

Play Guide

THE

WINTER'S TALE



**SEATTLE
REPER**

**Public
Works**


BY WILLIAM SHAKESPEARE

**Music & Lyrics by Todd Almond
Adaptation by Lear deBessonet
and Todd Almond**

**ADAPTED FOR THE SCREEN &
DIRECTED BY DESDEMONA CHIANG**

CHOREOGRAPHED BY TRINA MILLS

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A Note from the Youth Engagement Team

Yo hoa hoa! I am so excited to welcome you all back to live theater this year, and to introduce the magic and accessibility of virtual theater! With Seattle Rep's *The Winter's Tale* you get the best of both worlds – for the first time ever, Seattle Rep has created a film! This hybrid production is available from the comfort of your couches and classrooms, or in person at the Cornish Playhouse (Seattle Rep's next-door neighbor).

The Winter's Tale is a part of Seattle Rep's Public Works program, which brings together community members and professional actors in a grand and joyful theatrical experience. A Public Works production is always the first show of our season, and the classes for the program run all year round. Community ensemble members attend workshops at our partner program locations throughout the year, and then audition to be part of our annual Public Works production. This year, the production was filmed over the summer, on location in the Bagley Wright Theater and across the Seattle Center. It is also our largest show of the year, with a cast of over 55, including yours truly as the Clown! We really wanted to return with a bang. Rooted in the values of Equity, Imagination, and Joy, our Public Works shows are always my favorite of the season. Though I may be a little biased...

This production of *The Winter's Tale* is not your grandmother's Shakespeare play. Not only is it a huge cast of diverse community members AND a hybrid filmed production; it is ALSO a musical! This adaptation was written specifically for the Public Works program, so it is truly a unique show. It is not to be missed, whether you are streaming it or watching it live.

In this Play Guide we'll dive into both the original Shakespeare and Seattle Rep's unique production. We also have an article from our brand-new Youth Intern, Malia Silva, a junior at Kent Meridian High School. You will see a lot more of her writing in future Play Guides as she will be working with us all season. And stay tuned for the next Shakespeare adaptation in our season, *Teenage Dick* by Mike Lew. Unfortunately, you won't see me onstage for that one. But who knows, I did play the Clown in *The Winter's Tale*, so I could have some tricks up my sleeve...

Alex Lee Reed
Associate Director of Arts Engagement,
Youth & Learning

Notes from the *Winter's Tale* Team



“The Winter’s Tale is about restoring what was lost and awakening faith in the impossible. It is a second chance at life when we think we’ve lost it all. We have all just spent the last year and a half in a limbo state of uncertainty, fear, and for some people, profound grief. And as we start to emerge from this darkness to find ourselves and each other again, it’s crucial that we do so with greater recognition. And I mean that in the truest sense of the word: ‘Re-Cognition’—to once again perceive, experience, and acquire perhaps new knowledge.

I’m not a very religious person, but I am a spiritual one. And for me, this play is profoundly spiritual. And to feel healed, to feel restored, to feel complete and whole (not in that happily ever after way, but in a way that brings us some degree of peace in a world full of suffering)—I think these are all things that people seek, and why I’m eager to share this story.”

—**Desdemona Chiang**, *The Winter’s Tale* Director

“Theatrically shot by Derek Edamura, Public Works Documentarian, our film allows you to have the best seat in the house whether you are coming to see it with an audience or you’re streaming it from home. The actors are up close in a way we can’t offer on stage. You see the action and the nuance of each performance, feeling what the adaptors and our artistic team intended. The design is as beautiful as always in a Public Works or Seattle Rep show. For those who attend the live screening at Cornish Playhouse, we’ll further provide theatrical ambiance you might experience in a traditional theatrical setting through lighting and atmospheric performances. Most importantly, you’ll be side-by-side with the same enthusiastic folks who enjoy seeing the beautiful performances our neighbors provide.

In our desire to make theater with community and our commitment to find a safe way to do so, making a film in and around our building and Seattle Center felt like a great way to honor the storytelling core of the work we do together. You’ll notice the scenes are shot in familiar locations. You’ll notice the architecture of Seattle Center in some of our outdoor scenes and see parts of the theater you’ve never seen before as the cast performs in the catwalks and backstage elevators as well as on the Bagley Wright stage.”

— **Inji Kamel**, Director of Seattle Rep’s Public Works



About Seattle Rep's Public Works

Rooted in the values of equity, imagination, and joy, Seattle Rep's Public Works partners with community-based organizations to invite folks from all walks of life to take classes, attend performances and events, and join in the creation of ambitious works of participatory theater. Through this process strangers become neighbors – creating a region that is welcoming for all.

CLASSES

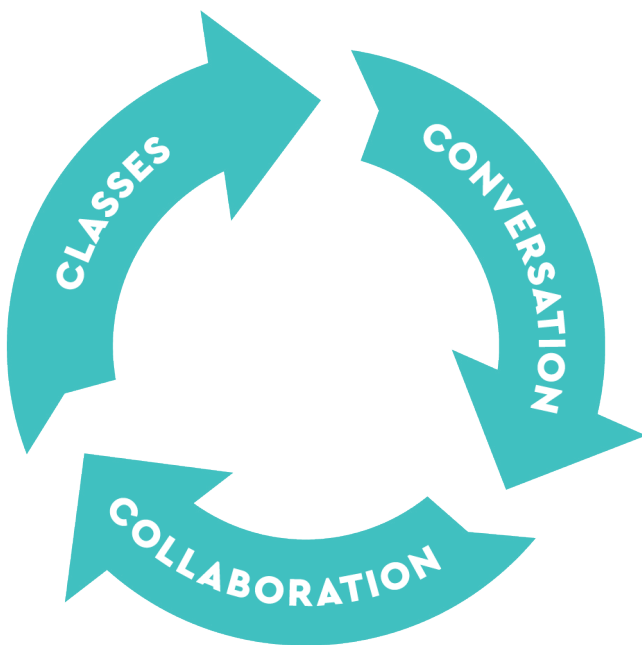
Communities participate in acting classes ranging from improv to spoken word to musical theater and Shakespeare.

CONVERSATION

Together we attend plays, discussions, and social events to deepen our connections.

COLLABORATION

In the summer, we all come together to create a large-scale production that puts our city center stage.



Watch videos of Public Works in action and much more at seattlerep.org/publicworks

Deepening Connections from Stage to Screen

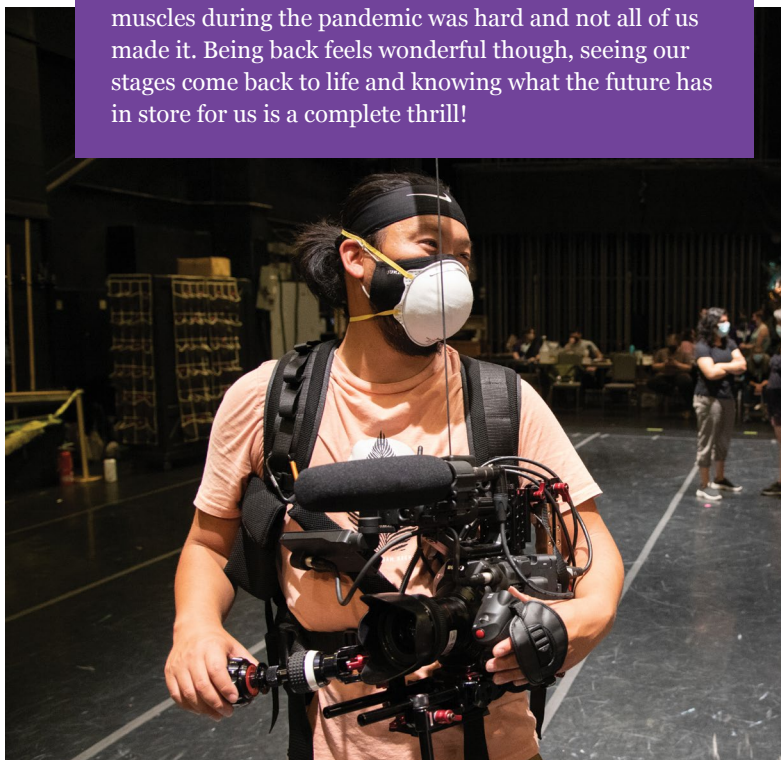
A Conversation with Creative Team Members of *The Winter's Tale*

Seattle Rep: What has it been like creating in-person art again during the pandemic?

Derek Edamura (Director of Photography & Film Editor): It has been incredible. To be collaborating with such an amazing creative team, to be back behind the camera, and to be capturing these performances has been such an incredible experience after persevering through such a turbulent time.

Inji Kamel (Director of Public Works): It was so exciting to see people coming in for rehearsal. Friends I hadn't seen in 18 months except for over Zoom were right there in front of me! The hardest part was not actually hugging each other, so we came up with a bunch of different ways to greet one another from elbow bumps to curtsies. You could tell everyone was grinning from ear to ear under their masks.

Robert J. Aguilar (Lighting Designer): Learning to work again at the level expected of Seattle Rep has been a challenge for everyone. What we do takes a lot of time, dedication, and craft. Not being able to flex those muscles during the pandemic was hard and not all of us made it. Being back feels wonderful though, seeing our stages come back to life and knowing what the future has in store for us is a complete thrill!



Derek Edamura on the set of *The Winter's Tale*.



Alexandra Tavares in *The Winter's Tale*.

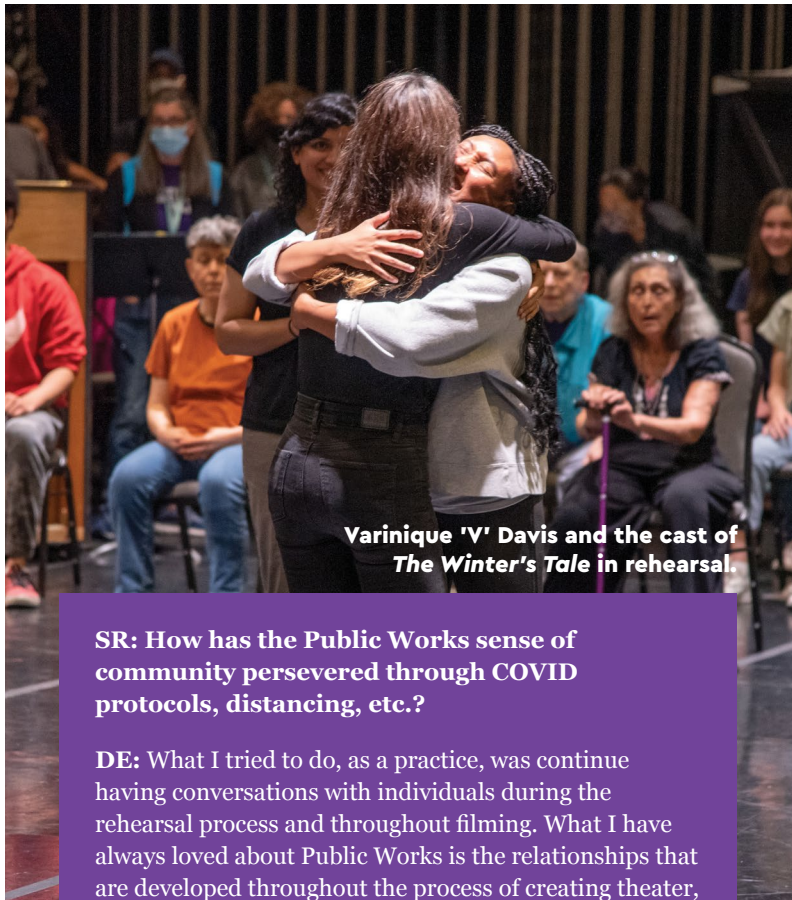
SR: How did this hybrid theater/film concept come to be? How has it been different than other art forms you've worked on?

IK: We had planned on doing the show onstage before the stay-at-home order. When we had a better sense of what was needed to navigate this new paradigm, we thought that creating a film would be the safest way to do something in person. It was important to us that the filmed production still be rooted in the theatrical and I think that concept really spoke to Desdemona.

Desdemona Chiang (Director): This has been my first time working on anything that is totally on screen. I'm a stage director by trade so I work with bodies and space in real time, continuously from top to bottom. I don't yell "action" and "cut." I don't do things out of sequence other than rehearse, and we don't ever perform out of sequence.

RJA: There are many applicable skills and lines of common understanding between the theater and film world. As a lighting designer my skills and training come into play. I'm still driving a story forward with light, but the frame of reference is whatever the camera is capturing, so constant coordination with Derek was key to a successful collaboration.

DE: *The Winter's Tale* has been a beautiful blend of these two art forms, film and theater. What I think is unique about this project is that we had to be so incredibly flexible and efficient with the filming of this project, and we really embraced what each of the mediums does well and adapted them to fit the strengths of the other.



Varinique 'V' Davis and the cast of *The Winter's Tale* in rehearsal.

SR: How has the Public Works sense of community persevered through COVID protocols, distancing, etc.?

DE: What I tried to do, as a practice, was continue having conversations with individuals during the rehearsal process and throughout filming. What I have always loved about Public Works is the relationships that are developed throughout the process of creating theater, and I really wanted to recapture that experience because I have missed it during the pandemic. I spent as much time as possible checking in with people and seeing how they are doing. It made me feel deeply connected to the community in a way I haven't felt before.

RJA: Seeing so many of the same folks that we've had in our building year after year was such a gift. To hear their voices lift in song or break out in laughter was just a perfect reminder of why we do this work. The connections that we've forged with everyone, some over years and some new, are something that no fabric barrier or social distance can interfere with.

IK: It's a scary time. The effects of COVID are real and have impacted each one of us in very real ways. I would say the sense of community persevered BECAUSE of the protocols and distancing. We are already a community that has built trust together, and even those who are new to the process know right away what we're about, so they know that we want everyone to show up with what they need. What we need right now is safety and a healthy environment, and our COVID safety team did an incredible job of ensuring everyone was safe.

DC: I think it was hard for folks to not hug each other. Lia [Sima Fakhouri, Public Works Manager] and Inji organized some "fun-tivities," like leaving notes for each other and having a "found gift exchange." There was an acute awareness of how different this process was going to be for folks, so we did anything we could to create a feeling of family.

SR: How is the story of *The Winter's Tale* still relevant today?

DC: The play is about reconciliation, about healing and coming together; the lessons you learn through loss, and how is one deserving of forgiveness and being whole. *The Winter's Tale* is so big – it hits all the notes! It's tragedy, then comedy, then sweeping romance. Coming out of a global pandemic full of trauma and stress and uncertainty to find some relief, I think, is very appropriate for this moment.

SR: What do you hope audiences will take away from *The Winter's Tale*?

DE: A deep understanding of how much joy and love went into making it. Everyone brought their skills and expertise to the table every day and this project would not have been possible without the amazing work of everyone in this community.

RJA: I hope audiences can see that the living, breathing heart of Seattle Rep is most on display through our Public Works program. It's a very clear example of us dedicating our time, resources, and immense talents to something greater than ourselves. I hope our audience watches *The Winter's Tale* and sees themselves and their values reflected back.



BRONWEN HOUCK

Glenda West in *The Winter's Tale*.

The Winter's Tale Plot and Characters

SHAKESPEARE'S THE WINTER'S TALE PLOT SUMMARY

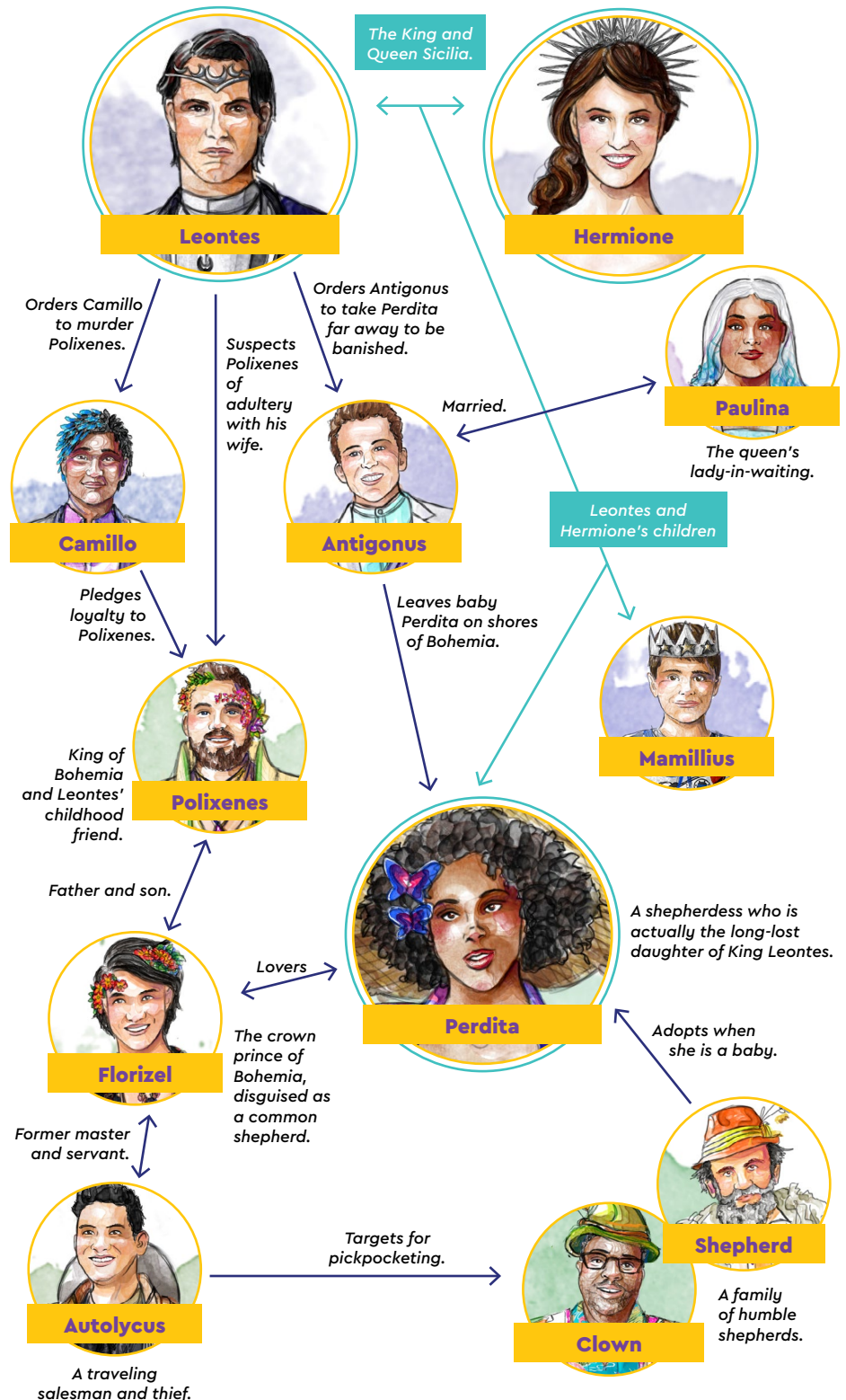
In the fairytale land of Sicilia, King Leontes thinks that his queen, Hermione, is having an affair with his childhood friend, King Polixenes of Bohemia. Struck with jealousy, Leontes convinces himself that Polixenes is actually the father of the child with which Hermione is pregnant. Leontes orders his councilor Camillo to murder the visiting king. But the good-natured lord decides to warn Polixenes and escape with him to Bohemia.

When Leontes learns of Polixenes and Camillo's flight, he jails Hermione, who gives birth in her cell. Only Paulina, the queen's lady-in-waiting, stands up to Leontes' raging tyranny. As punishment for Paulina's insolence, Leontes orders her husband Antigonus to personally take the baby far away to be banished. Leontes then holds a trial to judge Hermione's supposed adultery. Leontes also sends courtiers to the Oracle of Apollo to confirm Hermione's guilt, but instead she is proclaimed innocent. When Leontes refuses to accept the Oracle, a servant comes in to announce the death of his son and heir Mamillus. At this news, the Queen faints, is taken away, and pronounced dead. In one fell swoop, Leontes' life and family are destroyed. Meanwhile, an old shepherd and his foolish son discover the baby Perdita on the Bohemian shore and decide to adopt her.

Sixteen years pass. Perdita, now a young woman, has fallen in love with King Polixenes' son Florizel. His royal identity known only to Perdita, Florizel disguises himself as the shepherd Doricles to participate in the town's sheepshearing festival. Polixenes and Camillo disguise themselves to spy on Florizel and his love interest. The charlatan Autolycus, once a disgraced servant to Florizel, also joins the festivities to cheat and rob the simple country folk. When Florizel proposes to Perdita, Polixenes tears off his disguise and forbids their relationship. After Polixenes storms off, Camillo convinces the young lovers to sail to Sicilia and request protection from Leontes, who does not know that Perdita is actually his long-lost daughter. And so, the play comes full circle to where it all started...

CHARACTERS

Costume sketches by Danielle Nieves.



Design Corner

Seattle Rep's Youth Engagement team sat down with *The Winter's Tale* costume designer Danielle Nieves to discuss her take on the play, representation, and so much more. Here's what Danielle has to say!

Alex Lee Reed: Thanks for taking the time to talk with us Danielle! We'll start with an easy one: was it always costume design for you?

Danielle Nieves: You know, I got sucked into it. In college I was not a theater person. I had never seen a show, but I was like, "Well, I can sew..." so I talked to the Professor and asked, "Can you tell me more about this?" and she said, "I've already signed you up!" And then the rest is history. I had no intention of being a costume designer. I actually wanted to go into international diplomacy. I worked in Japan for two years for the government after college, but decided that I wanted to go back to theater and do costuming.

Malia Silva: I'm curious, are there ways that you incorporate your culture in designs of places that don't necessarily reflect you? You talked about designing for the show *Real Women Have Curves*, and how your director said that she wanted to incorporate Mexican themes. Do you still find ways to incorporate your own culture into your work if it's not present in the script?

DN: One thing that helps me, and I think this is directly related to my background and my culture, is that I'm not afraid of color and I'm not afraid of glitter. I love glitter. I love bling. I love colors, and that's not typical, at least in my education. That I think is a part of my upbringing. A part of the decor and the art that I was surrounded with; it's just so much more colorful and that really impacts my design. So when I can bring in a lot of color and especially a lot of glitter, I do. When appropriate, of course.

MS: What's the time frame that you're usually given to design a play? And how has the extra-long time [since the production was scheduled to perform in 2020] impacted your designs from *The Winter's Tale*?

DN: You are usually given about three months. You have the initial conversation with the creative team, and then one month after the initial conversation prelims are due (which

is like a mood board with a bunch of images and sketches), and then you [...] turn in your finals. Finals are the colored renderings, sketches, and fabrics. Then the build process typically starts a month after finals. In all, it's like a three month ahead-of-time process until they start sewing, cutting, and fitting costumes.

ALR: At what point in that process does casting happen?

DN: I usually get casting in-between the initial conversation and prelims. That way I can try to draw things so they kind of look like the people who are playing [each character]. I think it's pivotal to know who you're designing for.

ALR: So the other-other half of that question – how did the extra-long time working on *The Winter's Tale* impact your design?

DN: I didn't know if [the show] was going to happen, 'cause we got to preliminaries and then it was shut down [due to the pandemic]. So then when we went back to the conversations around May [2021], it was like, what are we going to do? We need to do something hybrid because we have to cut back the scale. They gave me a budget that was very different from the original budget.

We also had a new production designer. What's really important when you go into a conversation with new people is that you don't stifle them by saying, "Well, this is what we're doing, so you just need to work around that." It's really important in those conversations to say, "Well, what were your feelings about the play? What struck you?"

But I was encouraged after a couple conversations to actually show my previous research and designs 'cause the team liked that direction. So I shared what the original concept looked like, and the production designer was like, "100%. I love that yes."

So I didn't have to do the research all over again, but I did have to rethink it in a smaller scale... just a little more creative problem solving rather than the easy way out. It's really fun.

MS: Did you connect the 16 years of winter in Sicily to quarantine, or to a personal hurdle that you've experienced?

DN: I was talking to Des[demona Chiang, director and screen adaptor], and we were talking about what we wanted the 16 years of the curse to be. Initially it was going to be cold

Sicilians



Bohemians



winter, so people were going to be bundled up. But then it turned into: what happens if you sit on your couch for a year like I did [during the pandemic]? What do you wear? The answer is the same pair of sweats every day. So the design turned into comfort wear and more relaxed stuff rather than it being that they are actually cold and it's winter.

ALR: Which one is your favorite design?

DN: I don't know what I could choose. I do wish I could rock Paulina's dress in my daily life 'cause it's like *Jem and the Holograms*-space-Princess. But I don't know if I have a favorite. I got really excited about Mopsa and Dorcas, just 'cause I wanted to do full Dallas-Western-wear and that's where I got to do it.

MS: What was the most challenging costume to make out of all of them?

DN: Honestly, it's Camillo's costume. There is a moment when, as a designer, I can do my best to sort of mitigate this, but I think about the person playing it, and I think about what's gonna be the best costume for this person. But sometimes you get into the room, and it just doesn't work. So, we had Glenda [West, actor] there in costume, and they looked awesome, but it wasn't quite "Camillo."

There's a spark that you just know as a designer – what works and what doesn't. And because I'm keeping Glenda in mind when doing this rather than just forcing them to wear these clothes that I got, I had to do a bit of a redesign. I think it's going to be much better than what I originally designed, which is awesome.

MS: How do you use the psychology of clothing in your work?

DN: Clothing psychology is the "how:" How do different cultures and societies think about clothes? How I do that in design is, [I have to incorporate not only how the performer thinks about their own body, but what clothing does to their identity or them as a human? And how do we as audience members view that?] How do I embrace [...] their intersectional identities, but then also make it tangible and legible for an audience member who might not know all those things? How do I honor both?

If an audience member associates Seattleites with (for instance) only wearing REI gear, well, REI is not cheap, right? So, depending on the character, a character might not (dramaturgically) own anything from REI. There are all sorts of things to consider here.

Another example: a lot of people associate folks from LA wearing lighter colors (khaki, white, red, lighter stuff) and people associate New York with grey and black. Sun versus grime and "city stuff," right? But that's not always the case. It's not accurate, so how do I negate harmful stereotyping while also making something legible for an audience member?

MS: It's probably hard to do in some cases.

DN: It is. There is a lot of harmful stereotyping in costuming. For example, in *Star Wars*, black is evil, white is good. Or disabled or disfigured as evil? There's all these terrible, harmful shorthands that people use as visual cues, especially in clothing.

Curvature in costumes, too. Imagine a sweetheart neckline or something revealing/form fitting or frilly, oftentimes that's shorthand for naive, unintelligent, or weak. Whereas the opposite shorthand is shoulder pads and form structure, associated with power, intelligence, or domination. How do I, as a modern designer, stop those from happening? How do I rethink design in a way that doesn't perpetuate the harmful psychology that we associate with clothing? It's tricky.

ALR: Last one, I promise: what wisdom would you give to kids thinking about pursuing a life path in the arts?

DN: My advice is: you shouldn't sacrifice your artistic needs for anybody but yourself. But also, the number one person you need to take care of is yourself, right? If that means you fully pursue art because that is what is going to take care of you the most, then you should. If it's not and you want to just do art a little bit on the side, there's also nothing wrong with that. There is nothing wrong with either trajectory.

There are opportunities to do this work, and if you love it and you thrive and it's your life, then you should absolutely try. You should absolutely do that, 'cause that's gonna give you the most happiness and the most wellbeing. Prioritize your wellbeing. Prioritize your happiness, whatever form that comes in.

TRY IT!

Visit Danielle's website (<https://daniellenieves.weebly.com/>) to learn more about her approach to art and design, then try it for yourself.

What three (or more) elements of your own culture or identity would you like to see reflected on stage? Create a costume rendering or mood board for characters from the story of your life.

What is a Problem Play?

BY NABRA NELSON

SPOILER WARNING!

In the world of Shakespeare scholarship, the term “problem play” has been discussed and contested since it was invented. Shakespeare’s *The Winter’s Tale* is famously (or perhaps infamously) considered the epitome of a problem play. The term was coined in 1896 by a critic named Boas. It refers to a play that does not fit neatly into the traditional categories of “comedy” or “tragedy.” Shakespeare plays also have the additional common category of “histories.” Here are just some of the category names created over time to help identify Shakespeare plays:

Comedy – no one dies at the end, and there is usually a wedding.

Tragedy – a main character dies at the end.

History – loosely based on real European history (usually about a king or a war).

Problem – does not fit well in any of these categories. Usually in a problem play, no one dies at the end but there is still a tragic ending.

Romance – Shakespeare’s late plays, which also do not fit into “tragedy” or “comedy.” Sometimes this term is used synonymously with “problem play,” but sometimes it is considered distinct in some elements such as the common use of music or fairytale elements.

Tragi-comedy – another term used for “problem plays” or “romances.”

As you can see, there are a lot of terms for basically the same thing. And most plays don’t even fit neatly into any one of these categories anyways! The whole situation reminds me of one of Polonius’ many humorous lines in *Hamlet* where Shakespeare himself makes fun of how theater makers attempt to label types of plays. He introduces an acting troupe, saying they are “The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited.”

Don’t worry, that quote is meant to be confusing. It is a long list of possible play types that contributes very little to the point Polonius is actually making. But I think of this line often when considering the categories that scholars have created for Shakespeare’s canon. There seem to constantly be additions, amendments, and asterisks to the categories. It started with just two simple categories “tragedy” and “comedy,” yet these categories quickly felt insufficient for the complexity of most Shakespeare plays.

Of course, it is helpful to have terminology to discuss and critique any work of art. The trouble is that when the work becomes more complex, the terminology becomes more complex, and the mere quest to create terminology begins to feel futile. The term “problem play” on its own has a problem with its definition. Some take it to mean that the structure of the play is problematic, in that it does not fit neatly into “tragedy” or “comedy.” Others take it to mean that the content of the play is problematic, in that the plot itself is disturbing or contains problems for the characters that are so difficult that they are not resolved fully at the end. *The Winter’s Tale* is considered the pinnacle of a “problem play” as it can fit into both of those definitions.

The Winter’s Tale contains a lot of tragic elements. There is adultery, banishment, Hermione’s untimely death, and a man killed by a bear. But the play does end with the celebration of two marriages, and Hermione comes back to life at the end, so none of the main characters are truly dead despite the grief that accompanies her death for most of the play. Clearly, *The Winter’s Tale* does not fit neatly into the idea of either a “tragedy” or a “comedy.” It ends in marriage, but does not feel “comedic” as a play, nor necessarily even “happy” given all of the very intense problems that the characters have to deal with.

In contrast, Shakespeare’s *Richard III* clearly fits into the categories of “history” and “tragedy.” It is loosely based on a historical figure, and it ends with the main character, and many others, dying. However, the adaptation of *Richard III* in Seattle Rep’s 2021/22 season, *Teenage Dick* by Mike Lew, is not as cut-and-dry. *Teenage Dick* is told from the perspective of Richard (the villain in the original Shakespeare play). This, along with its setting in a modern U.S. high school, complicates the plot by introducing an element of empathy toward the Richard character. So, though you likely would still call the play a tragedy, *Teenage Dick* may lean more toward the definition of a “problem play” than its Shakespearean source material.

No sufficiently complex plot can be easily analyzed through simple one-word categorizations. Good art criticism involves discussion, critical thinking, and even research to form an informed personal interpretation and opinion. The categories that scholars have created for Shakespeare’s plays can serve as a useful starting point for art analysis. The complexity of the term “problem play” sparks discussion. Simply asking whether *The Winter’s Tale* or an adaptation of *Richard III* are “problem plays” can lead to a nuanced discussion with no right answer. And it is when there is no right answer to a work of art that the work of art is exciting. When I look for a play, I look for a “problem play” as they often lead to the juiciest conversations.

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- antaeus.org/blog/shakespeares-problem-plays
- noshitshakespeare.tumblr.com/post/158440120508/hi-what-differentiates-the-romances-and-problem
- cola.calpoly.edu/~dschwartz/engl339/romance.html

Generational Trauma in *The Winter's Tale* and Today

BY MALIA SILVA

In Shakespeare's *The Winter's Tale*, we see examples of generational trauma. In one case, Polixenes (the king of Bohemia), who was nearly assassinated by Leontes' (the king of Sicilia) decree, resolved to disown his own son, Florizel, because he fell in love with a shepherd's daughter.

Although Leontes and Polixenes did not have a father-son relationship, Antigonus explains that the two are "like brothers." Therefore, Polixenes was hardened by Leontes' actions as he would consider it a brotherly betrayal. Rather than learning from this experience, Polixenes intended to cast off his son and hang and maim the Shepherd and Perdita upon discovering the union.

Although this fantasy was written long ago, the theme of generational trauma is present and is still relevant today.

In April of 2013, a study was published in the journal *Child Maltreatment* by Lina Millett, Patricia Khol, Melissa Johnson-Reid, Brett Drake, and Megan Petra, social researchers at Washington University in St. Louis. This study followed more than 5,000 children with documentation of abuse and neglect in their households. After sixteen years of following the participants, the researchers gathered data from arrest records and restraining orders of domestic abuse. The result of this study was that men who were abused as children were more likely to become abusers themselves.

"Social Learning Theory," which Albert Bandura explains as observing and imitating the actions of others, expands on the idea that we, especially as children, learn from the behaviors of those around us. If our parents demonstrated specific tendencies, negative or non, we could adapt them as well.

This means that one in seven children who were neglected or abused in 2019 could use these methods with their spouse or little ones.

This means that the ten percent of women and four percent of men with PTSD could unintentionally teach their child explosive and detached behaviors.

While there's no such thing as a blueprint or fool-proof plan to follow to lead the optimal life, there are resources out there to help.

Those who have experienced child abuse and neglect can often be helped with talk therapy, group therapy, and even roleplay therapy. Deeper mental illnesses that might have been products of trauma, such as PTSD, anxiety, and depression, can also be treated with therapy and medications.

If you've experienced emotional, physical, or sexual abuse or neglect and feel lost or alone, remember that there's always resources such as those listed below.

HOTLINES AND SUPPORT GROUPS:

HAVOCA: havoca.org/

American Academy of Child and Adolescent Psychiatry: aacap.org/aacap/Families_and_Youth/Resource_Centers/Child_Abuse_Resource_Center/Home.aspx#gettinghelp

Psychodrama-Informed Process Group: psychologytoday.com/us/groups/trauma-focused/wa/seattle/193595

Safe Helpline: safehelpline.org

The Childhelp National Child Abuse Hotline: childhelpline.org

BOOKS:

It Didn't Start With You: How Inherited Family Trauma Shapes Who We Are and How to End the Cycle by Mark Wolyn

The Body Keeps the Score by Bessel Van der Kolk

Intergenerational Cycles of Trauma and Violence: An Attachment and Family Systems Perspective by Pamela Alexander

SOURCES:

The Imprint: imprintnews.org/research-news/abused-children-may-become-abusive-adults/5548

Sage Journals: journals.sagepub.com/doi/abs/10.1177/1077559513484821

Ensemble Therapy: ensembletherapy.com/blog/what-is-generational-trauma

Simply Psychology: simplypsychology.org/bandura

The Winter's Tale Glossary

Listen for these words used throughout the play!

REHASHED: consider or discuss (something) at length after it has happened.

PERPETUITY: until forever

SICILY: Sicily, the largest Mediterranean island, is just off the "toe" of Italy's "boot."

BOHEMIA: The Kingdom of Bohemia is in the modern-day Czech Republic. For about 10 years under Ottokar II of Bohemia, the unincorporated territories of Bohemia stretched to the Adriatic Sea.

VERILY: certainly

SMUTCHED (thy nose): to soil or stain

KNELL: the sound of a bell, especially when rung solemnly for a death or funeral

SLUICED: wash or rinse freely with a stream or shower of water

CUCKOLD: a man whose wife is sexually unfaithful

COGITATION: the action of thinking deeply about something; contemplation

VEAXATION: the state of being annoyed, frustrated, or worried

SULLY: damage the purity or integrity of; defile

BLENCH: make a sudden flinching movement out of fear or pain; become pale

CENSURE: express severe disapproval of (someone or something)

PANDER: gratify or indulge

ADULTERESS: a woman who has sexual intercourse with someone who is not her spouse

FEDERARY: a partner; a confederate; an accomplice

BEESECH: ask (someone) urgently and fervently to do something; implore; entreat

CONFIDANTE: a person with whom one shares a secret or private matter

LANGUISHED: lose or lack vitality; grow weak or feeble

BASTARD: a person born of parents not married to each other

DOTARD: an old person, especially one who has become physically weak or whose mental faculties have declined

HERETIC: a person holding an opinion at odds with what is generally accepted

JOVE: another term for God; the Roman god Jupiter

DOMINION: sovereignty or control

IMPUTE: represent (something, especially something undesirable) as being done, caused, or possessed by someone; attribute

KNAVISH: dishonest or unscrupulous

Bear-baiting: a form of entertainment which involved setting dogs to attack a captive bear

MIRTH: amusement, especially as expressed in laughter

BALLAD: a slow sentimental or romantic song

TAWDRY: showy but cheap and of poor quality

COZENED: trick or deceive

BRIARS: any of a number of prickly scrambling shrubs

TRUMPERY:- attractive articles of little value or use

HUBBUB: a busy, noisy situation

CHANGELING: a child believed to have been secretly substituted by fairies for the parents' real child in infancy

FARDEL: a bundle

AQUA VITAE: strong alcoholic spirit, especially brandy

PROGNOSTICATION: a prophecy

MOIETY: a part or portion, especially a lesser share

PREFERMENT: promotion or appointment to a position or office

CHIDE: scold or rebuke