Act II Scene 6 The Husband and The Little Miss
Scene 7 The Little Miss and The Poet
Scene 8 The Poet and The Actress
Scene 9 The Actress and The Count
Scene 10 The Count and The Whore

*Note: The material in this play is intended for adult audiences.
There will be smoking on stage.*

Cast

The Soldier
The Poet
The Count
The Little Miss
The Actress
The Whore
The Young Wife
The Parlor Maid
The Husband
The Young Gentleman

Burke Brimmer
Ryan Corliss
Guy Durichek
Danielle Estes
Elizabeth Guest
Amy LaRosa
Alison Lowe
Susan Palmer
Stanley Paul
Brian Saunders

Design and Technical Staff

Director
Assistant Director/Stage Manager
Costume Designer
Scenic Designer
Technical Director
Assistant Scenic Designer
Lighting Designer
Assistant Stage Manager
Costume Shop Supervisor
Stitchers

Dresser
Set Construction

Charge Artist
Scenic Artists
Master Electrician
Lighting Board Operator
Sound Designer
Sound Board Operator
Properties Construction
Promotions
Box Office
Theatre Office
Graphic Design

Dr. Walter Stump
Brian D. Cote
Susan E. Picinich
Michelle Sibia
Fred Fauver
Rene Renner
Jamie Grant
Teresa Roof
Christenia Alden Kinne
Costume Shop Lab,
Allison Guinn, Erica Essman
Samantha Kinne, Alice Tweedie
Adina Gepfrich
Richard G. Wright and
Stagecraft Lab
Michelle Sibia
Scene painting class
Jamie Grant
Jep Lombard
Amy LaRosa, Sarah Parisien
Sarah Parisien
Michelle Sibia, Rene Renner
Mary Snell
Emmanuelle Chaulet
Marjorie Novel
Leigh Raposo, Publications

Special Thanks To:

Portland Police Department, Levi Robinson
Maine State Music Theatre, Portland Stage Company
Denis Cote and Deenine Proulx

Cast

Burke Brimmer (The Soldier) is a junior theater major at USM. His previous roles include Haemon in *Oh! Antigone*, and Matt in *Purgatory*. Burke was also fortunate enough to be an Irene Ryan Partner this past January. He would like to thank everybody for their support and criticisms, good and bad. Also to Dr. Stump. . .Heal up!

Ryan A. Corliss (The Poet) is a fourth year theatre major from Bar Harbor. His previous roles at USM include Henry from *And Sometimes We Just Listen To Each Other Breathe*, Dr. John Buchanan in *Summer and Smoke*, and Lelie in *Sganarelle*. Ryan has six years of experience teaching theater in fifth through ninth grades; has studied Chekhov techniques with Mala Powers and Lisa Dagton; and was an Irene Ryan nominee and semi-finalist at ACTF this year. Ryan would like to thank his family, Amy, and his closest friends.

Guy Durichek (The Count) is a third year theatre major from Mountainview, CA with a double concentration in acting and directing. His previous roles at USM include Creon from *Oh! Antigone*, John Jr. from *Summer and Smoke*, Harry W. in *Purgatory*, and Valere in *Sganarelle*. He also played the role of Henry in *The Yellow Wallpaper*, a Highwire Production at Oak Street Theatre. Guy's directorial and production credits include stage managing *Keeping Tom Nice* at Mad Horse Theatre; director/producer of *Tell*, and assistant director/stage manager of *A Dream of Canaries*, both at USM. He is the author of *Birchmarks*, also a USM production; an Irene Ryan Award nominee; and recipient of the Chris Meanor Scholarship from USM Honors Society. As a member of the Forensics Team he received third place in Best Dramatic Duo at the Greenline Invitational.

Danielle Estes (The Little Miss) is a sophomore theatre student from Skowhegan. She has played the roles of Ismene in *Oh Antigone*, *The Head/Chorus* in *Pippin*, Desaparecido in *A Dream of Canaries*, and Suzanne from *The Marriage of Figaro*. Danielle has also performed in two shows at Lakewood Theatre.

Elizabeth Guest (The Actress) is a senior theater major from Freeport. Her previous roles at USM include Mrs. Pearce, Rosmary, and Bernice in *Confusions*, Shelley in *Blind Spot*, Sarah in *Quilters*, Shirley in *Shirley Valentine*, and Buffy in *Purgatory*. Her other theater experience includes *Entertaining Mr. Sloane* with the Vintage Repertory Company, *Guys and Dolls* at the Boothbay Playhouse, and *Side By Side By Sondheim* and *Nunsense (I & II)* with Curtain Call Theatre. Elizabeth will be appearing with the Vintage Repertory in May in *Beyond Therapy*, and will join as a full company member upon graduation. She was an Irene Ryan Award regional finalist in 1993, and a candidate in 1994 and 1995. She also received the Bronwyn Millard Memorial Scholarship. Elizabeth would like to give special thanks to Dr. Stump "who has been my mentor and my friend, and who has taken me from an English prairie rose in *Quilters* to a Viennese strumpet - thanks, I think. And to the faculty and students of the theatre department - I love you all."

Amy LaRosa (The Whore) is a senior theater major and music minor from Naugatuck, Conn. She has been in many shows at USM, both as a performer and as a sound designer. Shows include *Quilters*, *Sganarelle*, *Waiting on a Ghost*, and *Republic Incarnate*. In *A Dream of Canaries* she was the sound designer and held two roles. She also composed live music for the productions of *Oh! Antigone* and the ACTF nominated *Purple Breasts*, for which she also was sound/slide designer. She was an Irene Ryan Award last year. Amy would like to give special thanks to Brian Cote for rising to the occasion when we all took a tumble. Thanks to Ryan for his understanding, constant support, and the never ending positive strokes.

Alison Lowe (The Young Wife) is a senior theatre major from Portland. Her previous roles include Mrs. Bassett in *Summer and Smoke*; various roles in *Sganarelle*; Titanis in *A Midsummer Night's Dream*; and Susan in *Purple Breasts*, the last two which were nominated for the ACTF. She was a member of the British tour of *American Journeys* last year.

Susan Palmer (The Parlor Maid) Susan, a junior in the theatre department, is originally from Colchester, Vt. She has performed in many USM productions, such as *Metamorphosis*, *Quilters*, *Summer and Smoke*, *Pippin*, *Oh, Antigone*, and *Purple Breasts*, as well as in many Student One-Act productions. She has been nominated for the Irene Ryan Award two years in a row, and also won the Chris Meanor Scholarship in 1994.

Stanley Paul (The Husband) is a senior theatre major from Harrison, Idaho. His roles at USM include Antonio in *The Marriage of Figaro*, Truscott in *Loot*, Doctor of *Visit*, Shug in *A Midsummer Night's Dream*, and Sganarelle in *Man of La Mancha* at the Schoolhouse Arts in Sebago; Elvis in *Murder at Roadkill Cafe* with Mixed Bag Players; and Mortimer Brewster in *Arsenic and Old Lace* with Pine Tree Players.

Brian Saunders (The Young Gentleman) is a junior theatre major from Winthrop. At USM he has played the roles of Dennis in *Loot*, Pippin in *Pippin*, Tom in *Birchmarks*, and Dusty in *Summer and Smoke*. He also received two ACTF nominations for *Loot* and *Pippin*. Brian would like to dedicate his performance to Michelle Dixon.

Design Team and Crew Biographies

Walter Stump (Director) holds a Ph.D. in Theater History, Dramatic Literature and Criticism from Indiana University. He has worked as a director and lighting designer in professional and educational theater. He was artistic director for the professional American Theatre Festival and the Tubbett Repertory Company. At USM, his productions have been honored by the American College Theatre Festival three times as best in New England, and production of *Gyni* was judged to be one of six best productions in the United States. Dr. Stump has been honored three times by USM for his scholarship, received the Kennedy Center medallion for contributions to Educational Theatre and is a member of the New England College of Fellows. He has written three books, numerous articles and

plays. His play *Covington's Cave* won the National Jewel Box Theatre Playwriting Award in 1994. The play was produced at the Monmouth Community Theatre.

Susan E. Picinich (Costume Design) joined the USM Department of Theatre faculty in 1987 and has since designed costumes for 34 University productions. She has an MFA degree from the University of Michigan and previously taught at SUNY Albany and Western Illinois University. Last season Susan designed *Sight Unseen* at Portland Stage Company and this season's *King Lear* at Mad Horse Theatre. On sabbatical last spring, Susan was costumer at Manhattan Theatre Club for *Radical Mystique* and *Night and Her Stars* and worked on two feature films. In the summer she takes to the road and practices her craft at Maine State Music Theatre in Brunswick. Last Summer's *Fiddler on the Roof* and *My Fair Lady* were her work.

Christenia Alden Kinne (Costume Shop Supervisor) has worked with the USM Department of Theatre for the past 13 years both as an instructor and as supervisor of the costume shop. A graduate of Whitman College in Walla Walla, Wash., Chris did graduate work at The University of California at Davis and Trinity University through the Dallas Theater Center, focusing on both acting and costume design. Last season she designed *A Dream of Canaries* at USM, and *Pericles* for Maine Summer Drama Institute. Her musical *Sweet River* will be produced later this Spring.

Brian D. Cote (Asst. Director/Stage Manager) is a junior studying theater and Russian studies here at USM. He most recently was a dresser for *Purple Breasts* and Assistant Costume Designer for *The Marriage of Figaro*, both USM productions. He is currently designing costumes for *Sweet River*, by Christenia Alden Kinne, and preparing for the role of Gideon Bloodgood in USM's production of *The Poor of Portland*, directed by Minor Rootes. "Special thanks go out to Dr. Walter Stump for his erudite leadership and confidence."

Jamie Grant (Lighting Designer), from Sturbridge, MA, is in his third year at USM. He has most recently designed all productions, (past, present, and maybe even future), of the ACTF nominated *Purple Breasts*. He also designed *Nightmare on Hell Street* for this year's Dance Festival. He would like to thank Fred and Jeff for all of their help, and most importantly, Jennifer for reassuring him that this is what he wants to do with his life.